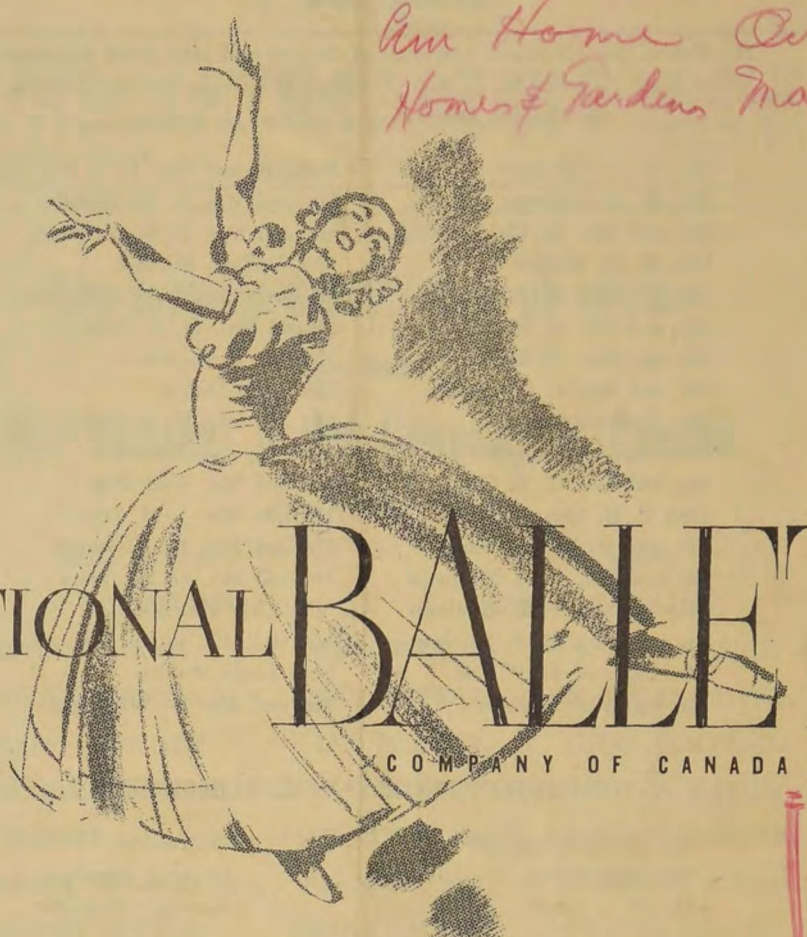


Am Home May 57
Homes & Gardens Mar 53
Am Home Oct 52
Homes & Gardens May 57



NATIONAL BALLET

COMPANY OF CANADA

P R O G R A M M E

Palace Theatre - Hamilton

Wednesday Evening
February 10th, 1954

Thursday Evening
February 11th, 1954

The Home Book
Reorder

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A. FORD, Manager

FIRE NOTICE—Look around now and choose the nearest exit to your seat. In case of fire, walk (not run) to that exit. Do not try to beat your neighbors to the street. It is prohibited by law to light matches in this theatre. For safety of all, this law must be obeyed.

THE NATIONAL BALLET GUILD OF CANADA

presents

The National Ballet Company of Canada

CELIA FRANCA

LOIS SMITH

IRENE APINÉ

DAVID ADAMS

JURY GOTSHALKS

LILLIAN JARVIS

EARL KRAUL

ANGELA LEIGH

OLDYNA DYNOWSKA

GRANT STRATE

NATALIA BUTKO

COLLEEN KENNEY

RAY MOLLER

JUDIE COLPMAN

DIANE CHILDHEROSE

KATHARINE STEWART

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ROBERT ITO

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PEARL SOLLÈRE

SYLVIA MASON

JACQUELINE IVINGS

ANDRÉ DUFRESNE

MIMI KOLZOVA

FRANK RODWELL

MIMI LOGVINOVA

GLENN GIBSON

HOWARD MEADOWS

WALTER BURGESS

Pianist.....JUNE McBRIDE

GEORGE CRUM

Musical Director

Company under the Artistic Direction of Celia Franca.

WEDNESDAY EVENING, February 10th, 1954

I

Swan Lake

ACT II

Music by P. I. Tchaikowsky Choreography by M. Petipa and L. Ivanov
Setting and Costumes by Kay Ambrose

Odette, Queen of the Swans	Irene Apiné
Prince Siegfried	Jury Gotshalks
Benno, the Prince's friend	Raymond Moller
Von Rothbart, an evil enchanter	James Ronaldson
Two swan-maidens	Lillian Jarvis, Colleen Kenney
Cygnets	Diane Childerhose, Sylvia Mason Marilyn Rollo, Joan Stuart.

Swan-maidens: Myrna Aaron, Natalia Butko, Judie Colpman, Oldyna Dynowska, Sandra Francis, Jacqueline Ivings, Mimi Kolzova, Angela Leigh, Mimi Logvinova, Marilyn Sewell, Pearl Sollère, Katharine Stewart.

Huntsmen: André Dufresne, Glenn Gibson, Fergus Hunter, Robert Ito, Howard Meadows, Earl Kraul.

(See synopsis on page 6)

INTERMISSION

II

Lilac Garden

Ballet by Antony Tudor Music by Ernest Chausson
Settings and Costumes by Kay Ambrose
Solo Violin — Charles Dobias

"Lilac Garden" was first produced by the Ballet Rambert in 1936.

Caroline, the bride-to-be	Lois Smith
Her Lover	David Adams
The Man She Must Marry	James Ronaldson
The Woman In His Past	Celia Franca
Friends and Relations	Lillian Jarvis, Judie Colpman, Colleen Kenney, Diane Childerhose, Earl Kraul, Grant Strate, Robert Ito, Glenn Gibson.

(This production has been made possible through the generosity of the T. Eaton Company Limited, Toronto, Ontario.)

INTERMISSION

I

Casse-Noisette

ACT II

Music by Tchaikowsky Choreography by Ivanov
Setting and Costumes designed by Kay Ambrose

The Nutcracker Prince	David Adams
Sugar Plum Fairy	Lois Smith
Clara	Joan Stuart
Danse Espagnole — "Chocolate"	Myrna Aaron, Grant Strate
Danse Arabe — "Coffee"	Natalia Butko, Howard Meadows, Raymond Moller

Danse Chinoise — "Tea"

Bouffon

Mirlitons:

Fairies:

(See synopsis on page 6)

4

THURSDAY EVENING, February 11th, 1954

I

Les Sylphides

Music by Chopin Choreography by Fokine
Setting by Kay Ambrose

Nocturne: Lois Smith, David Adams, Lillian Jarvis, Angela Leigh, Judie Colpman, Colleen Kenney, Myrna Aaron, Natalia Butko, Diane Childerhose, Oldyna Dynowska, Sandra Francis, Jacqueline Ivings, Mimi Kolzova, Sylvia Mason, Marilyn Rollo, Marilyn Sewell, Pearl Sollère, Katharine Stewart, Joan Stuart.

Valse	Angela Leigh
Mazurka	Lois Smith
Mazurka	David Adams
Prélude	Lillian Jarvis
Valse	Lois Smith and David Adams
Finale	Ensemble

INTERMISSION

II

Dark of the Moon

A dance-drama based on the play by Richardson and Berney.
Music by Louis Applebaum Choreography by Joey Harris
Settings and Costumes by Kay Ambrose

Barbara Allen	Celia Franca
John, the Witch Boy	David Adams
The Witches	Irene Apiné, Pearl Sollère
A Conjur Woman	Katharine Stewart
A Preacher	Jury Gotshalks
Marvin Hedges	Raymond Moller
Edna Sumney	Sandra Francis
Miss Metcalfe	Natalia Butko
Barbara's Parents	Myrna Aaron, Grant Strate
Barbara's Brother	Frank Rodwell
The Storekeeper	James Ronaldson
Uncle Smellicue	André Dufresne
Villagers	Diane Childerhose, Fergus Hunter Colleen Kenney, Glenn Gibson.

(See synopsis on page 6)

INTERMISSION

III

Gala Performance

A BALLET BY ANTONY TUDOR
Music by Serge Prokofiev Choreography by Antony Tudor
Scenes and costumes by Kay Ambrose

Scene: The stage of the "Theatre Royal" Time: Toward the turn of the century
Part I Before the performance.
Part 2 "Gala Performance"

La Reine de la Danse (from Moscow)	Angela Leigh
La Déese de la Danse (from Milano)	Lois Smith
La Fille de Terpsichore (from Paris)	Irene Apiné
Partner to the Italian Ballerina	David Adams
Partner to the French Ballerina	Jury Gotshalks
Cavaliers	Glenn Gibson, Robert Ito, Earl Kraul, Grant Strate
Coryphées	Oldyna Dynowska, Myrna Aaron, Katharine Stewart, Diane Childerhose, Judie Colpman, Sandra Francis, Colleen Kenney, Marilyn Rollo, Marilyn Sewell, Pearl Sollère.

Ballet Master

Conductor

Dresser

(See synopsis on page 6)

(This production has been made possible through the generosity of the T. Eaton Company Limited, Toronto, Ontario.)

5

Synopses

Swan Lake — Act II

Prince Siegfried and his friends hunt swans by the lakeside at midnight. The Prince sees Odette, Queen of the Swans, gliding over the surface of the lake and prepares to shoot, but on reaching the bank, the swan changes into a beautiful young woman. She entreats the Prince to spare her, explaining that an evil enchanter has transformed her and her friends into swans. Only at midnight are they permitted to resume their human form for a short time. Siegfried promises his protection, and the swan-maidens dance to express their gratitude. Odette and Siegfried fall in love, but as dawn breaks Odette and the maidens resume their existence as swans and fly away. The Prince and his friends gaze sadly after them.

Casse-Noisette — Act II. The Nutcracker

At a Christmas party a little girl, Clara, has been given a toy Nutcracker. At night she has found her toy fighting with the King of Mice. She helps him to gain a victory. This action has broken a spell and her Nutcracker has turned into a handsome Prince.

In Act II, the Prince rewards Clara by conducting her to the Kingdom of Sweets where an entertainment is given with Clara as the guest of honour.

Casse-Noisette ("The Nutcracker") was first produced at the Maryinsky Theatre, St. Petersburg, on December 6th, 1892.

Dark of the Moon

A witch-boy, a denizen of the dark side of the moon, in the course of secret meetings with a flighty village girl named Barbara Allen has fallen deeply in love with her; she returns his love but is repulsed by his bat-like wings. The witch-boy therefore begs an old conjur woman to make him human so that he can live with his love, and the conjur woman agrees provided that Barbara remains faithful to him. He is welcomed by Barbara's parents, as it is common knowledge in the village that Barbara is pregnant. After their marriage, John the witch-boy tries to behave as other humans, despite the taunting of two jealous witch-girls; but when Barbara's baby arrives it is a witch-child, black and scaled, and it is thrown in the fire by the horrified midwife who tells all the villagers of this event. In the ensuing turmoil, through no fault of her own Barbara is forced to be unfaithful to the witch-boy and they both have to pay the penalty; at moonrise, Barbara dies and the witch-boy returns to his supernatural state, both in mind and body.

Gala Performance

Three world-famous ballerinas from Russia, Italy and France are presented at a gala performance which features the fact that this is the first joint appearance the three stars are making.

"Gala Performance" was first presented by the London Ballet in 1938 and its American premiere took place in March, 1940.

The National Ballet Guild of Canada

Head Office: Suite 314, 73 Adelaide St. West, Toronto, Ont.

General Manager	Walter Homburger
Ballet Mistress	Betty Oliphant
Musical Director	George Crum
Pianist	June McBride
Concert Master	Charles Dobias
Stage Manager	David Haber
Company Manager	Richard Butterfield
Artistic Adviser	Kay Ambrose
Master Carpenter	Harold Koster
Master Electrician	F. Emery
Master Property Man	D'Arcy Sheard
Assistant Electrician	Lyle Aiton
Wardrobe Mistress	Mrs. Lucy McLachlan

Scenery built by Jack Koster.

Scenery painted by Hans Berends and John Heitinga.

Costumes executed by Doris Lindfield, Helen Kirk, Mary Ross, and Celia Sutton under the supervision of Kay Ambrose.

Decorative painting on costumes by Ken Dawson.

Head-dresses and hats by Owen Smith and
Ada Parker.

Freed's Ballet Slippers and Pointe Shoes by
Bernadette Carpenter.

Anello and Davide's Ballet Slippers by Renee.

Character Boots by Johnny Brown.

Lighting Equipment by W. G. Dale of Toronto.

Programme subject to change.

The National Ballet Guild of Canada

Announces its Fourth Annual

Summer School at Toronto

under the direction of

Celia Franca

JUNE - JULY, 1954

Intensive courses for Teachers, Advanced, Intermediate and Basic students in R.A.D. and Cecchetti syllabus, Pas-de-Deux, Character, Variations, Stage Make-up, Dance Notation, Music Appreciation, special classes for boys.

For further information and prospectus write to:

National Ballet Guild of Canada
73 Adelaide Street West, Toronto, Ont.

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PROGRAMME

The National Ballet Guild
of Canada

presents

The Canadian National Ballet Company

at the

SAVOY THEATRE
HAMILTON

CELIA FRANCA

Artistic Director

THURSDAY EVENING, APRIL 24th, 1952

P R O G R A M M E

I

LES SYLPHIDES

<i>Music by</i> Chopin	<i>Decor by</i> James Pape	<i>Choreography by</i> Fokine
<i>Nocturne:</i> Lois Smith, Joyce Hill, Lillian Jarvis, David Adams, Myrna Aaron, Colleen Kenney, Natalia Butko, Connie Campbell, Diane Childerhose, Judie Colpman, Maria Dynowska, Angela Leigh, Marilyn Rollo, Katherine Stewart, Mary Toochina, Elena Trieste, Olivia Wyatt, Vera Keiss.		
<i>Valse</i>	Joyce Hill	
<i>Mazurka</i>	Lois Smith	
<i>Mazurka</i>	David Adams	
<i>Prelude</i>	Lillian Jarvis	
<i>Valse</i>	Lois Smith and David Adams	
<i>Finale</i>	Ensemble	

I N T E R M I S S I O N

II

COPPELIA — ACT II

<i>Music by</i> Delibes	<i>Choreography by</i> Saint-Leon
<i>Decor and Costumes by</i> James Pape	
<i>Swanhilda</i>	Celia Franca
<i>Doctor Coppélius</i>	Grant Strate
<i>Franz</i>	Earl Kraul
<i>Swanhilda's Friends</i>	Joyce Hill, Colleen Kenney, Olivia Wyatt, Myrna Aaron
<i>Coppelia</i>	Elena Trieste
<i>Chinese Doll</i>	Robert Ito
<i>Negro Doll</i>	Howard Meadows
<i>Skeleton Doll</i>	Fergus Hunter
<i>Ballerina Doll</i>	Vera Keiss

"COPPELIA"

SYNOPSIS:

The complete "Coppélia or the Girl with the Enamel Eyes" in 3 acts, was first produced at the Théâtre Imperial de l'Opera, Paris, on May 25th, 1870. The ballet tells the story of Dr. Coppélius, the toy maker, whose doll Coppélia appears to be so lifelike that a young man named Franz falls in love with her, rejecting his own sweetheart, Swanhilda. During Act 2, however, the falsity is discovered by Swanhilda and her friends who stealing into the toy maker's house at night play havoc with the dolls. Dr. Coppélius angrily chases the friends out of the house but Swanhilda hides. Meanwhile, Franz climbs through the window in search of Coppélia — not knowing that she is a doll. He is set upon by the toy maker who soon changes his tune and offers Franz some wine. Franz accepts but the drink is drugged and the young man falls into a coma. Dr. Coppélius brings out his favourite doll Coppélia not realizing that she is really Swanhilda who has put on the doll's clothes. Dr. Coppélius tries to bring Swanhilda to life by following instructions in a book of magic. Swanhilda reacts very favourably but tiring of the game she knocks over all the dolls and reveals the real Coppélia doll who is, of course, lifeless. Franz awakens and realizing his mistake falls in love with Swanhilda again. The reunited lovers run away happily leaving the old man heartbroken.

I N T E R M I S S I O N

THE CANADIAN NATIONAL BALLET cannot live on its box office receipts alone.

THE NATIONAL BALLET GUILD OF CANADA is seeking a broad base of contributors who believe in the CANADIAN NATIONAL BALLET and will help to share in its continuance.

Will you join our efforts by sending a contribution of any size today? Contributions are deductible in computing income tax. Make cheques payable to: National Ballet Guild of Canada and mail to: Mr. F. P. Gavin, 28 Bruce Street, Hamilton.

III

CASSE-NOISETTE — ACT II

<i>Music by</i> Tchaikovsky	<i>Choreography by</i> Ivanov
<i>Costumes and decorations after traditional designs</i>	
<i>The Nutcracker Prince</i>	David Adams
<i>Sugar Plum Fairy</i>	Lois Smith
<i>Clara</i>	Mary Toochina
<i>Fairies</i>	Lillian Jarvis, Katherine Stewart, Connie Campbell, Maria Dynowska, Diane Childerhose, Elena Trieste
<i>Danse Espagnole — Chocolate</i>	Joyce Hill and Fergus Hunter
<i>Danse Arabe — Coffee</i>	Natalia Butko, Walter Foster, Howard Meadows
<i>Danse Chinoise — Tea</i>	Robert Ito and Brian MacDonald
<i>Bouffon</i>	Earl Kraul
<i>Danse des Mirlitons</i>	Angela Leigh, Myrna Aaron, Judie Colpman, Colleen Kenney, Olivia Wyatt
<i>Grand Pas de Deux</i>	Lois Smith and David Adams
<i>Finale</i>	Ensemble

PROGRAMME SUBJECT TO CHANGE

Pianists — Margaret Clemens and George Crum

"CASSE-NOISETTE"

SYNOPSIS:

At a Christmas Party a little girl, Clara, has been given a toy Nutcracker. At night she has found her toy fighting with the King of Mice and helps him to gain a victory. Clara's act of devotion causes the Nutcracker to transform into a handsome Prince.

In Act 2, the Nutcracker rewards Clara by conducting her to the Kingdom of Sweets where an entertainment is given with Clara as guest of honor.

Casse-noisette ("The Nutcracker") was first produced at the Maryinsky Theatre, St. Petersburg, on December 6th, 1842.

FOR THE NATIONAL BALLET GUILD OF CANADA

<i>General Manager</i>	Walter Homburger, 73 Adelaide West, Toronto
<i>Ballet Master</i>	David Adams
<i>Musical Director</i>	George Crum
<i>Pianist</i>	Margaret Clemens
<i>Stage Director</i>	Jack Richardson
<i>Company Manager</i>	Stewart James
<i>Costumes executed by</i>	Doris Lindfield and Celia Sutton
<i>Headdresses made by</i>	Owen Smith
<i>Freed's ballet slippers and pointe shoes by</i>	Bernadette Carpenter
<i>Character boots by</i>	Johnny Brown
<i>Wigs by</i>	Malabar
<i>Scenery painted by</i>	John Heitinga
<i>Scenery built by</i>	Jack Koster

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 The Right Reverend W. E. Bagnall, Bishop of Niagara and Mrs. Bagnall
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Miss Nancy Campbell	Mr. and Mrs. John Page
Mr. and Mrs. A. P. Craig	Mr. and Mrs. J. M. Pigott
Miss C. H. Crerar	Mr. and Mrs. H. H. Rogge
Mr. and Mrs. R. L. Dame	Dr. and Mrs. C. H. Stearn
Dr. and Mrs. W. J. Deadman	Miss Elsie Thomson
Mr. and Mrs. E. B. Eastburn	Mr. and Mrs. Victor Vallance
Mr. and Mrs. H. P. Frid	Miss Freda Waldon
Miss E. Gibson	Mr. and Mrs. G. W. Wigle

THE NATIONAL BALLET GUILD OF CANADA (HAMILTON PROVISIONAL COMMITTEE)

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Miss Janet Virtue	<i>Honorary Secretary</i>
Mrs. F. P. Gavin	<i>Honorary Treasurer</i>
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Mrs. Eric Griffin	Miss Freda Waldon

THE NATIONAL BALLET GUILD OF CANADA



presents . . .

THE CANADIAN NATIONAL **Ballet** COMPANY

EATON AUDITORIUM

Monday, Tuesday, Wednesday, April 21, 22, 23, 1952

8:30 p.m.

THE NATIONAL BALLET GUILD OF CANADA
TORONTO BRANCH

Application for Membership

Mrs. O. Moore-Ede,
National Ballet Guild of Canada,
315 Rosewell Avenue,
Toronto, Ontario.

I hereby apply for membership in The National Ballet Guild of
Canada as a Member for the season 1952-1953.

I enclose \$....., being my donation to the Guild for the
season.

Telephone Name.....

Address.....

Date.....

(Please print or type)

Cheques should be made payable to The National Ballet Guild of Canada.

TYPES OF MEMBERSHIP

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SUSTAINING MEMBERS — Donors of \$100.00 - \$499.00 (Yearly
Membership)

CONTRIBUTING MEMBERS — Donors of \$25.00 - \$99.00 (Yearly
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ANNUAL MEMBERS — Donors of \$2.00 - \$24.00 (Yearly Membership)

Donations to the National Ballet Guild of Canada are Charitable Donations
for the purposes of the Canadian Income Tax Act.

A Zephyr	Diane Childerhose
A Lady	Joyce Hill
Camargo	Angela Leigh
Harvest Dancers	Vera Keiss, Walter Foster
Noverre	Earl Kraul
Blasis	Fergus Hunter
A Dancer of the Romantic Period	Maria Dynovska
Her Partner	Brian Macdonald
Ballerina	Lois Smith
Ballerino	David Adams
Isadora Duncan	Connie Campbell
Machine Girl	Lillian Jarvis
Modern Jazz	Myrna Aaron, Judie Colpman

Synopsis:

During the morning class the teacher becomes thoroughly disgusted with her pupils and abruptly leaves them to their lunch. In desperation she gives The Pupil a history of ballet hoping that it might teach her something.

The Pupil opens the book and imagines herself to be in personal contact with the various characters she finds. The first is a character from the lithograph of "Le Ballet Comique de la Reine" hanging on the class-room wall. The Pupil finds him tiresome and chases him away.

As she turns the pages Louis XIV and his Dancing Master appear. (During his reign King Louis introduced ballet into the Royal Court, engaging himself as a principal performer. Like many "stars" he was adept at finding excuses for disregarding his Dancing Master's instructions.) As Louis tires of his lesson the Dancing Master, ever anxious to please, calls forth two clowns, a lady and a zephyr, to entertain the King. The King is unimpressed, so the Dancing Master presents Camargo who in the history of ballet is noted for the innovation of the shorter skirt. Louis is shocked by her actions and makes his royal exit followed by the Dancing Master. Camargo, no longer required leaves.

The Pupil continuing her studies is confronted by two harvest dancers from that period of dance when the only means of understanding an intended character portrayal was by the artists carrying properties—in this case a sickle and a wheat sheaf.

The harvest dancers are followed by Messieurs Noverre and Blasis both of whom wrote widely differing treatises on ballet technique. After proclaiming their methods to The Pupil they argue between themselves. The Pupil dispenses with them.

Eager to find what further surprises are in store for her, she goes back to her history book. Before she has time to turn a page, however, a dancer of the Romantic Period enters followed by her partner, whose sole purpose in life is to support the ballerina. (The Romantic Period was the era when the toe-shoe was first used.) The partner obligingly turns the page of the history book; a "pas de deux" ensues. After an embarrassing "faux pas" they make a confused exit.

The Pupil loses no time in turning to the next page in her text, where she finds a ballerina and ballerino of the Petipa era. This famous choreographer of the Sleeping Princess and Swan Lake can be held responsible for the "grand pas de deux" and consequently the "grand manner".

The Pupil's next discovery is Isadora Duncan who went to Greece and Mother Nature for her inspiration.

With the Machine Girl and the Modern dancers The Pupil has more in common. These characters disappear.

The lunch hour is over; the next class begins.

Music by: Bouldieu, Eric Coates, Schubert, Ketelbey, Auber, Lully, St. George, Gluck, Haydn, Adam, Thomas, Mendelssohn, Ellington.

INTERMISSION

IV.

CASSE-NOISETTE — ACT II
(The Nutcracker)

Music by Tchaikowsky

Choreography by Ivanov

The Nutcracker Prince	David Adams
Sugar Plum Fairy	Lois Smith
Clara	Mary Toochina
Fairies	Lillian Jarvis, Katharine Stewart, Connie Campbell, Diane Childerhose, Maria Dynowska, Elena Trieste
Danse Espagnole—"Chocolate"	Joyce Hill and Fergus Hunter
Danse Arabe—"Coffee"	Natalia Butko, Walter Foster, Howard Meadows
Danse Chinoise—"Tea"	Robert Ito and Brian Macdonald
Bouffon	Earl Kraul
Danse des Mirlitons	Angela Leigh, Myrna Aaron, Judie Colpman, Colleen Kenney, Olivia Wyatt
Grand Pas de Deux	Lois Smith and David Adams
Finale	Ensemble

At a Christmas Party a little girl, Clara, has been given a toy Nutcracker. At night she has found her toy fighting with the King of Mice and helped him to gain a victory. Clara's act of devotion causes the Nutcracker to transform into a handsome Prince.

In Act 2, the Nutcracker rewards Clara by conducting her to the Kingdom of Sweets where an entertainment is given with Clara as guest of honour.

Casse-noisette ("The Nutcracker") was first produced at the Maryinsky Theatre, St. Petersburg, on December 6th, 1842.

For The National Ballet Guild of Canada

General Manager—Walter Homburger, 73 Adelaide St. W., Toronto

Ballet Master—David Adams

Musical Director—George Crum

Pianist—Margaret Clemens

Concert Master—Charles Dobias

Stage Director—Jack Richardson

Company Manager—Stewart James

Publicity—Harry Warlow

Costumes executed by Celia Sutton and Doris Lindfield

Headdresses executed by Allan Lett and Owen Smith

Freed's ballet slippers and pointe shoes by Bernadette Carpenter

Character boots by Johnny Brown

Scenery built by Jack Koster

Scenery painted by John Heitinga

Pearls and Jewellery by Cultura, courtesy of Triad Creations Ltd.

Program subject to change

THE NATIONAL BALLET GUILD OF CANADA



presents . . .

THE CANADIAN NATIONAL **Ballet** COMPANY

EATON AUDITORIUM

Monday, Tuesday, Wednesday — January 28, 29, 30, 1952

8.30 p.m.

PROGRAM

The National Ballet Guild of Canada

presents

The Canadian National Ballet

Artistic Director: CELIA FRANCA

I

GISELLE— Act II

Music by Adam

Choreography by Corrali-Perrot

Hilarion	Grant Strate
Gamekeepers	André Dufresne, Fergus Hunter, Earl Kraul, Howard Meadows
Duke Albrecht	Jury Gotshalks
Wilfred, the Duke's Squire	Walter Foster
Giselle	Irene Apiné
Myrtha, Queen of the Wilis	Celia Franca
Moyna, a Wili	Katharine Stewart
Zulma, a Wili	Natalia Butko
Wilis	Myrna Aaron, Connie Campbell, Diane Childerhose, Judie Colpman, Joyce Hill, Lillian Jarvis, Vera Keiss, Colleen Kenney, Marilyn Rollo, Mary Toochina, Elena Trieste, Olivia Wyatt.

SYNOPSIS:

Giselle, a ballet in 2 acts, was first produced on March 12th, 1842 at Her Majesty's Theatre, London, England and is the only ballet which has had an unbroken tradition of performances for over one hundred years.

The first act, which is set in a German valley surrounded by vine clad hills, tells the story of a village maiden named Giselle who cherished a passion for dancing. She was in love with Loys, a handsome lad who courted her ardently. When Hilarion, a jealous rival for Giselle's affections, unmasked Loys as Duke Albrecht, a nobleman who was already betrothed to a beautiful Countess, the betrayal so shocked Giselle that she lost her reason and died, leaving Hilarion prostrate with remorse and Albrecht crazed with despair and love.

Act II depicts Giselle's tomb in a forest glade which after midnight becomes haunted by Wilis. The legend of the Wilis is of Slavonic origin and defines them as being spirits of betrothed girls who have died as a result of their being jilted by faithless lovers. Led by Myrtha, the Queen of the Wilis, they seize any young man who dares to enter the forest at night forcing him to dance until he dies of exhaustion.

As the curtain rises Hilarion enters in search of Giselle's tomb. Gamekeepers are playing dice by the light of a lantern but they are terror stricken on hearing midnight strike in the distance. Hilarion and the gamekeepers flee in all directions as they become aware of the presence of the Wilis.

Myrtha informs her subjects of the arrival of a new sister, Giselle, who appears in a thin shroud. The Queen touches her lightly with her wand and Giselle is changed into a Wili. After the initiation the Wilis disappear.

Albrecht enters intent on discovering Giselle's resting place, sternly dismissing his squire Wilfred, who begs him not to stay in the forest. Giselle appears before him and Albrecht, fascinated, chases after her as she disappears.

Hilarion is then perceived vainly trying to escape the Wilis. The Queen shows him no mercy and the Wilis fling him into the nearby lake. Albrecht is discovered and the Queen orders him to undergo the same fate but he is saved by Giselle who flees with him to the shelter of her marble cross. The Queen chases after them but the power of the cross is superior to that of her enchanted wand and she is forced to retrace her steps. Bent on revenge she orders Giselle to dance. Soon Albrecht is drawn towards his beloved thereby leaving the safety of the cross. The lovers dance together until Albrecht becomes exhausted. He is saved by the breaking of dawn. The Wilis lose their power and fade away. Giselle returns slowly to her grave.

Wilfred, the faithful squire, discovers his master, heartbroken and exhausted.

INTERMISSION

II

BALLET COMPOSITE

Music, *Brahms Variations on a Theme by Haydn* Choreography David Adams

Irene Apiné, Lois Smith, Angela Leigh, Joyce Hill
Jury Gotshalks, David Adams, Earl Kraul

INTERMISSION

III

CASSE-NOISETTE—Act II

Music by Tchaikowsky

Choreography by Ivanov

The Nutcracker Prince	David Adams
Sugar Plum Fairy	Lois Smith
Clara	Valerie Blakemore
Danse Espagnole—"Chocolate"	Joyce Hill, Fergus Hunter
Danse Arabe—"Coffee"	Natalia Butko, Walter Foster, Howard Meadows
Danse Chinoise—"Tea"	Robert Ito, Brian Macdonald
Bouffon	Earl Kraul
Mirlitons	Lois Smith, Myrna Aaron, Judie Colpman, Colleen Kenney, Olivia Wyatt
Mirlitons	Irene Apiné, Myrna Aaron, Judie Colpman, Colleen Kenny, Olivia Wyatt

Valerie Blakemore is a pupil of the Kew Gardens School of Dancing.

SYNOPSIS:

At a Christmas party a little girl, Clara, has been given a toy Nutcracker. At night she has found her toy fighting with the King of Mice. She helps him to gain a victory. This action has broken a spell and her Nutcracker has turned into a handsome Prince.

In Act II, the Prince rewards Clara by conducting her to the Kingdom of sweets where an entertainment is given with Clara as guest of honour.

Casse-Noisette ("The Nutcracker") was first produced at the Maryinsky Theatre, St. Petersburg, on December 6th, 1892.

For The National Ballet Guild of Canada

Ballet Master: David Adams

Musical Director: George Crum

Pianist: Margaret Clemens

Concert Master: Charles Dobias

Stage Director: Jack Richardson

Company Manager: Stewart James

Publicity: Harry Warlow

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Costumes executed by Celia Sutton

Headdresses executed by Owen Smith

Freed's ballet slippers and pointe shoes by Bernadette Carpenter

Character boots by Johnny Brown

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Scenery painted by John Heitinga

Scenery built by Jack Coster

Program subject to change

Tuesday, January 29th, 1952.

**The
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of
Canada**

Mon. - Tues. - Wed.
November 2nd, 3rd, 4th, 1959
Odeon Palace Theatre

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Sylvia Mason	Colin Worth	
Lawrence Adams	Grant Strate	Donald Mahler
Hans Meister	Yves Cousineau	
Beverly Banfield	Frances Greenwood	Patricia Neary
Penelope Winter	Howard Meadows	Joanne Nisbet
Leila Zorina	Myrna Aaron	Teresa Mann
Jeanette Cassels	Janet Green	Valerie Lyon
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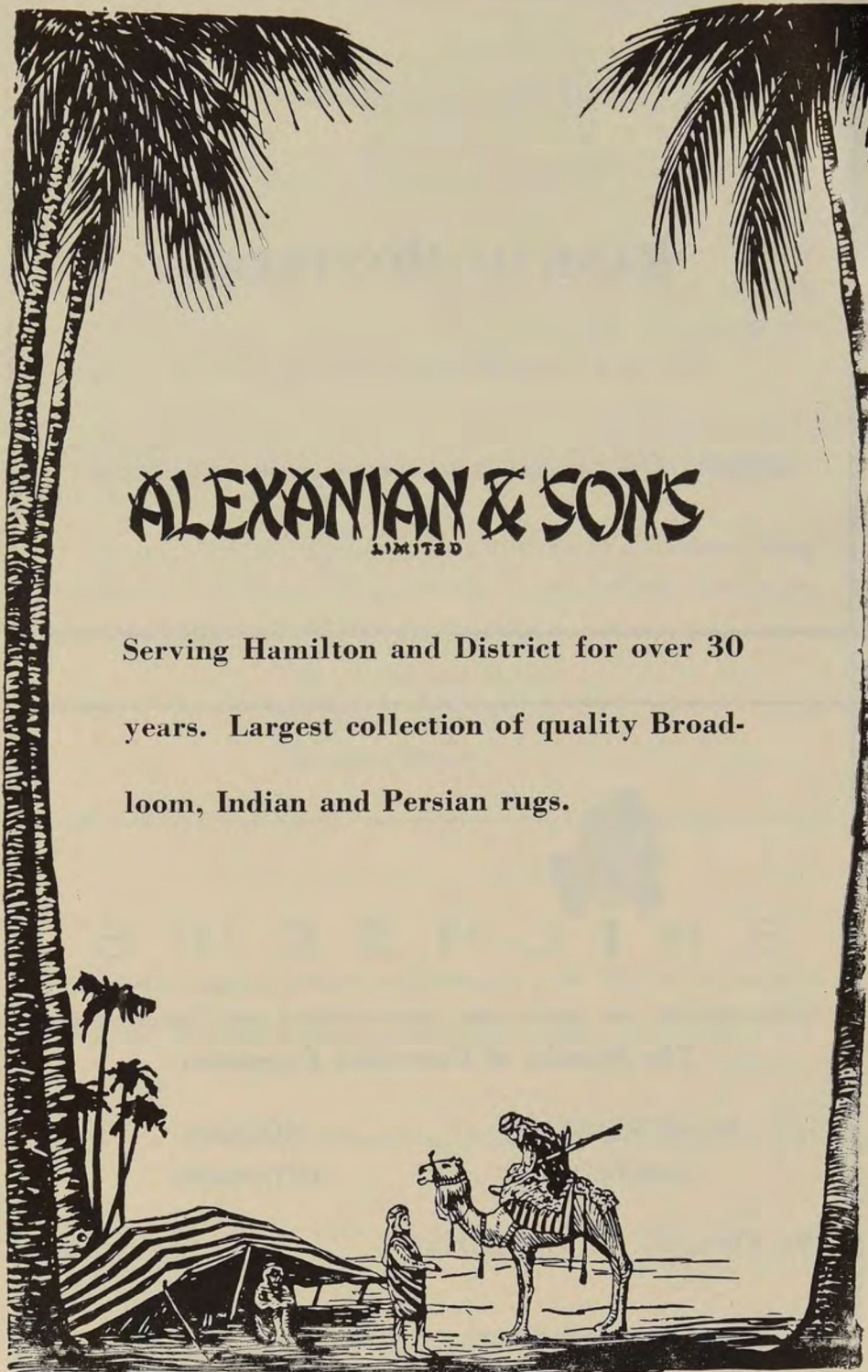
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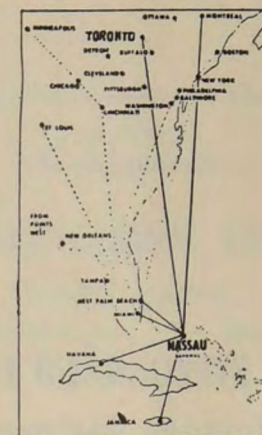
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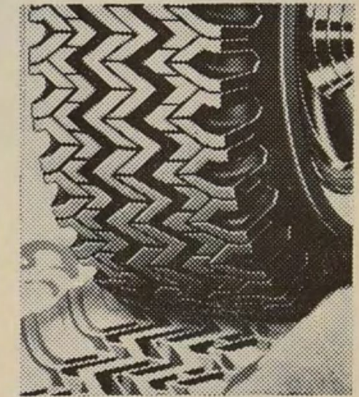
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Programme

Monday Evening, November 2nd, 1959

CASSE NOISETTE
(The Nutcracker)
Ballet in Four Acts)

Music by P. I. TSCHAIKOWSKY Choreography by CELIA FRANCA
after L. IVANOV
Scenery and Costumes by KAY AMBROSE

SYNOPSIS

ACT I

Clara's Home. Christmas Night

The President and his wife receive guests to their Christmas party. Clara, their youngest daughter, is given a toy Nutcracker by Drosselmeyer, one of the guests. Of all her Christmas presents, Clara cherishes the Nutcracker most of all and at midnight, after the guests have left, she creeps into the parlour to retrieve her doll. Suddenly the King of the Mice appears from behind the Christmas tree. He scampers around in search of food. Clara is afraid, but the Nutcracker comes to life and offers his protection. Together they chase the King of the Mice into the forest.

ACT II

The Forest

The Mice overcome the Gingerbread Soldiers in a fight. The Nutcracker summons his army of Toy Soldiers who wage war against the Mice and their King. Clara helps the Nutcracker win the battle by catching King Mouse's tail in a mouse trap. Her act of devotion causes the Nutcracker to change into a handsome Prince. Two little reindeer pull on a sleigh to transport Clara and the Prince to the Land of Snow.

ACT III

The Land of Snow

Clara meets the beautiful Snow Queen and dances with the Snow Fairies and two jolly Snowmen. As a final treat the Prince carries Clara away to the Kingdom of Sweets.

ACT IV

The Kingdom of Sweets

Clara and the Prince are greeted by the Sugar Plum Fairy and her Cavaliers. A sumptuous entertainment is provided with Clara as guest of honour.

CAST

ACT I

The President	Donald Mahler
His Wife	Sally Brayley
Their Eldest Daughter	Judie Colpman
Clara	Charmaine Turner
Fritz } Their Children	Ann Neville
Butlers	Yves Cousineau, Howard Meadows
Guests	Myrna Aaron and David Scott; Jacqueline Ivings and Hans Meister; Patricia Neary and Glenn Gilmour, Jeanette Cassels, Janet Green, Valerie Lyon, Lawrence Adams.
Children	Davina Geselle, Lorna Geddes, Frances Greenwood, Teresa Mann
Drosselmeyer	Grant Strate
Columbine	Sylvia Mason
Harlequin	Patrick Hurde
Vivandiere	Penelope Winter
Soldier	Morley Wiseman
The Nutcracker	Earl Kraul
King of the Mice	Colin Worth

INTERMISSION

ACT II

King of the Mice	Colin Worth
Clara	Charmaine Turner
The Nutcracker	Earl Kraul
Mice	Glenn Gilmour, Patrick Hurde, Howard Meadows, Edward Nichols, Ian Robertson, Morley Wiseman.
Gingerbread Soldiers	Roberta Gibson, Janet Green, Valerie Lyon, Teresa Mann, Anne Neville, Joanne Nisbet.
Toy Soldiers	Lawrence Adams, Yves Cousineau, Donald Mahler, Hans Meister, David Scott, Grant Strate.
Nurses	Susan Abbey, Patricia Neary
Reindeer	Beverly Banfield, Jeanette Cassels, Lorna Geddes, Frances Greenwood

INTERMISSION

ACT III

Snow Queen	Angela Leigh
Clara	Charmaine Turner
The Nutcracker	Earl Kraul
Two Little Reindeer	Lorna Geddes, Frances Greenwood
Snow Fairies	Susan Abbey, Beverly Banfield, Sally Brayley, Jeanette Cassels, Judie Colpman, Davina Geselle, Roberta Gibson, Janet Green, Maryann de Lichtenberg, Valerie Lyon, Teresa Mann, Patricia Neary, Anne Neville, Joanne Nisbet, Jocelyn Terell, Penelope Winter.
Snowmen	Glenn Gilmour, Howard Meadows

INTERMISSION

ACT IV

Choreography of "Danse Espagnole" by RAY MOLLER

Sugar Plum Fairy	Lois Smith
Her Cavaliers	Hans Meister, Grant Strate
Clara	Charmaine Turner
The Nutcracker	Earl Kraul
Fairies	Judie Colpman, Jocelyn Terell, Lorna Geddes, Roberta Gibson, Joanne Nisbet, Leila Zorina.
Danse Espagnole	Janet Green and Colin Worth
Danse Orientale	Jacqueline Ivings, Yves Cousineau, Donald Mahler
Danse Chinoise	Edward Nichols and David Scott
Bouffons	Lawrence Adams, Patrick Hurde, Morley Wiseman
Mirlitons	Beverly Banfield, Davina Geselle, Frances Greenwood, Valerie Lyon, Penelope Winter.

Children's Matinee, Tuesday, November 3rd, 1959

I

Backstage with Celia Franca STORY WITHOUT WORDS

Most of us know that stories are usually told with words. But there are other ways, just as interesting and, since they are different, often can be even more fascinating. A story can be told in a picture, or by means of music, by dancing, by pantomime and so on.

To-day, Miss Celia Franca, artistic director of the National Ballet of Canada, will combine many of these methods to tell the story of the great art of ballet and, particularly, the story of one of the world's greatest classics, "Coppelia."

"Coppelia" is the story of a young girl, in love with a handsome young man and their adventures in the village of Galicia in Hungary a hundred years ago or more. It is filled with many different forms of dancing and Miss Franca will describe these dances and their place in a ballet.

The orchestra, with Conductor George Crum, will provide the music for this dancing, and Miss Franca will describe the important place music has in a ballet. The scenery is a series of pictures that help to place us in the mood and to help tell the story and since Miss Franca will talk and the dancers will demonstrate pantomime, you will have many different ways of telling a story, all combined into one.

II
COPPELIA

or
The Girl with the Enamel Eyes

Music by LEO DELIBES Choreography after ARTHUR SAINT-LEON
Decor and Costumes by KAY AMBROSE
Production revived by CELIA FRANCA

ACT I

A square in a little town on the borders of Galicia

Coppelia, the Doll	Davina Geselle
Dr. Coppelius, a toymaker	Grant Strate
Swanhilda	Lilian Jarvis
Frantz	Earl Kraul
Burgomaster	Howard Meadows
Swanhilda's Friends	Beverly Banfield and Leila Zorina, Charmaine Turner and Penelope Winter, Jeanette Cassels and Lorna Geddes.
Mazurka and Czardas Dancers	Myrna Aaron and Earl Kraul, Janet Green and Colin Worth, Teresa Mann and Patrick Hurde, Valerie Lyon and Morley Wiseman, David Scott and Patricia Neary, Joanne Nisbet and Glenn Gilmour, Susan Abbey and Donald Mahler, Sally Brayley and Yves Cousineau.

INTERMISSION

III

ACT II

Dr. Coppelius's Workshop

Swanhilda	Lilian Jarvis
Dr. Coppelius	Grant Strate
Frantz	Earl Kraul
Swanhilda's Friends	Beverly Banfield and Leila Zorina, Charmaine Turner and Penelope Winter, Jeanette Cassels and Lorna Geddes.
Coppelia, the Doll	Davina Geselle
Chinese Doll	Patrick Hurde
Persian Doll	Morley Wiseman
Clown Doll	Glenn Gilmour
Ballerina Doll	Maryann de Lichtenberg
Spinning Doll	Janet Green
Tyrolean Dolls	Valerie Lyon, Ian Robertson

SYNOPSIS

The complete Coppelia in 3 acts was first produced at the Theatre Imperial de l'Opera, Paris, on May 25th, 1870. The ballet tells the story of a beautiful girl, Coppelia, who sits reading on the balcony of a house belonging to Dr. Coppelius, the toymaker. Everyone believes Coppelia to be the daughter of Coppelius, including a young man, Frantz, who makes advances to her, although he has already betrothed to Swanhilda, a pretty village girl. However, Swanhilda and her friends steal into Dr. Coppelius' house at night and discover that the lovely Coppelia is only a doll. Dr. Coppelius arrives unexpectedly and chases the friends away, but Swanhilda hides and dons the clothes of the doll. Meanwhile, Frantz climbs through the window in search of Coppelia. He is caught by the toymaker, but the cunning old man pretends to like Frantz and offers him some wine. Frantz accepts but the drink is drugged and the young man falls into a coma. Dr. Coppelius then brings out Coppelia (Swanhilda disguised) and attempts to bring her to life by following instructions in a book of magic. Swanhilda reacts very favourably, but tiring of the game, she reveals the real Coppelia who is of course lifeless. Frantz awakens and realizing his mistake in falling in love with a doll becomes reunited with his former sweetheart. The lovers run away happily leaving Dr. Coppelius alone and heartbroken.

Programme

Tuesday Evening, November 3rd, 1959

I

LE CARNAVAL

Music by ROBERT SCHUMAN Choreography by MICHEL FOKINE
Orchestrated by OSCAR MORAWETZ

Decor and Costumes by KAY AMBROSE after LEON BAKST

Choreography revived by MME. EVINA and STANISLAS IDZIKOWSKI

Columbine	Leila Zorina
Chiarina	Jocelyn Terell
Estrella	Sylvia Mason
Papillon	Frances Greenwood
Harlequin	Colin Worth
Pierrot	Yves Cousineau
Eusebius	Grant Strate
Pantalon	Howard Meadows
Florestan	Lawrence Adams
Waltzers	Beverly Banfield, Sally Brayley, Davina Geselle, Jacqueline Ivings, Valerie Lyon, Joanne Nisbet, Glenn Gilmour, Patrick Hurde, Donald Mahler, Edward Nichols, David Scott, Morley Wiseman.
Philistines or Killjoys	Maryann de Lichtenberg, Patricia Neary, Hans Meister, Ian Robertson.

Le Carnaval is a study in romanticism, a festival of joy, an evocation of pretty sentiment, light intrigue, and high spirits seen in a Victorian mirror.

INTERMISSION

II

THE MERMAID

Music by RAVEL Choreography by ANDREE HOWARD
Scenery and Costumes by KAY AMBROSE after the originals by
ANDREE HOWARD

First produced by the Ballet Rambert, London, 1934

The Mermaid	Lois Smith
Her Sisters	Beverly Banfield, Jeanette Cassels, Lorna Geddes, Davina Geselle, Roberta Gibson, Valerie Lyon, Anne Neville, Penelope Winter.
The Prince	Earl Kraul
His Bride	Judie Colpman
His Friends	Jacqueline Ivings, Grant Strate, Susan Abbey, Sally Brayley, Maryann de Lichtenberg, Patricia Neary, Yves Cousineau, Donald Mahler, Hans Meister, David Scott.

SYNOPSIS

A Mermaid falls deeply in love with a handsome Prince whom she has saved from drowning after a shipwreck. Knowing she cannot follow him ashore with her fishlike tail she resorts to magic, and finds that she can acquire a pair of human legs on condition she can induce the Prince to return her devotion. Without a thought for the penalty attached to such a spell, she seizes the opportunity and arrives, uncertainly but proudly balanced on her new legs, at the quayside; only to find that the Prince is celebrating his reunion with his beautiful, human fiancée. Her frail pleading is of no avail and the Prince treats her as a dream which he has shed. The spell exacts its toll, the Mermaid expires and is borne sorrowfully to her watery grave by her attendants.

INTERMISSION

**III
PINEAPPLE POLL**

Music by ARTHUR SULLIVAN Choreography by JOHN CRANKO
Arranged by CHARLES MACKERRAS

Scenery and Costumes by OSBERT LANCASTER

First produced at the Sadler's Wells Theatre, London, 1951

Pineapple Poll, a Bumboat Woman Lilian Jarvis
Jasper, Pot-Boy at "The Steam Packet" Patrick Hurde
Captain Belaye of H.M.S. Hot Cross Bun Lawrence Adams
Blanche, his Fiancee Jacqueline Ivings
Mrs. Dimple, her Aunt Myrna Aaron
The Crew of H.M.S. Hot Cross Bun Yves Cousineau, Glenn Gilmour,
Donald Mahler, David Scott, Grant Strate, Colin Worth.
Their Wives and Sweethearts Beverly Banfield, Sylvia Mason, Joanne
Nisbet, Charmaine Turner, Penelope Winter, Leila Zorina.
Scene I: A square in Portsmouth.
Scene II: The quayside.
Scene III: The quarter-deck of H.M.S. "Hot Cross Bun."

Children's Matinee, Wednesday, November 4th, 1959

**I
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STORY WITHOUT WORDS**

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**II
COPPELIA**

or

The Girl with the Enamel Eyes

Music by LEO DELIBES Choreography after ARTHUR SAINT-LEON
Decor and Costumes by KAY AMBROSE
Production revived by CELIA FRANCA

ACT II

Dr. Coppélius's Workshop

Swanhilda Lois Smith
Dr. Coppélius Grant Strate
Frantz David Adams
Swanhilda's Friends Beverly Banfield and Leila Zorina, Charmaine Turner
and Penelope Winter, Jeanette Cassels and Lorna Geddes.
Coppelia, the Doll Anne Neville
Chinese Doll Patrick Hurde
Persian Doll Morley Wiseman
Clown Doll Glenn Gilmour
Ballerina Doll Maryann de Lichtenberg
Spinning Doll Janet Green
Tyrolean Dolls Valerie Lyon, Ian Robertson

INTERMISSION

**III
ACT III**

A shady lawn before the residence of the lord of the manor

Lord of the Manor Donald Mahler
Dr. Coppélius Grant Strate
Dance of the Hours Jeanette Cassels, Lorna Geddes, Davina Geselle,
Roberta Gibson, Janet Green, Maryann de Lichtenberg, Valerie Lyon,
Teresa Mann, Anne Neville, Joanne Nisbet, Charmaine Turner, Penelope
Winter, Leila Zorina.
Dawn Angela Leigh
Prayer Jacqueline Ivings
Betrothal Dance Sylvia Mason, Colin Worth
Pas de Deux Lois Smith and David Adams
Work Myrna Aaron, Susan Abbey, Sally Brayley, Patricia Neary,
Lawrence Adams, Yves Cousineau, Glenn Gilmour, Patrick Hurde, Howard
Meadows, Hans Meister, Ian Robertson, David Scott.
Variation David Adams
Variation Lois Smith
Follies Penelope Winter, Beverly Banfield, Lorna Geddes, Frances
Greenwood, Charmaine Turner.
Galop Ensemble

SYNOPSIS

The complete Coppelia in 3 acts was first produced at the Theatre Imperial de l'Opera, Paris, on May 25th, 1870. The ballet tells the story of a beautiful girl, Coppelia, who sits reading on the balcony of a house belonging to Dr. Coppélius, the toymaker. Everyone believes Coppelia to be the daughter of Coppélius, including a young man, Frantz, who makes advances to her, although he is already betrothed to Swanhilda, a pretty village girl. However, Swanhilda and her friends steal into Dr. Coppélius' house at night and discover that the lovely Coppelia is only a doll. Dr. Coppélius arrives unexpectedly and chases the friends away, but Swanhilda hides and dons the clothes of the doll. Meanwhile, Frantz climbs through the window in search of Coppelia. He is caught by the toymaker, but the cunning old man pretends to like Frantz and offers him some wine. Frantz accepts, but the drink is drugged and the young man falls into a coma. Dr. Coppélius then brings out Coppelia (Swanhilda disguised) and attempts to bring her to life by following instructions in a book of magic. Swanhilda reacts very favourably, but tiring of the game, she reveals the real Coppelia who is of course lifeless. Frantz awakens and realizing his mistake in falling in love with a doll becomes reunited with his former sweetheart. The lovers run away happily leaving Dr. Coppélius alone and heartbroken.

The next day there is a festival to celebrate the new bell which has been given to the town by the lord of the manor. The nobleman presents Swanhilda with a dowry in recognition of her betrothal to Frantz. The angry Dr. Coppélius is not forgotten and receives restitution for his damaged toys. A divertissement ensues depicting the hours of dawn, prayer and work and the townsfolk dance a galop to bring the joyous festivities to a close.

Wednesday Evening, November 4th, 1959

I

**LES RENDEZ-VOUS
(Ballet Divertissement)**

(First performed by Sadler's Wells Ballet, 5th December, 1933)

Music by AUBER Choreography by FREDERICK ASHTON

Decor and Costumes by WILLIAM CHAPPELL

1. Entrée des Promeneurs Sylvia Mason, Patrick Hurde, Susan Abbey,
Sally Brayley, Judie Colpman, Jacqueline Ivings, Jocelyn Terell, Leila
Zorina, Lawrence Adams, Yves Cousineau, Donald Mahler, Grant Strate,
Colin Worth.

2. Pas de Quatre Beverly Banfiled, Frances Greenwood, Charmaine Turner, Penelope Winter.
3. Variation Hans Meister
4. Adage des Amoureux Angela Leigh and Hans Meister
5. Pas de Trois Sylvia Mason, Patrick Hurde, Colin Worth
6. Variation Angela Leigh
7. Pas de Six Lawrence Adams, Yves Cousineau, Patrick Hurde, Donald Mahler, Grant Strate, Colin Worth.
8. Sortie des Promeneurs.

INTERMISSION

II
DEATH AND THE MAIDEN

Music by SCHUBERT Choreography and Costumes by ANDREE HOWARD
(First produced by the Ballet Rambert, London, 1937)

Death Donald Mahler
His Shadows Jeanette Cassels, Davina Geselle, Roberta Gibson, Janet Green,
Valerie Lyon, Charmaine Turner.
The Maiden Jocelyn Terrell

III
AURORA PAS DE DEUX

Music by P. I. TSCHAIKOWSKY Choreography after PETIPA
Costumes by KAY AMBROSE
LOIS SMITH and DAVID ADAMS

IV
THE LITTLEST ONE

Music by JOHN BECKWITH Choreography by DAVID ADAMS
Costumes by CYNTHIA MacLENNAN

Mother Sally Brayley
Father David Scott
Eldest Son Glenn Gilmour
Eldest Daughter Susan Abbey
Youngest Son Morley Wiseman
The Littlest One Frances Greenwood
Animal Anne Neville

The Littlest One of the family, envious of the affection lavished upon an animal by her parents, assumes the animal's guise.

INTERMISSION

V
PINEAPPLE POLL

Music by ARTHUR SULLIVAN Choreography by JOHN CRANKO
Arranged by CHARLES MACKERRAS

Scenery and Costumes by OSBERT LANCASTER
(First produced at the Sadler's Wells Theatre, London, 1951)

Pineapple Poll, a Bumboat Woman Lilian Jarvis
Jasper, Pot-Boy at "The Steam Packet" Colin Worth
Captain Belaye, of H.M.S. Hot Cross Bun David Scott
Blanche, his Fiancée Jacqueline Ivings
Mrs. Dimple, her Aunt Patricia Neary
The Crew of H.M.S. Hot Cross Bun Lawrence Adams, Yves Cousineau,
Glenn Gilmour, Patrick Hurde, Donald Mahler, Grant Strate.
Their Wives and Sweethearts Judie Colpman, Lorna Geddes, Davina
Geselle, Janet Green, Valerie Lyon, Teresa Mann.

Scene I: A square in Portsmouth.

Scene II: The quayside.

Scene III: The quarter-deck of H.M.S. "Hot Cross Bun."

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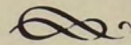
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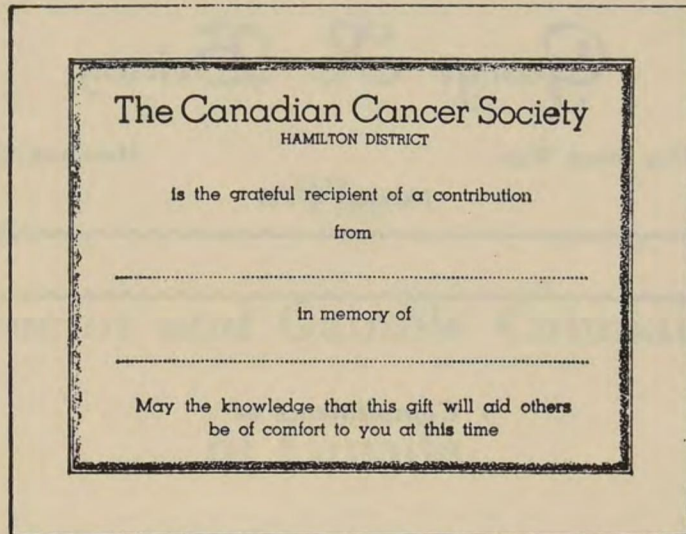
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Susan Crawford	Penelope Winter	Edelayne Brandt
Sally Brayley	Yves Cousineau	Corinne Ashworth
Gloria Bonnell	Jacqueline Ivings	Catherine Carr
Harold DaSilva	Dianne Ireland	Teresa Mann
Sylvia Mason	Beverly Banfield	Howard Meadows
Vanda Intini	Frances Greenwood	David Kerval
Lawrence Adams	Marcel Chojnacki	

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Programme

Monday Evening, November 5th, 1956

I.

LES RENDEZ-VOUS

(Ballet Divertissement)

(First performed by Sadler's Wells Ballet, 5th December, 1953)

Music by AUBER

Choreography by FREDERICK ASHTON

Decor and Costumes by WILLIAM CHAPPELL

1. Entrée des Promeneurs Betty Pope, Glenn Gibson, Edelayne Brandt, Judie Colpman, Jacqueline Ivings, Lilian Jarvis, Colleen Kenney, Jocelyn Terell, Lawrence Adams, Harold DaSilva, Donald Mahler, Ray Moller, Grant Strate.
2. Pas de Quatre Beverly Banfield, Catherine Carr, Dianne Ireland, Sylvia Mason
3. Variation David Adams
4. Adage des Amoureux Lois Smith, David Adams
5. Pas de Trois Betty Pope, Glenn Gibson, Ray Moller
6. Variation Lois Smith
7. Pas de Six Lawrence Adams, Harold DaSilva, Glenn Gibson, Donald Mahler, Ray Moller, Grant Strate
8. Sortie des Promeneurs.

INTERMISSION

II.

THE FISHERMAN AND HIS SOUL

Music by HARRY SOMERS Choreography by GRANT STRATE
Scenery and Costumes by KAY AMBROSE

- The Fisherman Earl Kraul
His Soul Harold DaSilva
The Mermaid Lilian Jarvis
The Priest David Kerval
An Acolyte Catherine Carr
Villagers Jocelyn Terell, Lawrence Adams, Marcel Chojnacki,
Susan Crawford, Howard Meadows, Vanda Intini
The Witch Angela Leigh
Her Accomplices Corinne Ashworth, Edelayne Brandt, Sally Brayley,
Jacqueline Ivings, Yves Cousineau, Donald Mahler

SYNOPSIS:

On the timeless shores of legend, a Fisherman is hauling in his nets, helped by his Soul, who is visible. Finding a Mermaid amongst his catch, the Fisherman falls in love with her; but mermaids have no spirit, and the Soul warns his master of impending disaster, but in vain.

As consummation of love is impossible between a mermaid and a human, if he has a soul, the Fisherman decides to get rid of his. He first asks the help of a Priest, who is visiting the shore attended by villagers to call a benediction on the ocean. The Priest angrily denounces the Fisherman, who then asks the help of a Sorceress and her cronies; this time he is successful, cuts himself free of his Soul, and happily joins the Mermaid in her ocean fastness.

Thus freed from responsibility, the Soul tries to join the passing villagers at their games and occupations, but finds that he is invisible to them. Becoming very lonely, he lies in wait for the Fisherman, hoping to catch him in a weak moment away from the Mermaid. The plan succeeds, and the Fisherman reunites himself with his Soul; and the Mermaid, realising she has lost her love, dies of a broken heart.

The Fisherman, in an agony of remorse, carries her body far out into the sea, leaving his Soul lamenting on the shore.

INTERMISSION

III.

POST-SCRIPT

Music by ARTHUR MORROW Choreography by BRIAN MACDONALD

(First performed by the Montreal Theatre Ballet in May, 1956)

- Young Girl Dancer Betty Pope
Electrician Donald Mahler
Ballerina Celia Franca
Jeune Premier Harold DaSilva
Sally Brayley, Judie Colpman, Susan Crawford, Dianne Ireland, Colleen Kenney, Sylvia Mason, Lawrence Adams, Yves Cousineau, Richard Englund, Robert Ito, David Kerval, Howard Meadows.

This production has been made possible through the generosity of the Hamilton Branch of the National Ballet Guild of Canada.

Programme

Tuesday Matinee, November 6th, 1956

I.

THE NUTCRACKER

ACT IV

Music by P. I. TSCHAIKOWSKY Choreography by CELIA FRANCA
after L. Ivanov

Scenery and Costumes by KAY AMBROSE

Choreography of "Danse Espagnole" by RAY MOLLER

Sugar Plum Fairy	Lilian Jarvis
Her Cavaliers	Howard Meadows, Grant Strate
Clara	Betty Pope
The Nutcracker	Earl Kraul
Fairies	Edelayne Brandt, Jacqueline Ivings, Sally Brayley, Susan Crawford, Vanda Intini, Jocelyn Terell
Danse Espagnole	Judie Colpman and Ray Moller
Danse Orientale	Oldyna Dynowska, Richard Englund, Donald Mahler
Danse Chinoise	Marcel Chojnacki and David Kerval
Bouffons	Lawrence Adams, Harold DaSilva, Glenn Gibson
Mirlitons	Angela Leigh, Gloria Bonnell, Catherine Carr, Dianne Ireland, Sylvia Mason

SYNOPSIS:

At a Christmas party a little girl, Clara, has been given a toy Nutcracker. At night she has found her toy fighting with the King of Mice. She helps him to gain a victory. This action has broken a spell and her Nutcracker has turned into a handsome Prince.

In Act 4, the Prince rewards Clara by conducting her to the Kingdom of Sweets where an entertainment is given with Clara as the guest of honour.

The Nutcracker (Casse Noisette) was first produced at the Maryinsky Theatre, St. Petersburg, on December 6th, 1892.

INTERMISSION

II.

LA LLAMADA

(The Call)

Music by JULIO GOMEZ Choreography by RAY MOLLER

Scenery and Costumes by JESUS DE VILALLONGA

El Gitano	Ray Moller
Los Gitanos	Lawrence Adams, Harold DaSilva, Robert Ito, Donald Mahler
La Maja	Betty Pope
Las Majas	Edelayne Brandt, Sally Brayley, Judie Colpman, Susan Crawford, Vanda Intini, Sylvia Mason

SYNOPSIS:

Just before daybreak in a slumbering gypsy quarter in Southern Spain, a solitary Gitano boy sends a lonely call echoing across the plains. Three highly born Andalusian maidens pass by on their way to church, and the Gitano comes face to face with one of them. Much shocked, her companions draw her away, whilst the equally disapproving gypsy lads hold the Gitano in check.

The Gitano knows himself to be in love and is certain that the highly born maiden is equally stricken. Deeply depressed, he imagines himself in a very rich Andalusian court, meeting the maiden on her own level. The dream becomes a nightmare as the terrible barrier of rank intervenes between the lovers. But their love proves stronger even than social conventions, and finally the pair are united.

INTERMISSION

III.

POST-SCRIPT

Music by ARTHUR MORROW Choreography by BRIAN MACDONALD

(First performed by the Montreal Theatre Ballet in May, 1956)

Young Girl Dancer	Betty Pope
Electrician	Donald Mahler
Ballerina	Jacqueline Ivings
Jeune Premier	Harold DaSilva

Sally Brayley, Judie Colpman, Susan Crawford, Dianne Ireland, Colleen Kenney, Sylvia Mason, Lawrence Adams, Yves Cousineau, Richard Englund, Robert Ito, David Kerval, Howard Meadows.

This production has been made possible through the generosity of the Hamilton Branch of the National Ballet Guild.

Programme

Tuesday Evening, November 6th, 1956

I.

JEUNE PAS DE DEUX

Music by MASSENET Choreography by GRANT STRATE

Costumes by KAY AMBROSE
BETTY POPE and GLENN GIBSON

II.

L'APRES MIDI D'UN FAUNE

(Afternoon of a Faun)

Music by DEBUSSY Choreography by CELIA FRANCA

Costumes by KAY AMBROSE

The Faun Grant Strate

Nymphs Lilian Jarvis, Edelayne Brandt, Judie Colpman, Jacqueline Ivings,
Colleen Kenney, Sylvia Mason, Jocelyn Terell

"These nymphs I would wish to love for ever,
So filmy, their fragile beings, that they seem
Yet to fill the air, still sighing with
The thistledown of sleep.
..... was I in love with a dream?"

Debussy's "Prélude a l'Après Midi d'un Faune" was inspired by the poem by Mallarmé, a French poet of the late 19th century. The music was first used for ballet by Nijinsky and was presented by the Diaghilev Ballet in Paris in 1912. Since then Nijinsky's choreography has been revived by various ballet companies, and other choreographers have presented their own interpretation of the music.

III.

PAS DE CHANCE

Music by TSCHAIKOWSKY Choreography by DAVID ADAMS

Costumes by KAY AMBROSE
RAY MOLLER, ANGELA LEIGH, HAROLD DaSILVA

INTERMISSION

IV.

GISELLE

Music by ADOLPHE ADAM Edited and Arranged by GODFREY RIDOUT

Choreography by CORALLI-PERROT Scenery and Costumes by KAY AMBROSE

Produced by CELIA FRANCA

ACT I.

Albrecht, Duke of Silesia, disguised as Loys, a peasant David Adams
Wilfrid, the Duke's Squire Ray Moller
Giselle, a peasant girl Celia Franca
Hilarion, a gamekeeper Grant Strate
The Prince of Courland David Kerval
Bathilde, betrothed to Albrecht Angela Leigh
Berthe, Giselle's Mother Vanda Intini
Vine-gatherers: Edelayne Brandt, Sally Brayley, Gloria Bonnell, Judie Colpman,
Dianne Ireland, Jacqueline Ivings, Jocelyn Terell, Penelope Winter, Harold
DaSilva, Richard Englund, Glenn Gibson, Donald Mahler, Beverly Banfield,
Catherine Carr, Susan Crawford, Teresa Mann, Sylvia Mason, Betty Pope.
Attendants, etc.

INTERMISSION

ACT II.

Hilarion Grant Strate
Gamekeepers Marcel Chojnacki, Richard Englund,
Robert Ito, Howard Meadows
Duke Albrecht David Adams
Wilfrid Ray Moller
Giselle Celia Franca
Myrtha, Queen of the Wilis Lois Smith
Moyna Wilis Angela Leigh
Zulma Wilis Lilian Jarvis
Wilis: Corinne Ashworth, Beverly Banfield, Edelayne Brandt, Sally Brayley, Gloria
Bonnell, Catherine Carr, Judie Colpman, Susan Crawford, Frances Greenwood,
Vanda Intini, Dianne Ireland, Jacqueline Ivings, Teresa Mann, Sylvia Mason,
Jocelyn Terell, Penelope Winter.

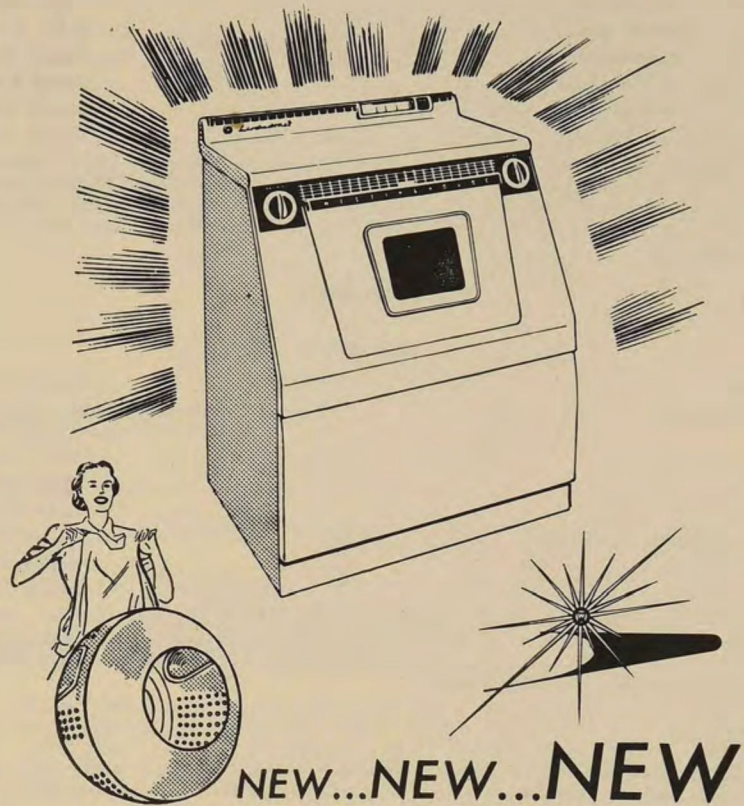
SYNOPSIS:

Giselle was first produced at the Opera Paris in 1841, and is the only ballet which has had an unbroken tradition of performance for over one hundred years.

The first act is set in a Rhineland valley surrounded by vine-clad hills. Giselle, a village maiden, cherishes a passion for dancing which is shared by her sweetheart, Loys, who courts her ardently. When the gamekeeper, Hilarion, a jealous rival for Giselle's affections, unmasks Loys as Duke Albrecht, a nobleman already betrothed to a beautiful countess, the betrayal so shocks Giselle that she loses her reason and dies, leaving Hilarion prostrate with remorse and Albrecht crazed with despair and love.

Act two depicts Giselle's tomb in a forest which after midnight becomes haunted by Wilis. The legend of the Wilis is of Slavonic origin, and defines them as being spirits of betrothed girls who have died as a result of being jilted by faithless lovers.

Gamekeepers play dice by the light of a lantern while Hilarion mourns by Giselle's grave. As midnight tolls they become aware of the presence of the Wilis. Terrified, they flee in all directions. The Queen of the Wilis summons her subjects for the initiation of Giselle. Albrecht comes to Giselle's tomb to beg forgiveness. Giselle appears before him, and he chases after her as she disappears. Hilarion is once again attracted to Giselle's grave, but he is pursued and surrounded by the Wilis. The Queen shows him no mercy, and commands the Wilis to fling him into the nearby lake. Albrecht is discovered and is prescribed the same fate but he is saved by Giselle who warns him to cling to the shelter of the Holy Cross. The Queen, bent on revenge, orders Giselle to dance. Soon Albrecht is drawn towards his beloved and dances with her until he is exhausted. Dawn breaks. The Wilis fade away and Giselle is drawn into her grave. Wilfrid, the Duke's faithful squire, finds his master fainting with exhaustion.



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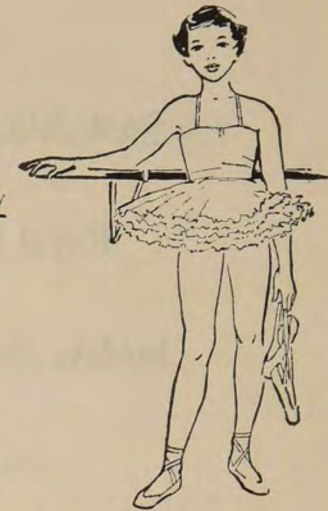
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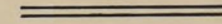
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Decorative painting on costumes by Ken Dawson.


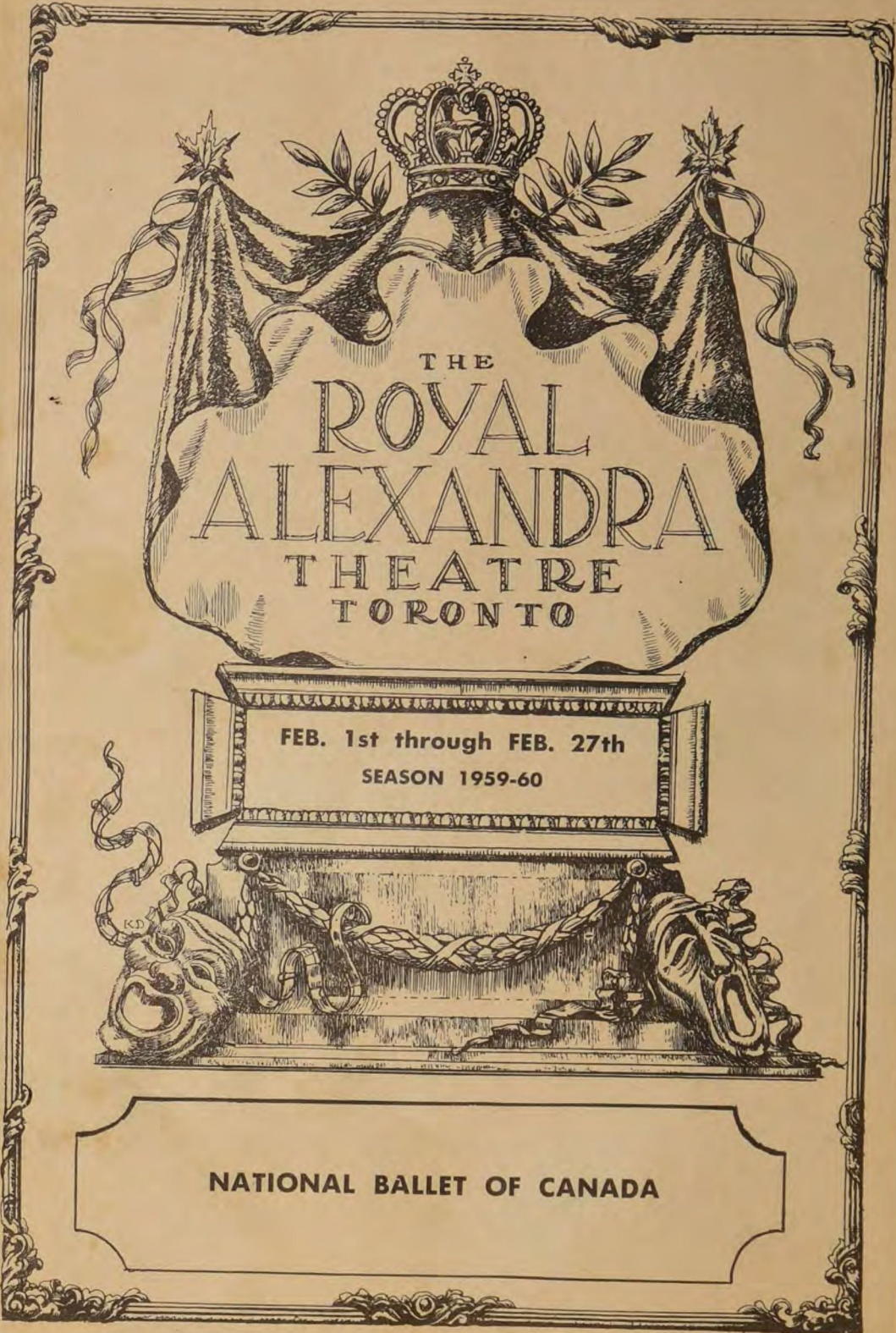
Headdresses and hats by Owen Smith and Ada Parker.

Freed's ballet slippers and pointe shoes by Bernadette Carpenter.

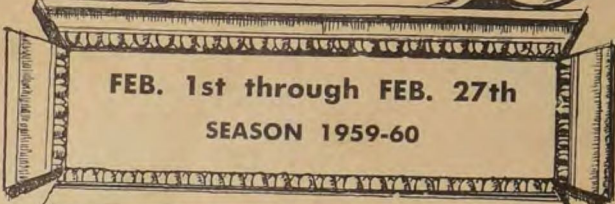
Character boots and ballet slippers by Johnny Brown.

Ballet slippers by Capezio.

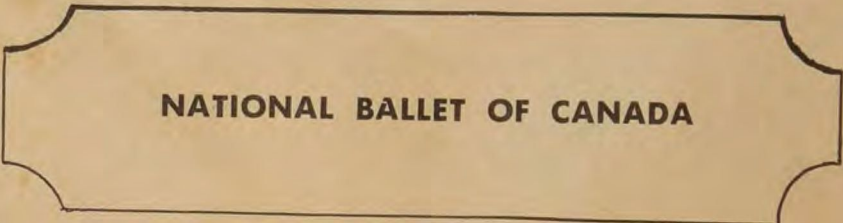
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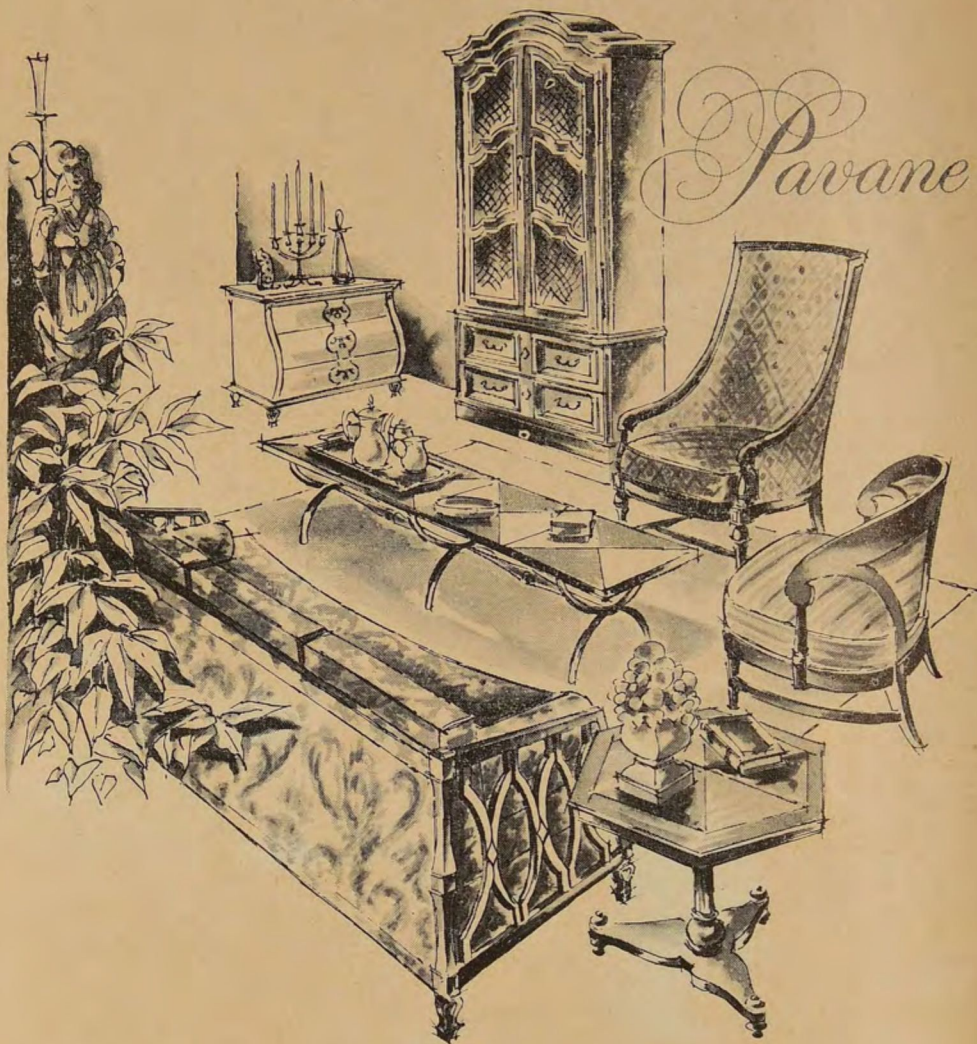


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On February 29th, Lunt and Fontanne will be welcomed again to Toronto with "The Visit", being performed for the first time in Canada. The play, introducing Swiss author Friedrich Duerrenmatt to North America audiences, opened last season in New York. Critics were unanimous in their opinion that the play and the acting were magnificent. "The Visit" is a powerful drama, with direction and acting of superior quality. Miss Fontanne portrays a moneyed and much-married woman who returns to her home, a small central European town, to seek justice for a wronged suffered in her youth. Mr. Lunt, as a respectable shopkeeper, becomes the scapegoat of the community's corruption and greed. The Lunt's have not had such strong material since their success in "There Shall Be No Night" in 1940. Toronto is fortunate to be included in the limited tour of this great production. "The Visit" will be performed for one week at the Royal Alexandra Theatre.

(continued on page 5)

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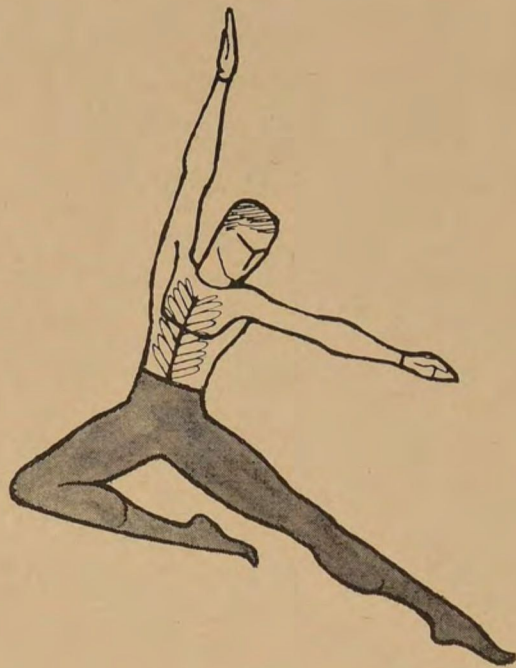
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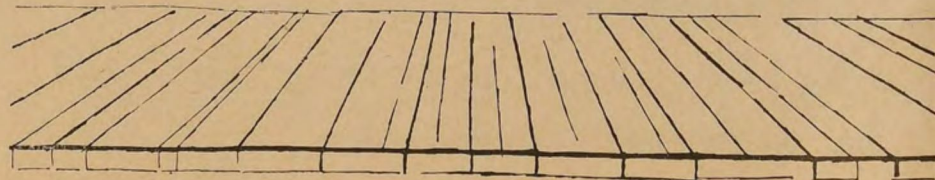
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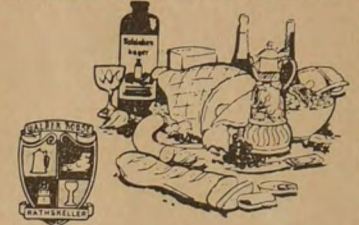


(continued from page 3)

"Mary Stuart", the lusty and passionate drama by Friedrich Schiller, of the battle of two British queens for a throne, an empire and a lover, comes to the Royal Alexandra Theatre on March 21st, for a one-week engagement. Eva Le Gallienne, one of the great ladies of the theatre, leads a brilliant cast in the role of Queen Elizabeth, which she played in New York. Signe Hasso, a star of stage and films, co-stars as the beautiful and damned Mary, Queen of Scots. The cast includes such talented actors as America's, Staats Cotsworth; England's Patrick Waddington and Toronto's Bruno Gerussi. Toronto audiences will see the same production, directed by Tyrone Guthrie, which drew rave notices from New York critics. Brooks Atkinson wrote "Mary Stuart represents the power and bravura of heroic drama at its best—big scenes, bold ventures, dreadful climaxes, melodrama and tragedy. It is a tale of giants calculated to make the theatregoer sit on the edge of his seat". "Mary Stuart" is the first presentation of the newly formed National Phoenix Theatre, whose parent body is New York's famed Phoenix Theatre.

Coming direct from engagements at the Sadler's Wells Theatre in London and New York's City Center Theatre, following a brilliant tour of 92 cities from Tokyo to Moscow, the celebrated Piccolo Teatro di Milano present Goldoni's famous 18th century classic, "The Servant of Two Masters" at the Royal Alexandra for one week commencing Monday, March 28th. Here is an event that should prove to be one of the season's highlights. This company of 20 performers and musicians costumed in the great Italian tradition perform in a manner that makes the performance understandable to all peoples. Language is no barrier to the full enjoyment of the play. The London Times, reviewing their performance at the Edinburgh Festival, had this to say: "The company brings a perfection of verbal timing, bodily agility, and wit. Their playing has a Mozartian gaiety, more musical almost, in essence than dramatic, and it adorns the Festival with one of the liveliest and most enchanting evenings it has seen. The enchantment springs from that integrity and purity of theatrical style which we hear so much of nowa-

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days from enthusiasts but rarely get a chance to see for ourselves." The London Spectator acclaimed them in these words: "Unrolling before our eyes was not quite a play and not quite acting as we commonly think of those things, but a glorious medley and compendium for everything that the fantastic ingenuity of man has ever devised . . . acrobatics and juggling, singing and dancing, pantomime and circus."

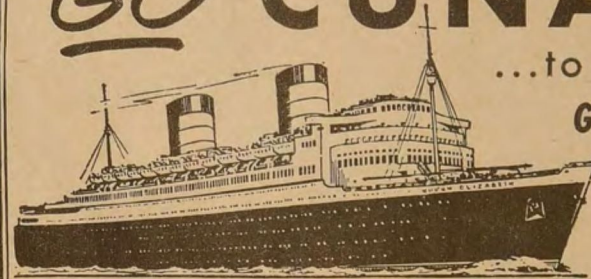
For the week of April 4, Hal Holbrook will repeat his sensational New York triumph "Mark Twain Tonight!", and on May 2nd, Jose Greco returns with his company of Spanish dancers, singers and musicians.

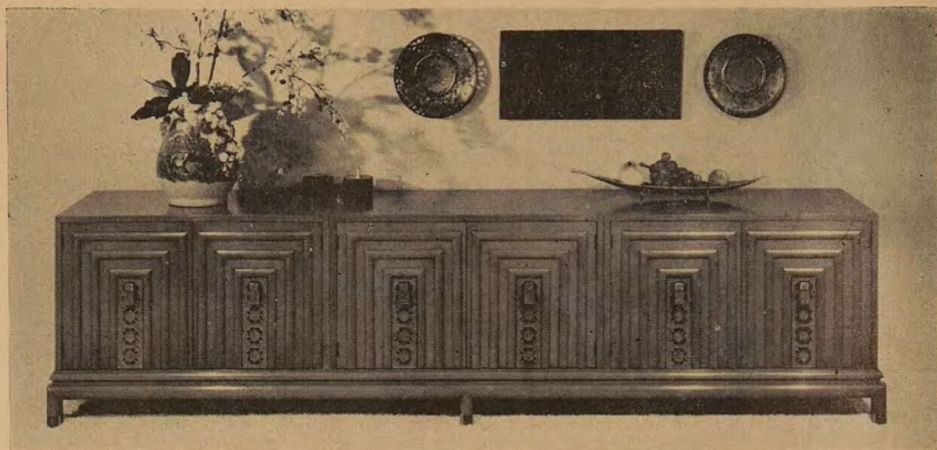
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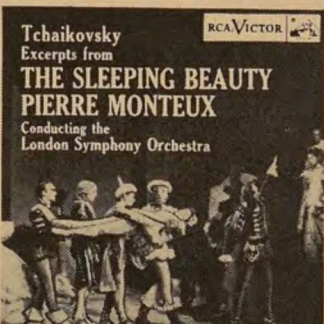
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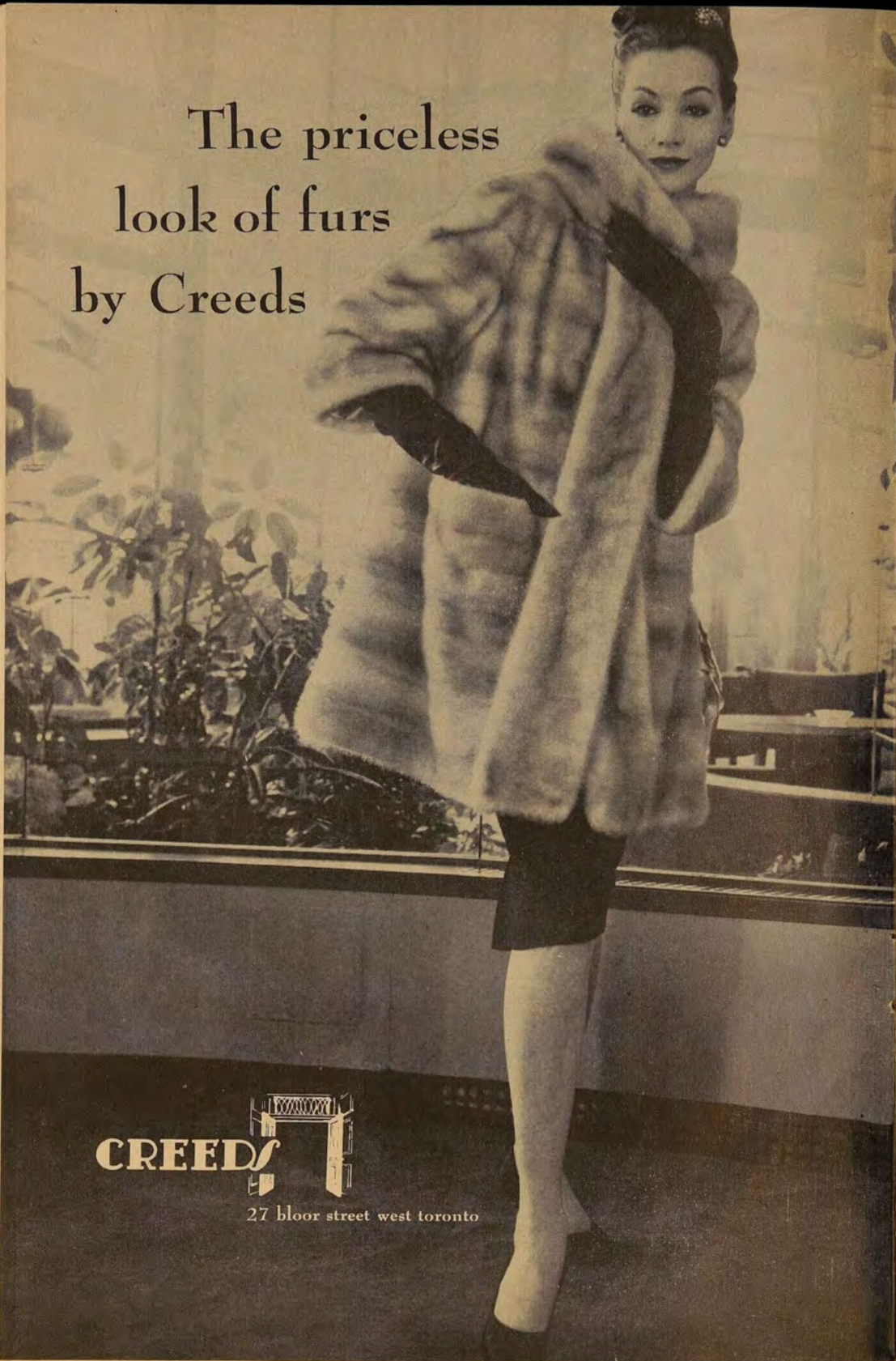


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SATURDAY MATINEE, FEBRUARY 6th, 1960

LE LAC DES CYGNES

(Swan Lake)
Ballet in Four Acts

Music by P. I. Tchaikowsky

Choreography by M. Petipa and L. Ivanova

Scenery and costumes by Kay Ambrose

Produced by Celia Franca

ACT I

SYNOPSIS:

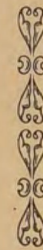
The Castle Grounds. Afternoon.

It is Prince Siegfried's twenty-first birthday. He and his tutor, Wolfgang, his friend, Benno, and the villagers are celebrating the occasion. The festivities are interrupted by the unexpected arrival of the Princess-Mother. She expresses her disapproval of the Prince's companions and reminds him that, having now come of age, he must choose a bride at the ball to be held on the morrow. At eventide, the peasants take their leave. Upon sighting a flock of swans the Prince and his friends decide to hunt them. The old tutor is left alone to enjoy his wine.

ACT II

The Lakeside by Moonlight. The Same Night.

Prince Siegfried sees Odette, Queen of the Swans, gliding over the surface of the lake and prepares to shoot but, on reaching the bank, the swan changes into a beautiful young woman. She entreats the Prince to spare her, explaining that she and her friends are the victims of an evil enchanter. Only at midnight are they permitted to resume their human form and even then their master watches over them in the guise of an owl. Odette's enchantment can only be broken if a young man becomes enamoured of her and marries her. Siegfried promises his protection and the swan maidens dance to express their gratitude. Odette and Siegfried fall in love but as dawn breaks, Odette and the maidens resume their existence as swans and fly away. The Prince and his friends gaze sadly after them.



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With the magic of motion
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ACT III

The Castle Ballroom. The Following Evening.

The Master of Ceremonies and Guests of the Court welcome the arrival of the Princess-Mother and the Prince. The Princess-Mother asks the Prince to choose a young lady for his bride but Siegfried can think only of Odette. Suddenly, a page announces the arrival of two uninvited guests. They are the evil enchanter, Von Rothbart, now in human form, and his daughter, Odile, who has assumed a remarkable resemblance to Odette. The Prince, certain that this young girl is his Swan Queen and unaware of Von Rothbart's intrigues, fails to observe the appearance of Odette who begs him to remember her. Von Rothbart makes the Prince swear that he will marry Odile; as the Prince swears, Odile and Von Rothbart reveal their true identities. Too late, Siegfried sees the true Swan Queen at the ballroom window. He has pledged his word to another and the Swan Queen and her maidens must remain in the power of the evil enchanter. Leaving the Princess-Mother and her guests in confusion, the distracted Prince goes in search of his true love.

ACT IV

The Lakeside. The Same Night.

The distraught Odette tells her friends that the Prince has unwittingly deceived her. She tries to drown herself in the waters of the lake but is saved by the Swan Maidens. The glade is overcast by a storm and as it clears, Siegfried arrives. He implores Odette's forgiveness but the joy of their reunion is shattered by the appearance of Von Rothbart. In order to escape him, the lovers drown themselves in the lake. The Swan Maidens form the shape of a cross and Von Rothbart's spell is broken.

AFOTHEOSIS:

The Swan Maidens, now restored to their human form, see Odette and Siegfried in the world of eternal happiness.

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JULY 1. RUSSIA, VIENNA, MUNICH, OBERAMMERGAU, HOLLAND, etc. Personally conducted by Babs Brown (Mrs. Archie) well-known CBC commentator and world traveller.

JULY 7: EUROPE, including YUGOSLAVIA, OBERAMMERGAU, VIENNA, SPAIN, PORTUGAL, etc. Personally conducted by Miss Enid Walker, B.A., noted world traveller and lecturer.

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CAST**ACT I**

Prince Siegfried	David Adams
The Princess-Mother	Sally Brayley
Wolfgang, the Prince's Tutor	Howard Meadows
Benno, the Prince's Friend	Grant Strate
Pas de Trois	Judie Colpman, Cylvia Mason, Colin Worth
A Peasant Girl	Beverly Banfield
Peasant Girls and Ladies-in-Waiting	Myrna Aaron, Susan Abbey, Jeanette Cassels, Lorna Geddes, Davina Geselle, Roberta Gibson, Janet Green, Frances Greenwood, Maryann de Lichtenberg, Valerie Lyon, Teresa Mann, Patricia Neary, Anne Neville, Joanne Nisbet, Penelope Winter.
Peasant Boys and Huntsmen	Lawrence Adams, Yves Cousineau, Glenn Gilmour, Patrick Hurde, Hans Meister, Edward Nichols, Ian Robertson, David Scott, Morley Wiseman.

INTERMISSION**ACT II**

Odette, the Swan Queen	Lois Smith
Prince Siegfried	David Adams
Benno	Grant Strate
Von Rothbart, an evil enchanter	Yves Cousineau
Two Swan Maidens	Jacqueline Ivings, Jocelyn Terell
Cygnets	Beverly Banfield, Davina Geselle, Frances Greenwood, Charmaine Turner
Swan Maidens	Myrna Aaron, Susan Abbey, Sally Brayley, Jeanette Cassels, Lorna Geddes, Roberta Gibson, Janet Green, Maryann de Lichtenberg, Valerie Lyon, Teresa Mann, Patricia Neary, Anne Neville, Joanne Nisbet, Penelope Winter, Leila Zorina.
Huntsmen	Glenn Gilmour, Patrick Hurde, Donald Mahler, Howard Meadows, Edward Nichols, Ian Robertson, Morley Wiseman.

INTERMISSION**ACT III**

Prince Siegfried	David Adams
The Princess-Mother	Sally Brayley
Von Rothbart	Yves Cousineau
Odile, his daughter	Lois Smith
Master of Ceremonies	Hans Meister
The Six Princesses	Jeanette Cassels, Lorna Geddes, Davina Geselle, Roberta Gibson, Valerie Lyon, Teresa Mann.
Spanish Dance	Myrna Aaron, David Scott, Judie Colpman
Czardas	Janet Green, Frances Greenwood, Patricia Hurde, Colin Worth
Mazurka	Beverly Banfield, Patricia Neary, Joanne Nisbet, Leila Zorina, Lawrence Adams, Glenn Gilmour, Donald Mahler, Howard Meadows.
Ladies-in-Waiting	Pages Heralds, etc.

INTERMISSION**ACT IV**

Odette, the Swan Queen	Lois Smith
Prince Siegfried	David Adams
Von Rothbart	Yves Cousineau
Two Swan Maidens	Jacqueline Ivings, Jocelyn Terell
Black Cygnets	Beverly Banfield, Lorna Geddes, Davina Geselle, Roberta Gibson, Frances Greenwood, Anne Neville.
Swan Maidens	Myrna Aaron, Susan Abbey, Sally Brayley, Jeanette Cassels, Janet Green, Maryann de Lichtenberg, Valerie Lyon, Teresa Mann, Patricia Neary, Joanne Nisbet, Charmaine Turner, Penelope Winter, Leila Zorina.

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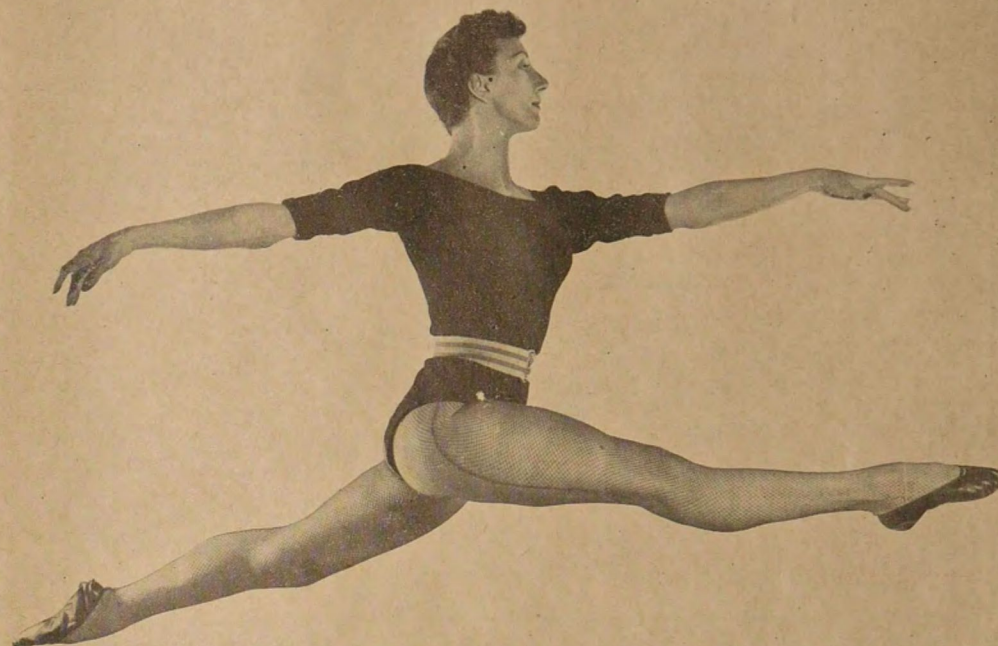


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General Manager	Carman Guild	Personal Assistant to Miss Franca	Grant Strate
Company Manager	Robert Osborne	Dance Notator (Laanotation)	Lucille McClure
Comptroller	Nora Woods	Master Carpenter	Jack Bailey
Asst. to the Gen. Mgr.	Hilda Sterndale-Bennett	Assistant Carpenter	Dennis Cassidy
Publicity Director	John Paterson	Master Electrician	Jack Kelly
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Assistant Ballet Mistress	Shirley Kash	Master of Properties	Harold McGeachie
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CREDITS:

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FIRST WEEK

MON. EVG., FEB. 1—*Les Rendezvous; Pas de Deux Romantique; Lilac Garden; Pineapple Poll* (First performance in Toronto). TUES. EVG., FEB. 2—*Les Rendezvous; The Mermaid* (First performance in Toronto); *Offenbach in the Underworld*. WED. EVG., FEB. 3—*Les Sylphides; Ballad; Pineapple Poll*. THURS. EVG., FEB. 4—*Pas de Chance; Death and the Maiden* (First performance in Toronto); *Aurora Pas de Deux; Ballad; Gala Performance*. FRI. EVG., FEB. 5—*Coppelia*. SAT. MAT., FEB. 6—*SWAN LAKE*. SAT. EVG., FEB. 6—*Les Sylphides; The Mermaid; Pineapple Poll*.

SECOND WEEK

MON. EVG., FEB. 8—*Les Sylphides; Ballad; Pineapple Poll*. TUES. EVG., FEB. 9—*Pas de Six* (First performance in Toronto); *Death and the Maiden; Aurora Pas de Deux; The Fisherman and His Soul; Offenbach in the Underworld*. WED. EVG., FEB. 10—*Pas de Chance; Death and the Maiden; Pas de Deux Romantique; The Mermaid; Pineapple Poll*. THURS. EVG., FEB. 11—*Les Rendezvous; Lilac Garden; Pineapple Poll*. FRI. EVG., FEB. 12—*Le Carnaval; The Fisherman and His Soul; Coppelia (Act III)*. SAT. MAT., FEB. 13—*Coppelia*. SAT. EVG. FEB. 13—*Swan Lake*.

THIRD WEEK

MON. EVG., FEB. 15—*Le Carnaval; Winter Night; Coppelia (Act III)*. TUES. EVG., FEB. 16—*Swan Lake*. WED. EVG., FEB. 17—*Nutcracker (Act IV); The Mermaid; Pineapple Poll*. THURS. EVG., FEB. 18—*Nutcracker (Act IV); Ballad; Offenbach in the Underworld*. FRI. EVG., FEB. 19—*The Mermaid; Winter Night; Le Carnaval*. SAT. MAT., FEB. 20—*Nutcracker*. SAT. EVG., FEB. 20—*Nutcracker*.

FOURTH WEEK

MON. EVG., FEB. 22 (early curtain, 7 p.m.)—*Swan Lake*. TUES. EVG., FEB. 23—*Coppelia*. WED. MATINEE, FEB. 24—*Le Carnaval; Winter Night; Nutcracker (Act IV)*. WED. EVG., FEB. 24—*Pas de Six; Pas de Deux Romantique; Pas de Chance; Dark Elegies; Pineapple Poll*. THURS. EVG., FEB. 25—*Les Rendezvous; The Fisherman and His Soul; Offenbach in the Underworld*. FRI. EVG., FEB. 26—*Les Sylphides, Dark Elegies; Coppelia (Act III)*. SAT. MAT., FEB. 27—*Les Rendezvous; Coppelia (Acts II and III)*. SAT. EVG., FEB. 27—*Pas de Six; Pas de Deux Romantique; Death and the Maiden; The Mermaid; Pineapple Poll*.

PROGRAM SUBJECT TO ALTERATION



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Director: CELIA FRANCA, L.I.S.T.D.(C.S.B.), LL.D.

Principal: BETTY OLIPHANT, F.I.S.T.D.(S.B.), L.I.S.T.D.(C.S.B.)

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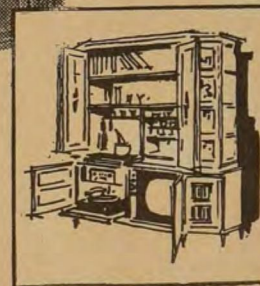
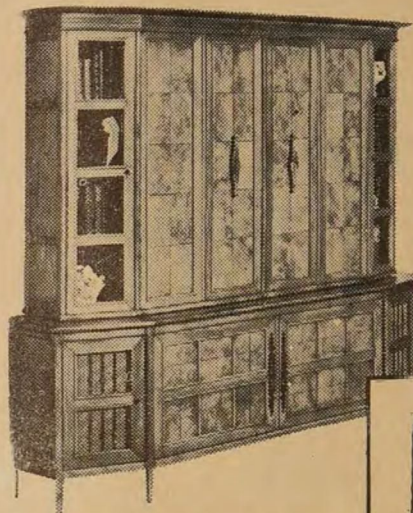
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CELIA FRANCA

DAVID ADAMS

BETTY OLIPHANT

LOUISE GOLDSMITH



CELIA FRANCA

Artistic Director of the
National Ballet Company of Canada

SYLLABUS

- SPECIAL 5-Day Teachers' Course**, commencing June 23rd \$50.00
 This course includes participation or observation of two student classes daily, one daily lesson in general teaching (Miss Franca), and one daily lesson in R.A.D. or Cecchetti Syllabus.
- STUDENTS** may participate in one Ballet Class daily \$ 7.50
 (5 lessons)

DAY COURSES, commencing June 30th

- DAY COURSE A: 13 years and over** \$20.00 per week
 (Advanced or intermediate) (17 lessons)
- Ballet 6 days per week
 Variations 2 days per week
 Character 2 days per week
 Pas de Deux (by audition only) 2 days per week
 Royal Academy of Dancing
 or Cecchetti Syllabus 5 days per week
- DAY COURSE B: 11 years and over** \$15.00 per week
 (Advanced, intermediate or basic) (13 lessons)
- Ballet 6 days per week
 Variations 2 days per week
 Royal Academy of Dancing
 or Cecchetti Syllabus 5 days per week
- DAY COURSE C:** \$ 7.50 per week
 (5 lessons)
- Royal Academy of Dancing
 or Cecchetti Syllabus 5 days per week
- DAY COURSE D: Teachers' Course** \$25.00 per week
 (13 lessons)
- 3 Teachers' classes plus any 10 Students' classes except Pas de Deux. All other classes may be observed.
 Additional classes: \$1.25 per class.
- DAY COURSE E: Single lessons in Ballet only** \$ 2.00 per lesson

EVENING COURSES, commencing June 30th

For Business and Professional people only.
 (Beginners, intermediate and advanced.)

- EVENING COURSE A: Ballet—5 days per week** \$ 5.00 per week
 (5 lessons)
- EVENING COURSE B: Ballet—3 days per week** \$ 3.75 per week
 (3 lessons)
- EVENING COURSE C: Full five-weeks' course,**
 3 lessons per week \$15.00 full course
- EVENING COURSE D: Ballet—single lessons** \$ 2.00 per lesson

FACULTY

CELIA FRANCA, director of the School, is a distinguished figure in international ballet circles as a dancer, choreographer and ballet mistress. She appeared as a leading dancer with the Sadlers Wells Ballet, the Ballet Rambert and other companies. As artistic director of the National Ballet Company of Canada she gathered dancers from Vancouver to Halifax and trained them for the company's first season which commenced last November.

DAVID ADAMS has danced professionally with the Winnipeg Ballet, the Sadlers Wells Ballet, the Metropolitan Ballet of London and the National Ballet Company of Canada of which he is now Ballet Master and principal choreographer.

BETTY OLIPHANT, Fellow and Examiner, Imperial Society of Teachers of Dancing, was well known in London's professional dancing circles as a teacher and dancer. A pupil of Karsarvina and Madame Rambert, she studied under Margaret Craske and shared a London studio with Mary Skeaping. She choreographed ballets for a number of London's west-end productions. In Canada she choreographed the ballet for the Royal Conservatory's "Hansel and Gretel." Her own school in Toronto has been extremely successful.

LOUISE GOLDSMITH, an Associate of the Royal Academy of Dancing and holder of the Advanced Teachers' Certificate, produced the dances for the Canadian National Exhibition Grandstand performances several years in succession. She studied the R.A.D. syllabus with Bettina Byers, the local organizer of the R.A.D. for Eastern Canada.

REGISTRATION—In order to register, the application form and an advance tuition fee of 10% must be received by June 1st. **NO REGISTRATION WILL BE ACCEPTED AS FINAL PRIOR TO A PERSONAL INTERVIEW.** The School is able to accept only a limited number of students and reserves the right to refuse applicants for any division that has reached capacity enrolment.

APPLICATION FOR ENROLMENT

(PLEASE TYPE OR PRINT)

TO: NATIONAL BALLET GUILD OF CANADA SUMMER SCHOOL
 SUITE 314, 73 ADELAIDE STREET WEST, TORONTO

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- (C) HOME ADDRESS _____
- (D) TORONTO ADDRESS _____ PHONE: _____
- (E) AGE _____
- (F) FORMER TEACHERS _____
- (G) EXAMINATION CERTIFICATES, IF ANY _____
- (H) WHICH COURSE WOULD YOU LIKE TO TAKE? _____

NOTE: TEACHERS DO NOT NEED TO FILL IN SECTIONS (B) AND (E).
 MAKE ALL CHEQUES PAYABLE TO: NATIONAL BALLET GUILD OF CANADA.

SYLLABUS

BALLET—Elementary, intermediate and advanced classes in classical ballet will be held every day with a view to training dancers for the professional theatre.

VARIATIONS—Dances from classical ballets will be taught to boys and girls in order to prepare them for future professional work. Emphasis will be laid on style in execution. Teachers are encouraged to take notes on variations which set a standard for "enchainements" in class work and choreography.

PAS DE DEUX (by audition only)—Pas de Deux classes are included in the curriculum so that boys and girls will learn the art of harmonious partnering.

CHARACTER—Steps from national dances will be taught in their stylized, theatrical form which is most likely to benefit future professional dancers.

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THE CANADIAN NATIONAL Ballet COMPANY

EATON AUDITORIUM

Monday, Tuesday, Wednesday — November 12, 13, 14, 1951
8.30 p.m.

PROGRAM

The National Ballet Guild of Canada

presents

The Canadian National Ballet

Artistic Director: CELIA FRANCA

I

LES SYLPHIDES

Music by Chopin
Decor by James Pape

Choreography by Fokine

Nocturne: Lois Smith, Joyce Hill, Celia Franca, David Adams, Myrna Aaron, Colleen Kenney, Natalia Butko, Connie Campbell, Diane Childerhose, Judie Colpman, Maria Dynowska, Vera Keiss, Angela Leigh, Marilyn Rollo, Katharine Stewart, Mary Toochina, Elena Trieste, Olivia Wyatt.

Valse	Joyce Hill
Mazurka	Lois Smith
Mazurka	David Adams
Prelude	Celia Franca
Valse	Lois Smith and David Adams
Finale	Ensemble

INTERMISSION

II

THE DANCE OF SALOMÉ

A dance-drama based on the Oscar Wilde play, "Salomé".

Music by James Hartley

Orchestrated by Oscar Morewetz

Choreography by Celia Franca

Decor by Robert Hall

Costumes by Gerald Budner

Salomé	Celia Franca
Herod	Jury Gotshalks
Herodias	Natalia Butko
Jokanaan—The Prophet	Grant Strate
Young Syrian, Captain of the Guard	David Adams
Soldiers	Walter Foster, Earl Kraul, Brian Macdonald, Howard Meadows
Page	Colleen Kenney
Jews	André Dufresne, Fergus Hunter, Robert Ito
Slaves	Maria Dynowska, Lillian Jarvis, Angela Leigh, Katharine Stewart
Executioner	Edmundo Fraser

SYNOPSIS:

This dance-drama, freely adapted from Oscar Wilde's play "Salomé" tells the story of Herod, Tetrarch of Judea, who has married his brother's wife, Herodias. Jokanaan, the Prophet, having denounced the marriage as unlawful is imprisoned in a cistern.

Salomé, the daughter of Herodias' first marriage is attracted to the Prophet and persuades the Young Syrian, Captain of the Guard, to release him from prison. Jokanaan is unmoved by Salomé's charms and chooses to return to the cistern.

The Young Syrian who has disobeyed Herod's orders in releasing Jokanaan, kills himself for fear of Herod's wrath and for love of Salomé. His death is lamented by the Page.

Herod, distressed by the sight of the body, fears the death is an ill omen. He asks Salomé to dance for him that his troubled mind might be soothed. He offers Salomé rare gifts which she refuses until he promises to give her anything she desires. Salomé performs the Dance of the Seven Veils and then demands payment—the head of Jokanaan. Herod, shocked by the request, refuses to grant Salomé's wish but Herodias draws the death ring from her husband's finger. The ring empowers Herodias to command the execution of the Prophet. She places the ring on the Executioner's finger. He descends into the cistern and returns with the Prophet's head on a platter. Salomé seizes it triumphantly.

Herod discovers the loss of his death ring. Infuriated, he orders the soldiers to kill Salomé.

INTERMISSION

III

Pas de Deux from GISELLE—Act I

Music by Burgmüller

Choreography by Coralli-Perrot

Lois Smith and David Adams

ETUDE

IV

Music by Tchaikovsky

Choreography and Costumes by Kay Armstrong

Natalia Butko, Maria Dynowska, Katharine Stewart, Earl Kraul

INTERMISSION

V

Polovetsian Dances from PRINCE IGOR

Music by Borodin

Choreography by Fokine

Decor by Alan Lett

Costumes by Suzanne Mess

A Polovetsian Warrior Jury Gotshalks
A Polovetsian Girl Joyce Hill
The Chief Slave Lillian Jarvis
Slaves: Natalia Butko, Katharine Stewart, Myrna Aaron, Judie Colpman, Maria
Dynowska, Colleen Kenney, Elena Trieste, Olivia Wyatt.
Polovetsian Girls: Diane Childerhose, Vera Keiss, Marilyn Rollo, Mary Toochina
Polovetsian Warriors: Walter Foster, Brian Macdonald, Earl Kraul, Grant Strate
Polovetsian Boys: André Dufresne, Fergus Hunter, Robert Ito, Howard Meadows

For The National Ballet Guild of Canada

Ballet Master: David Adams

Musical Director: George Crum

Pianist: Margaret Clemens

Concert Master: Albert Aylward

Stage Director: Jack Richardson

Company Manager: Stewart James

Publicity: Harry Warlow

Tour Management: Walter Homburger, 73 Adelaide St. W., Toronto

Assistant Stage Manager: Geraldine MacIvor

Additional tuition for male dancers by Boris Volkoff

Costumes executed by: Doris Lindfield and Celia Sutton

Headresses for "The Dance of Salomé" made by Owen Smith

Freed's ballet slippers and toe-shoes by Bernadette Carpenter

Character boots by Johnny Brown

Wigs by Malabar

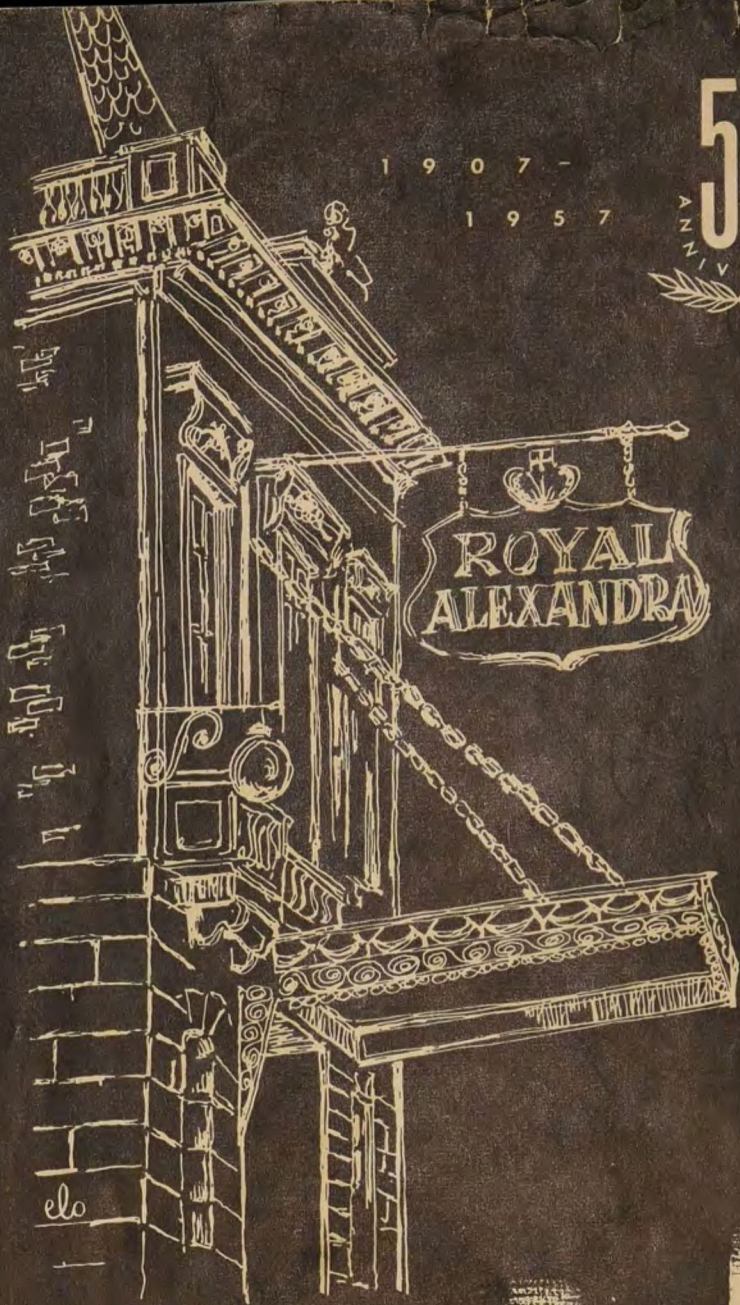
Scenery painted by John Heitinga

Scenery built by Jack Koster

Program subject to Change

The Board of Directors of the National Ballet Guild of Canada and the Dancers of the Canadian National Ballet Company join with me in thanking His Honour the Mayor, the Board of Control, and Members of the Council of the City of Toronto for their support and assistance offered during the National Ballet's formation period.

CELIA FRANCA



1907 -
1957

50TH
ANNIVERSARY

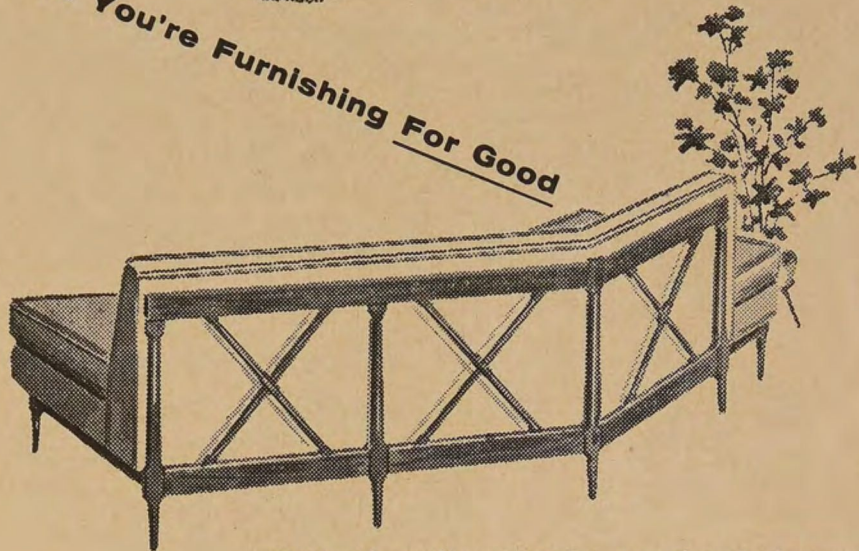
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NATIONAL BALLET OF CANADA

CELIA FRANCA	DAVID ADAMS	LOIS SMITH
LILIAN JARVIS	ANGELA LEIGH	BETTY POPE
EARL KRAUL	RAY MOLLER	HAROLD da SILVA
JOCELYN TERELL	JACQUELINE IVINGS	
JUDIE COLPMAN	GRANT STRATE	DIANNE IRELAND
BEVERLY BANFIELD	LAWRENCE ADAMS	CATHERINE CARR
SALLY BRAYLEY	ROBERT ITO	CORINNE ASHWORTH
GLORIA BONNELL	YVES COUSINEAU	FRANCES GREENWOOD
TERESA MANN	MARCEL CHOJNACKI	PENELOPE WINTER
PATRICIA NEARY	HOWARD MEADOWS	CECILY PAIGE
KATRINA EVANOVA	DAVID KERVAL	VALERIE LYON
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SATURDAY MATINEE, JANUARY 18th, 1958

GISELLE

Music by Adolphe Adam, edited and arranged by Godfrey Ridout

Choreography by Coralli-Perrot Scenery and Costumes by Kay Ambrose

Produced by Celia Franca

ACT I

ALBRECHT, Duke of Silesia, disguised as LOYS, a peasant	DAVID ADAMS
WILFRID, the Duke's Squire	COLIN WORTH
GISELLE, a peasant girl	CELIA FRANCA
HILARION, a Gamekeeper	GRANT STRATE
THE PRINCE OF COURLAND	DAVID KERVAL
BATHILDE, Betrothed to ALBRECHT	CORINNE ASHWORTH
BERTHE, Giselle's Mother	BERNADETTE BELIVEAU
VINE-GATHERERS	BEVERLY BANFIELD, GLORIA BONNELL, SALLY BRAY- LEY, JUDIE COLPMAN, JACQUELINE IVINGS, PATRICIA NEARY, CECILY PAIGE, PENELOPE WINTER, LAWRENCE ADAMS, YVES COUSINEAU, DONALD MAHLER, HANS MEISTER, CATHERINE CARR, KATRINA EVANOVA, FRANCES GREENWOOD, DIANNE IRELAND, TERESA MANN, SYLVIA MASON.

ATTENDANTS, etc.

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GISELLE (Continued)

ACT II

HILARION GRANT STRATE
 GAMEKEEPERS CHARLES ARNETT, MARCEL CHOJNACKI, HOWARD MEADOWS, HANS MEISTER.
 DUKE ALBRECHT DAVID ADAMS
 WILFRID COLIN WORTH
 GISELLE CELIA FRANCA
 MYRTHA, Queen of the Wilis LOIS SMITH
 MOYNA } Wilis } LILIAN JARVIS
 ZULMA } } JOCELYN TERELL

Wilis Corinne Ashworth, Beverly Banfield, Bernadette Beliveau, Gloria Bonnell, Sally Brayley, Catherine Carr, Judie Colpman, Katrina Evanova, Frances Greenwood, Dianne Ireland, Jacqueline Iving, Valerie Lyon, Teresa Mann, Sylvia Mason, Patricia Neary, Cecily Paige, Penelope Winter, Leila Zorina.

SYNOPSIS:

Giselle was first produced at the Opera, Paris in 1841 and is the only ballet which has had an unbroken tradition of performances for over one hundred years.

The first act is set in a Rhineland valley surrounded by vine-clad hills. Giselle, a village maiden, cherishes a passion for dancing which is shared by her sweetheart, Loys, who courts her ardently. When the gamekeeper, Hilarion, a jealous rival for Giselle's affections, unmasks Loys as Duke Albrecht, a nobleman already betrothed to a beautiful countess. The betrayal so shocks Giselle that she loses her reason and dies, leaving Hilarion prostrate with remorse and Albrecht crazed with despair and love.

THE ROYAL ACADEMY OF DANCING
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President: Dame Margot Fonteyn de Arias D.B.E.

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"GISELLE"

in two acts

with

GALINA ULANOVA

and The Bolshoi Theatre Ballet

Music by A. Adam

Libretto, T. Gautier, B. Saint George, G. Corrali

Conductor, Yuri Faler

Choreography, G. Corrali, G. Perrot, M. Petipa

Production revision, Professor L. Lavrovsky

Designer, B. Volkov

The Cast:

Giselle, Galina Ulanova

Count Albert, Nikolai Fadeychev

and members of The Bolshoi Theatre Ballet

"Giselle" is the tragic tale of maidens who die before their wed-

ding. Legend has it that they leave their graves at night and begin

to dance in a vain endeavour to find the happiness they knew

before death.

But let the traveller who meets these pale ghosts beware. For they

will compel him to dance with them until he dies . . .

ACT I

The peasant girl, Giselle, is in love. But she does not know that her

beloved, Albert, is a nobleman in disguise.

A young forester, who is also in love with Giselle, has found Albert's

hidden silver sword. It bears a coat of arms.

Albert's real betrothed, a princess, stops in the village to rest after

the hunt, together with her retinue. The peasants welcome their

noble guests. Albert, confused by their unexpected arrival, tries

to hide the fact that he knows them. The young forester then

brings out Albert's sword and confronts him with it.

Giselle is heartbroken. Her dreams and hopes shattered, she loses

her reason and dies.

ACT II

The ghosts of maidens appear in the moonlight in the village grave-

yard. Conscience-stricken, the forester approaches Giselle's grave

and finds himself surrounded by the Wilis. Their solemn-faced

queen condemns him to dance himself to death.

Giselle's ghost appears. In vain she pleads with the Queen of the

Wilis for Albert's life. And still determined to save him, she dances

to give him a chance to recover whenever he falters from exhaustion.

The church bell rings and the queen's power is broken with the

first rays of the sun. All the phantoms disappear! Giselle with

them. But she will always live in Albert's memory as a dream of

lost love, a love stronger than death.

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PROGRAMME (Continued)

GISELLE (Continued)

ACT II

HILARION GRANT STRATE
GAMEKEEPERS CHARLES ARNETT, MARCEL CHOJNACKI, HOWARD MEADOWS, HANS MEISTER.
DUKE ALBRECHT DAVID ADAMS
WILFRID COLIN WORTH
GISELLE CELIA FRANCA
MYRTHA, Queen of the Wilis LOIS SMITH
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ULANOVA

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Ballet is in her blood. Her father and mother danced at the famed Marinsky Theatre, and the young Ulanova was brought up in that ruthlessly dedicated atmosphere which ballet—and ballet alone—seems to create.

In 1919 when the Imperial Russian Ballet, with Diaghilev its master spirit and Nijinsky its leading dancer, was taking Western Europe by storm, the nine-year-old Ulanova was a keen student at the Ballet School in Petrograd. From there she graduated to the State School of Choreography in Leningrad.

The art of ballet requires long, arduous and intensely disciplined apprenticeship, and it was not until 1928 that she made her professional debut at the Kirov Theatre of Ballet in Leningrad.

Gradually, then with increasing frequency, Ulanova began to be singled out for attention by critics and public alike. They recognised in the flawless quality of her dancing and the perfection of her mime that here was a girl touched with greatness. Down the years these were to be her triumphs:—

In 1929, Odette-Odille in "Swan Lake". In 1931, Solweig in "The Ice Maiden". In 1933, a role which has become imperishably associated with her name, "Giselle". In 1934, Maria in "The Fountain of Bakhchisarai". In 1936, Coralie in "Lost Illusion". And who of those fortunate to see her will forget her Juliet in "Romeo and Juliet". Her fame had spread not only to every corner of Russia, but across the world. Her own country conferred State honours on her: the Order of the Red Banner of Lenin and the Badge of Honour. In 1951 she received the supreme honour which the U.S.S.R. bestows on its outstanding artists—she was declared People's Artist of the Soviet Republic.

Ulanova is a dedicated perfectionist. Even the most successful of ballerinas put in long hours of practice daily to maintain their bodies at the peak of physical fitness. She is no exception. Rehearsals and practice fill most of her day.

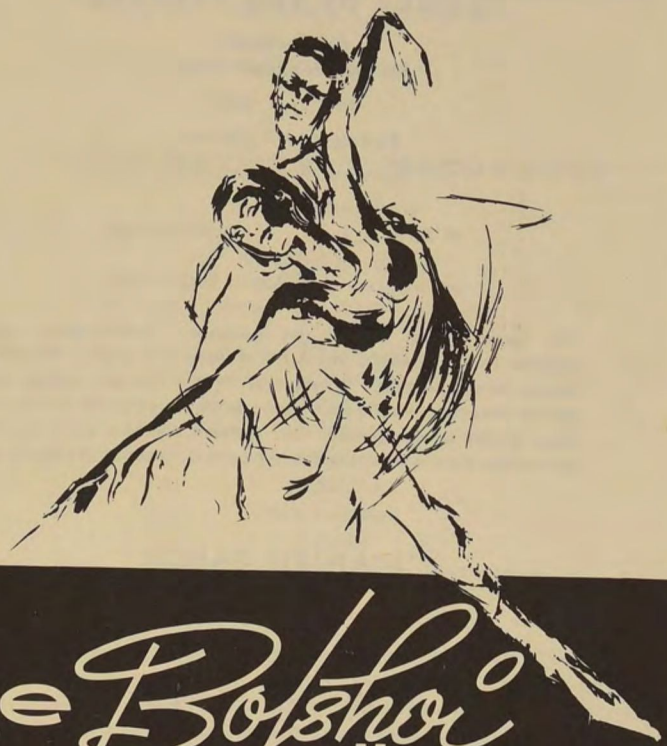
In Moscow, she lives simply and unostentatiously with her husband in a three-room flat overlooking the river. One of the few relaxations she permits herself is driving her small car about the city of Moscow.

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the Bolshoi ballet

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A New Comedy

by JEROME LAWRENCE and ROBERT E. LEE

Based on the novel by PATRICK DENNIS

Sets Designed by OLIVER SMITH

Costumes by NOEL TAYLOR

Lighting by PEGGY CLARK

Miss Sidney's Gowns by TRAVIS BANTON of MARUSIA

Based on Original Staging by
MORTON DA COSTA

Tour Direction: Broadway Theatre Alliance, Inc.

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 Lois Smith
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 Company

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THE
PROGRAMME

"DANCE OF THE TARTARS"

from the Ballet
"The Fountain of Bakhchisarai"

Music by B. Asafiev

Choreography, R. Zakharov

Conductor, G. Rozhdestvensky

The Dancers:

M. Borisov A. Kramarevsky

S. Yagudin

and members of The Bolshoi Theatre Ballet

The Tartar Dances from "The Fountain of Bakhchisarai" are peculiar to the Russians alone. They have a bounding vitality—almost savagery—which is enhanced by the brilliant orange and scarlet costumes. As the pace of the dance increases the Mongolian faces, doubly arresting under their fantastic make-up, seem to take on another dimension as the dancers swirl in waves across the stage.

★

"SPANISH DANCE"

from
"Swan Lake"

Music by Tchaikovsky

Choreography, A. Gorsky

Conductor, G. Rozhdestvensky

The Dancers:

S. Zvyagina A. Nersesov

Y. Sekh

G. Sitnikov

"Swan Lake" has always been one of the most universally popular of all Tchaikovsky's works. This well-known dance from the ball-room scene is presented with wonderful artistry and a unique difference in style.

"SPRING WATER"

Music by Rachmaninoff

Choreography, Asaf Messerer

Conductor, Yuri Faier

The Dancers:

L. Bogomolova

S. Vlasov

With brilliant choreography by Asaf Messerer, this dance is a lyrical piece of deeply-felt emotion which conveys the early, faltering impressions of the first few days of Spring after the icy grip of a Russian winter. In this dance the style combines an almost acrobatic technique with the highest standard of classical ballet. At the actual performance, "Spring Water" was encored three times. Nothing like it had been seen before. Breath-taking is a word often used for a spectacle, but in this dance it is used deservedly.

★

"POLONAISE AND CRACOVIENNE"

from the Opera

"Ivan Susanin"

by Michael Glinka

Choreography, Rostislav Zacharov

The Dancers:

Y. Sangovich

S. Zvyagina

M. Kolpakchi

V. Petrova

A. Radunsky

V. Levashev

K. Rikhter

and 24 artistes of The Bolshoi Theatre Ballet

Conductor, Yuri Faier

This is a stylised and formal dance from Glinka's opera "Life of the Tsar", yet the vitality and verve with which it is danced, together with the magnificent costumes, combine to create an effect which is unusual and visually exciting. Here, too, one can see that in the Bolshoi Company are dancers of all ages, which gives a realism to the dance unknown in the majority of ballet companies.

★

"WALPURGISNACHT"

from
"Faust"

Music by Gounod

Choreography, Leonid Lavrovsky

Conductor, Yuri Faier

The Dancers:

R. Struchkova

A. Lapauri

G. Farmanyants

A. Trushkin

T. Vetrova

M. Gotlieb

Z. Korotaeva

and other artistes of The Bolshoi Theatre Ballet

Once again in "Walpurgisnacht", Lavrovsky's brilliance as a choreographer is displayed in the exhilarating arrangements of each part of this sensuous ballet. Struchkova surely must be one of the most enchanting coquettes ever seen on a stage. Combined with the physique and virility of Lapauri—who is her husband—this makes the performance of the famous Gounod ballet unforgettable. The climax, when Struchkova leaps into the arms of Lapauri is remarkable. All the dancers revel in this ballet and their own enjoyment of it is delightfully conveyed.

★

"THE DYING SWAN"

Music by Saint-Saens

with

GALINA ULANOVA

Conductor, Yuri Faier

It is a breathless moment as Galina Ulanova moves on to the stage in her superb performance of "The Dying Swan". Here in this interpretation are power and grace. And here, too, is pride, a pride which is overwhelming. Ulanova's hands and arms move with a haunting quality that is almost unreal and as the swan dies, resisting to the very last, a poem of beauty has passed for ever.

INTERMISSION

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A New Comedy

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PROGRAMME (Continued)

GISELLE (Continued)

Act two depicts Giselle's tomb in a forest which after midnight becomes haunted by Wilis. The legend of the Wilis is of Slavonic origin, and defines them as being spirits of betrothed girls who have died as a result of being jilted by faithless lovers.

Gamekeepers play dice by the light of a lantern while Hilarion mourns by Giselle's grave. As midnight tolls, they become aware of the presence of the Wilis. Terrified, they flee in all directions. The Queen of the Wilis summons her subjects for the initiation of Giselle. Albrecht comes to Giselle's tomb to beg her forgiveness. Giselle appears before him, and he chases after her as she disappears. Hilarion is once again attracted to Giselle's grave, but he is pursued and surrounded by the Wilis. The Queen shows him no mercy and commands the Wilis to fling him into the nearby lake. Albrecht is discovered and is prescribed the same fate but he is saved by Giselle who warns him to cling to the shelter of the Holy Cross. The Queen, bent on revenge, orders Giselle to dance. Soon Albrecht is drawn towards his beloved and dances with her until he is exhausted. Dawn breaks. The Wilis fade away and Giselle is drawn into her grave. Wilfrid, the Duke's faithful squire, finds his master fainting with exhaustion.

INTERMISSION

II

GALA PERFORMANCE

A ballet by Antony Tudor

Music by Serge Prokofiev

Choreography by Antony Tudor

Scenery and Costumes by Kay Ambrose

Three world-famous ballerinas from Russia, Italy and France are presented at a gala performance which features the fact that this is the first joint appearance the three stars are making. "Gala Performance" was first presented by the London Ballet in 1938 and its American premiere took place in March 1940.

Scene: The stage of the "Theatre Royal".

Time: Toward the turn of the century.

Part 1. Before the performance.

Part 2. "Gala Performance".

La Reine de la Danse (from Moscow)	Angela Leigh
La Deesse de la Danse (from Milano)	Lois Smith
La Fille de Terpsichore (from Paris)	Betty Pope
Partner to the Italian Ballerina	David Adams
Partner to the French Ballerina	Harold da Silva
Cavaliers	Lawrence Adams, Howard Meadows, Grant Strate, Colin Worth
Corpyhees	Corinne Ashworth, Gloria Bonnell, Sally Brayley, Judie Colpman, Dianne Ireland, Jacqueline Iving, Sylvia Mason, Patricia Neary, Cecily Paige, Jocelyn Terell,
Ballet Master	Yves Cousineau
Conductor	Donald Mahler
Dresser	Bernadette Beliveau

(This production has been made possible through the generosity of the T. Eaton Company Limited, Toronto, Ontario.)

Marcel Kay

Photographer

fine portraits:

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 GAMEKEEPERS
 MEA
 DUKE ALBRECHT
 WILFRID
 GISELLE
 MYRTHA, Queen o
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SYNOPSIS:

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THE
 PROGRAMME

“DANCE OF THE TARTARS”

from the Ballet
 “The Fountain of Bakhchisarai”
 Music by B. Asafiev
 Choreography, R. Zakharov
 Conductor, G. Rozhdestvensky

The Dancers:
 M. Borisov A. Kramarevsky
 S. Yagudin
 and members of The Bolshoi Theatre Ballet

The Tartar Dances from “The Fountain of Bakhchisarai” are peculiar to the Russians alone. They have a bounding vitality—almost savagery—which is enhanced by the brilliant orange and scarlet costumes. As the pace of the dance increases the Mongolian faces, doubly arresting under their fantastic make-up, seem to take on another dimension as the dancers swirl in waves across the stage.

★
 “SPANISH DANCE”

from
 “Swan Lake”
 Music by Tchaikovsky
 Choreography, A. Gorsky
 Conductor, G. Rozhdestvensky

The Dancers:
 S. Zvyagina A. Nersesov
 Y. Sekh G. Sitnikov

“Swan Lake” has always been one of the most universally popular of all Tchaikovsky’s works. This well-known dance from the ball-room scene is presented with wonderful artistry and a unique difference in style.

“GISELLE”

in two acts
 with
 GALINA ULANOVA
 and The Bolshoi Theatre Ballet

Music by A. Adam

Libretto, T. Gautier, B. Saint George, G. Corrali

Conductor, Yuri Faier

Choreography, G. Corrali, G. Perrot, M. Petipa

Production revision, Professor L. Lavrovsky

Designer, B. Volkov

The Cast:

Giselle, Galina Ulanova Count Albert, Nikolai Fadeychev
 and members of The Bolshoi Theatre Ballet

“Giselle” is the tragic tale of maidens who die before their wedding. Legend has it that they leave their graves at night and begin to dance in a vain endeavour to find the happiness they knew before death.

But let the traveller who meets these pale ghosts beware. For they will compel him to dance with them until he dies . . .

ACT I

The peasant girl, Giselle, is in love. But she does not know that her beloved, Albert, is a nobleman in disguise. A young forester, who is also in love with Giselle, has found Albert’s hidden silver sword. It bears a coat of arms. Albert’s real betrothed, a princess, stops in the village to rest after the hunt, together with her retinue. The peasants welcome their noble guests. Albert, confused by their unexpected arrival, tries to hide the fact that he knows them. The young forester then brings out Albert’s sword and confronts him with it. Giselle is heartbroken. Her dreams and hopes shattered, she loses her reason and dies.

ACT II

The ghosts of maidens appear in the moonlight in the village graveyard. Conscience-stricken, the forester approaches Giselle’s grave and finds himself surrounded by the Wilis. Their solemn-faced queen condemns him to dance himself to death. Giselle’s ghost appears. In vain she pleads with the Queen of the Wilis for Albert’s life. And still determined to save him, she dances to give him a chance to recover whenever he falters from exhaustion. The church bell rings and the queen’s power is broken with the first rays of the sun. All the phantoms disappear; Giselle with them. But she will always live in Albert’s memory as a dream of lost love, a love stronger than death.

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 Lois Smith
 Betty Pope
 David Adams
 Harold da Silva
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 Jocelyn Terell,
 Yves Cousineau
 Donald Mahler
 madette Beliveau
 n Company

HILARION
 GAMEKEEPERS
 DUKE ALBRECHT
 WILFRID
 GISELLE
 MYRTHA, Queen
 MOYNA } W
 ZULMA }
 Willis

SYNOPSIS:

Giselle is an unbroken maiden, cherished ardently by Duke Albrecht. Giselle that crazed with

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Galina Sergeyevna born at Moscow on Ballet is in her blood Marinsky Theatre, a ruthlessly dedicated seems to create. In 1919 when the Imperial spirit and Nijinsky in by storm, the nine- Ballet School in Petro State School of Chore

In 1929, Odette-Odille "Ice Maiden". In 1933 associated with her name Fountain of Bakhchisarai And who of those fortunes "Romeo and Juliet". corner of Russia, but across State honours on her: the Badge of Honour. In 195 the U.S.S.R. bestows on the People's Artist of the Sov

Ulanova is a dedicated ballerinas put in long hours at the peak of physical fitness practice fill most of her life. In Moscow, she lives simply in a three-room flat overlooking the city. In her relations she permits herself in Moscow.

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Costumes by NOEL TAYLOR

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MORROW

(Continued)

Continued)

After midnight becomes haunted by Willis. The men see them as being spirits of betrothed girls who have passed on. Hilarion mourns by Giselle's grave. In the presence of the Willis. Terrified, they flee in all directions. Subjects for the initiation of Giselle. Albrecht and Giselle appear before him, and he chases after her. He is attracted to Giselle's grave, but he is pursued by her. He has no mercy and commands the Willis to fling her away and is prescribed the same fate but he is spared. The Queen, bent on revenge, is drawn towards his beloved and dances with him. The Willis fade away and Giselle is drawn into her arms. Her master faints with exhaustion.

MISSION

PERFORMANCE

Antony Tudor

Choreography by Antony Tudor
 Music by Kay Ambrose

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Time: Toward the turn of the century.

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 Betty Pope
 David Adams
 Harold da Silva
 Howard Meadows, Grant Strate, Colin Worth
 Gloria Bonnell, Sally Brayley, Judie Colpman, Dianne
 Mason, Patricia Neary, Cecily Paige, Jacelyn Terrell,
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 GISELLE
 MYRTHA, Queen of
 MOYNA } Wilis
 ZULMA }
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SYNOPSIS:

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Sylvia Sidney "Auntie Mame"



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M E (Continued)

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which after midnight becomes haunted by Wilis. The
 defines them as being spirits of betrothed girls who
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MISSION

II

PERFORMANCE

by Antony Tudor

Choreography by Antony Tudor

umes by Kay Ambrose

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NATIONAL BALLET OF CANADA

Repertoire for Toronto Engagement

WEEK OF JAN. 13th

MON. EVG., JAN. 13—LeCarnaval; Lilac Garden; Offenbach in the Underworld. TUES. EVG., JAN. 14—The Nutcracker, Act 4; Les Sylphides; Offenbach in the Underworld. WED. MAT., JAN. 15—Les Sylphides; Coppelia. WED. EVG., JAN. 15—Le Carnaval; Winter Night; Gala Performance. THURS. EVG., JAN. 16—Swan Lake. FRI. EVG., JAN. 17—The Nutcracker. SAT. MAT., JAN. 18—Giselle; Gala Performance. SAT. EVG., JAN. 18—Les Rendez-vous; The Fisherman and His Soul; Offenbach in the Underworld.

WEEK OF JAN. 20th

MON. EVG., JAN. 20—Swan Lake. TUES. EVG., JAN. 21—The Nutcracker. WED. MAT., JAN. 22—Dances from Sleeping Beauty; La Farruca (first Toronto performance); The Willow (first Toronto performance); Pas de Chance; Offenbach in the Underworld. WED. EVG., JAN. 22—Dances from Sleeping Beauty; Lilac Garden; Le Carnaval. THURS. EVG., JAN. 23—The Nutcracker. FRI. EVG., JAN. 24—Swan Lake. SAT. MAT., JAN. 25—Les Sylphides; The Nutcracker, Act 3; Offenbach in the Underworld. SAT. EVG. JAN. 25—Giselle; Gala Performance.

WEEK OF JAN. 27th

MON. EVG., JAN. 27—The Nutcracker. TUES. EVG., JAN. 28—Swan Lake. WED. MAT., JAN. 29—The Nutcracker. WED. EVG., JAN. 29—Les Rendez-vous; Winter Night; Le Carnaval. THURS. EVG., JAN. 30—Dances from Sleeping Beauty; The Fisherman and His Soul; Offenbach in the Underworld. FRI. EVG., JAN. 31—Pas de Chance; The Willow; La Farruca; Giselle. SAT. MAT., FEB. 1—The Nutcracker. SAT. EVG., FEB. 1—Swan Lake.

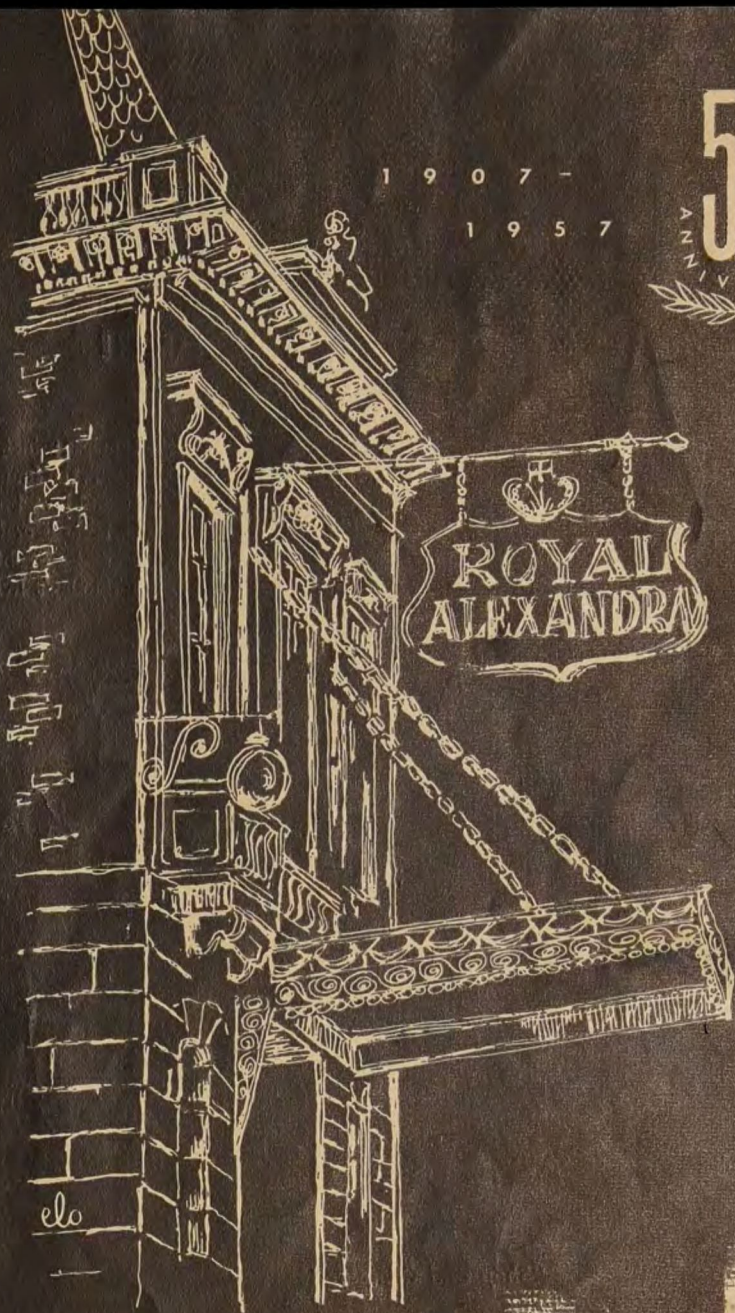


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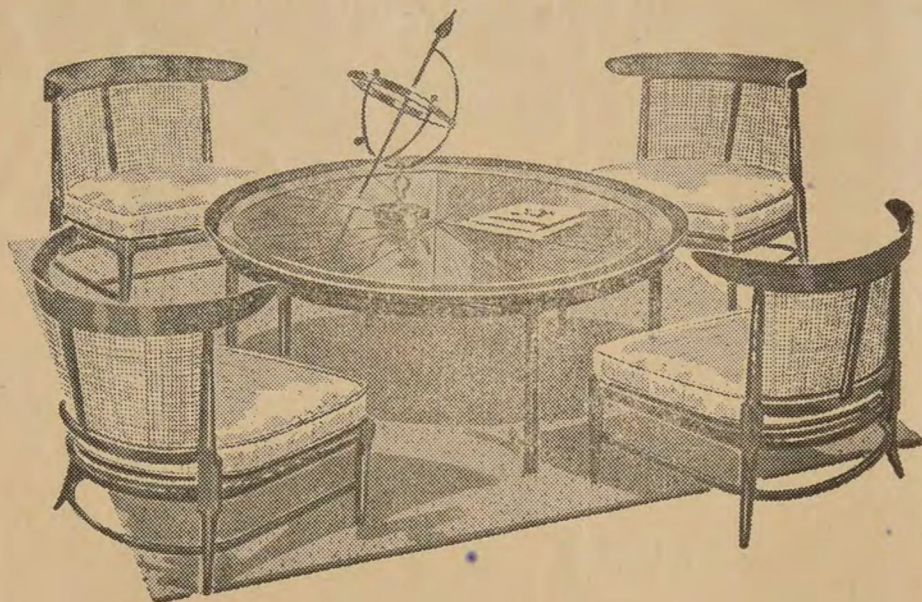
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FRIDAY EVENING, JANUARY 24th, 1958

LE LAC DES CYGNES (SWAN LAKE)

Ballet in Four Acts

Music by P. I. Tchaikowsky

Choreography by M. Petipa
and L. Ivanov

Scenery and Costumes by Kay Ambrose
Produced by CELIA FRANCA

SYNOPSIS:

ACT I

The Castle Grounds. Afternoon.

It is Prince Siegfried's twenty-first birthday. He and his tutor, Wolfgang, his friend, Benno, and the villagers are celebrating the occasion. The festivities are interrupted by the unexpected arrival of the Princess-Mother. She expresses her disapproval of the Prince's companions and reminds him that, having now come of age, he must choose a bride at the ball to be held on the morrow. At eventide, the peasants take their leave. Upon sighting a flock of swans the Prince and his friends decide to hunt them. The old tutor is left alone to enjoy his wine.

ACT II

The Lakeside By Moonlight. The Same Night.

Prince Siegfried sees Odette, Queen of the Swans, gliding over the surface of the lake and prepares to shoot but, on reaching the bank, the swan changes into a beautiful young woman. She entreats the Prince to spare her, explaining that she and her friends are the victims of an evil enchanter. Only at midnight are they permitted to resume their human form and even then their master watches over them in the guise of an owl. Odette's enchantment can only be broken if a young man becomes enamoured of her and marries her. Siegfried promises his protection and the Swan Maidens dance to express their gratitude. Odette and Siegfried fall in love but as dawn breaks, Odette and the maidens resume their existence as swans and fly away. The Prince and his friends gaze sadly after them.



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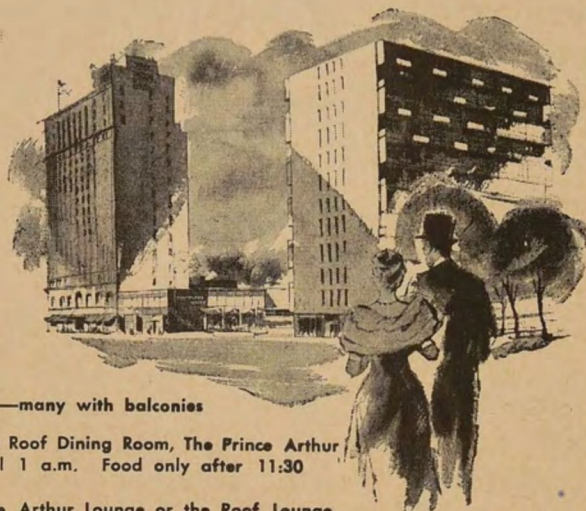
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PROGRAMME (Continued)

ACT III

The Castle Ballroom. The Following Evening.

The Master of Ceremonies and Guests of the Court welcome the arrival of the Princess-Mother and the Prince. The Princess-Mother asks the Prince to choose a young lady for his bride but Siegfried can think only of Odette. Suddenly, a page announces the arrival of two uninvited guests. They are the evil enchanter, Von Rothbart, now in human form, and his daughter Odile, who has assumed a remarkable resemblance to Odette. The Prince, certain that this young girl is his Swan Queen and unaware of Von Rothbart's intrigues, fails to observe the appearance of Odette who begs him to remember her. Von Rothbart makes the Prince swear that he will marry Odile; as the Prince swears, Odile and Von Rothbart reveal their true identities. Too late, Siegfried sees the true Swan Queen at the ballroom window. He has pledged his word to another and the Swan Queen and her maidens must remain in the power of the evil enchanter. Leaving the Princess-Mother and her guests in confusion, the distracted Prince goes in search of his true love.

ACT IV

The Lakeside. The Same Night.

The distraught Odette tells her friends that the Prince has unwittingly deceived her. She tries to drown herself in the waters of the lake but is saved by the Swan Maidens. The gladé is overcast by a storm and as it clears, Siegfried arrives. He implores Odette's forgiveness but the joy of their reunion is shattered by the appearance of Von Rothbart. In order to escape him, the lovers drown themselves in the lake. The Swan Maidens form the shape of a cross and Von Rothbart's spell is broken.

APOTHEOSIS:

The Swan Maidens, now restored to their human form, see Odette and Siegfried in the world of eternal happiness.

C A S T

ACT I

Prince Siegfried David Adams
 The Princess-Mother Corinne Ashworth
 Wolfgang, The Prince's Tutor Marcel Chojnacki
 Benno, the Prince's Friend Earl Kraul
 Pas de Trois Sylvia Mason, Betty Pope and Harold da Silva

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PROGRAMME (Continued)

A Peasant Girl Catherine Carr
 Peasant Girls and Ladies-in-Waiting Beverly Banfield, Bernadette Beliveau, Gloria Bonnell, Sally Brayley, Jeanette Cassels, Judie Colpman, Katrina Evanova, Frances Greenwood, Dianne Ireland, Jacqueline Ivings, Valerie Lyon, Teresa Mann, Patricia Neary, Cecily Paige, Jocelyn Terrell, Penelope Winter, Leila Zorina
 Peasant Boys and Huntsmen Lawrence Adams, Charles Arnett, Yves Cousineau, Robert Ito, David Kerval, Donald Mahler, Howard Meadows, Hans Meister, Grant Strate, Colin Worth.

INTERMISSION

ACT II

Odette, Queen of the Swans Lois Smith
 Prince Siegfried David Adams
 Benno Earl Kraul
 Von Rothbart, an evil enchanter David Kerval
 Two Swan Maidens Jacqueline Ivings, Jocelyn Terrell
 Cygnets Beverly Banfield, Catherine Carr, Frances Greenwood, Betty Pope
 Swan Maidens Bernadette Beliveau, Gloria Bonnell, Sally Brayley, Jeanette Cassels, Judie Colpman, Katrina Evanova, Dianne Ireland, Valerie Lyon, Teresa Mann, Sylvia Mason, Patricia Neary, Cecily Paige, Penelope Winter, Leila Zorina
 Huntsmen Lawrence Adams, Charles Arnett, Yves Cousineau, Robert Ito, Howard Meadows, Hans Meister, Grant Strate

INTERMISSION

ACT III

Choreography of "Spanish Dance" by Ray Moller

Prince Siegfried David Adams
 The Princess-Mother Corinne Ashworth
 Von Rothbart David Kerval
 Odile, his Daughter Lois Smith
 Master of Ceremonies Yves Cousineau
 The Six Princesses Jeanette Cassels, Dianne Ireland, Valerie Lyon, Teresa Mann, Cecily Paige, Penelope Winter
 Spanish Dance Judie Colpman, Jacqueline Ivings
 Czardas Catherine Carr, Sylvia Mason, Robert Ito, Colin Worth
 Mazurka Beverly Banfield, Gloria Bonnell, Sally Brayley, Patricia Neary, Lawrence Adams, Donald Mahler, Howard Meadows, Grant Strate
 Ladies-in-Waiting — Pages — Heralds, etc.

INTERMISSION

ACT IV

Odette, Queen of the Swans Lois Smith
 Prince Siegfried David Adams
 Von Rothbart David Kerval
 Two Swan Maidens Jacqueline Ivings, Jocelyn Terrell
 Black Cygnets Beverly Banfield, Catherine Carr, Katrina Evanova, Frances Greenwood, Dianne Ireland, Betty Pope
 Swan Maidens Bernadette Beliveau, Gloria Bonnell, Sally Brayley, Jeanette Cassels, Judie Colpman, Valerie Lyon, Teresa Mann, Sylvia Mason, Patricia Neary, Cecily Paige, Penelope Winter, Leila Zorina



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Scenery built by Jack Koster and Robert M. Hall. Scenery painted by Hans Berends and John Heitinga. Costumes executed for the National Ballet wardrobe by James Ronaldson, assisted by Sarah Pouliot, Eine Lemberg, Cynthia McLennan, Elsa Heitinga, Brian Levine, Eira Markanen. Decorative painting on costumes by Ken Dawson. Headdresses and hats by Owen Smith and Ada Parker. Ballet Slippers and pointe shoes by Frederick Freed. Character boot and ballet slippers by Johnny Brown. Ballet slippers by Capezio. Lighting equipment by Jack Frost.

NATIONAL BALLET OF CANADA

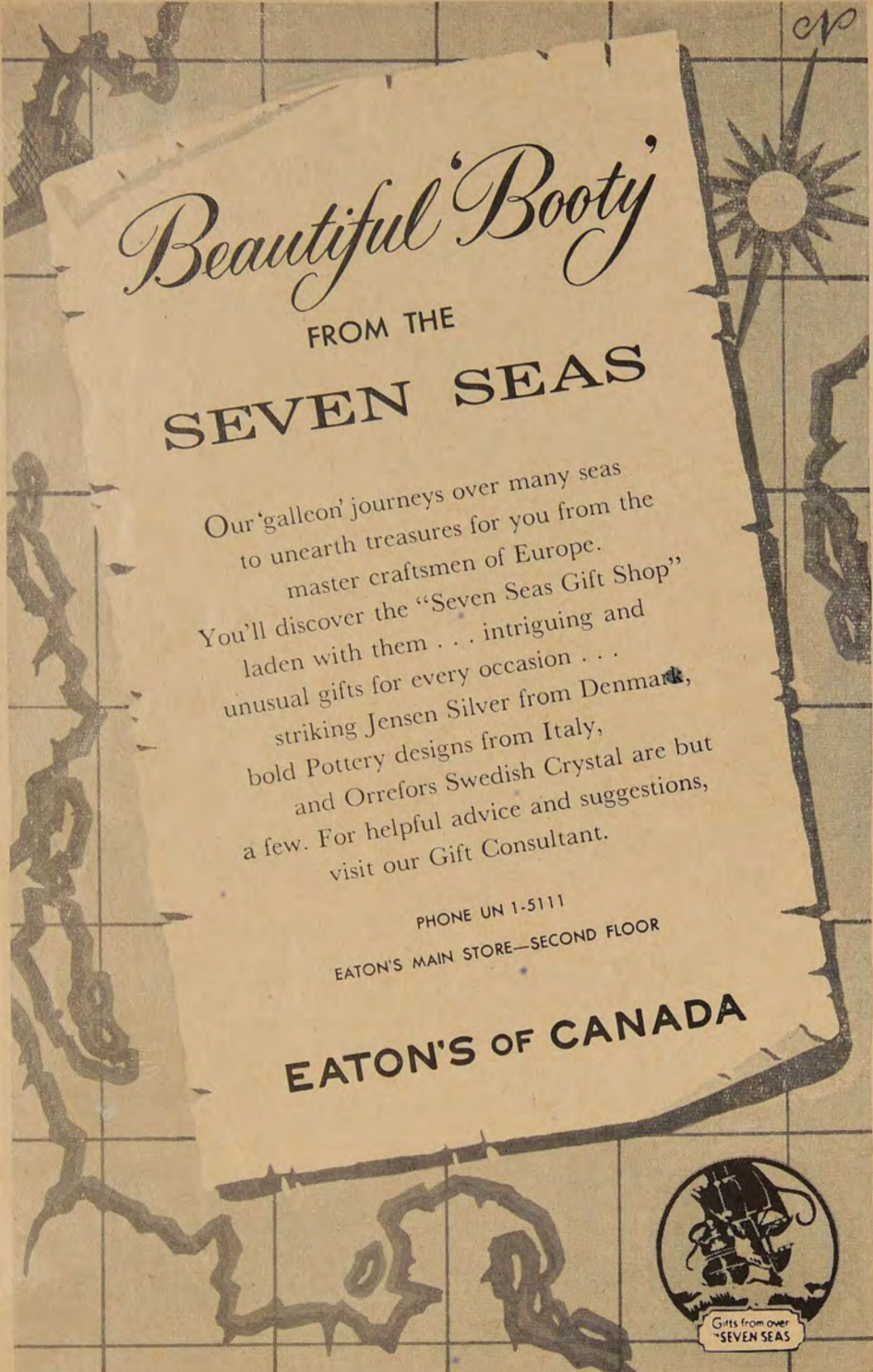
Repertoire

WEEK OF JAN. 20th

MON. EVG., JAN. 20—Swan Lake. TUES. EVG., JAN 21—The Nutcracker. WED. MAT., JAN. 22—Dances from Sleeping Beauty; La Farruca (first Toronto performance); The Willow (first Toronto performance); Pas de Chance; Offenbach in the Underworld. WED. EVG., JAN. 22—Dances from Sleeping Beauty; Lilac Garden; Le Carnaval. THURS. EVG., JAN. 23—The Nutcracker. FRI. EVG., JAN. 24—Swan Lake. SAT. MAT., JAN. 25—Les Sylphides; The Nutcracker, Act 3; Offenbach in the Underworld. SAT. EVG. JAN. 25—Giselle; Gala Performance.

WEEK OF JAN. 27th

MON. EVG., JAN. 27—The Nutcracker. TUES. EVG., JAN, 28—Swan Lake. WED. MAT., JAN. 29—The Nutcracker. WED. EVG., JAN, 29—Les Rendez-vous; Winter Night; Le Carnaval. THURS. EVG., JAN. 30—Dances from Sleeping Beauty; The Fisherman and His Soul; Offenbach in the Underworld. FRI. EVG., JAN. 31—Pas de Chance; The Willow; La Farruca; Giselle. SAT. MAT., FEB. 1—The Nutcracker. SAT. EVG., FEB. 1—Swan Lake.



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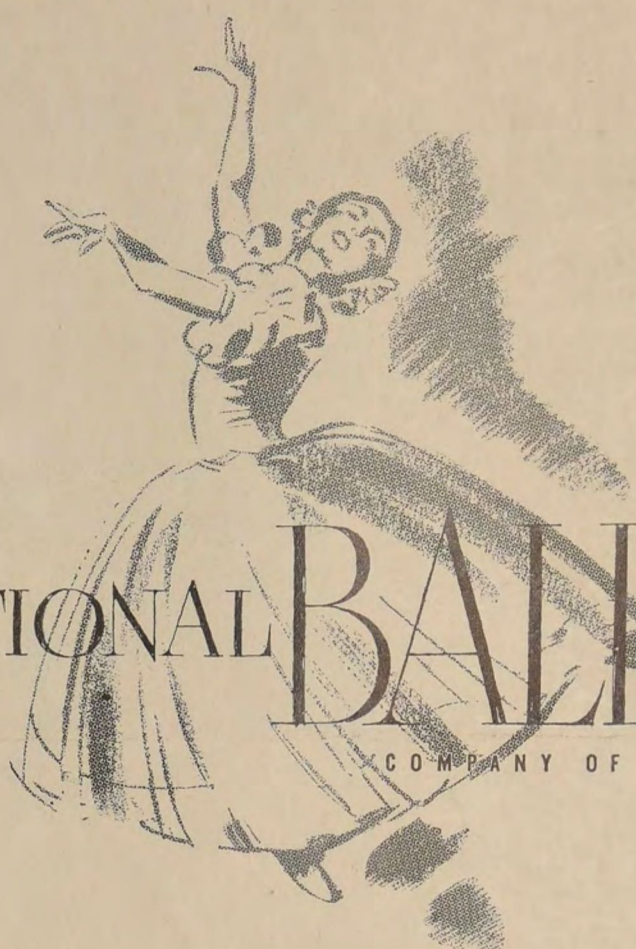
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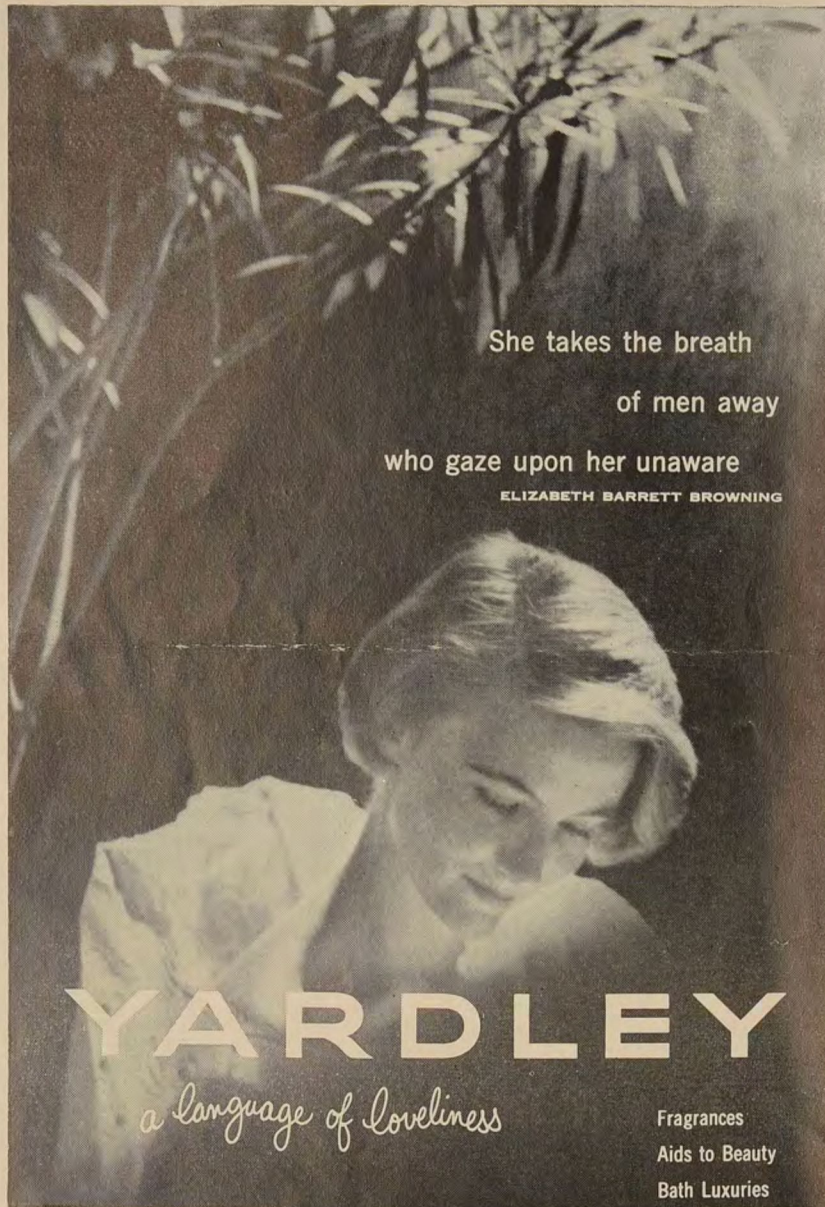
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SATURDAY MATINEE, JANUARY 30th, 1954

I

SWAN LAKE — Act II

Music by P. I. Tchaikowsky

Choreography by M. Petipa and L. Ivanov

Setting and Costumes by Kay Ambrose

Odette, Queen of the Swans Lois Smith
Prince Siegfried David Adams
Benno, the Prince's friend Raymond Moller
Von Rothbart, an evil enchanter James Ronaldson
Two swan-maidens Lillian Jarvis, Colleen Kenney
Cygnet Diane Childerhose, Sylvia Mason,
Marilyn Rollo, Joan Stuart
Swan-maidens: Myrna Aaron, Natalia Butko, Judie Colpman, Oldyna Dynowska, Sandra Francis, Jacqueline Ivings, Mimi Kolzova, Angela Leigh, Mimi Logvinova, Marilyn Sewell, Pearl Sollère, Katherine Stewart.
Huntsmen: André Dufresne, Glenn Gibson, Fergus Hunter, Robert Ito, Earl Kraul, Howard Meadows.



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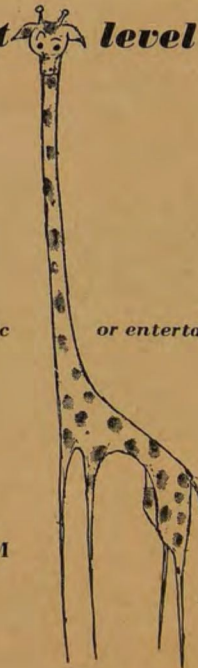
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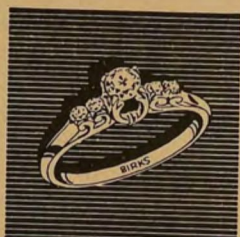


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Synopsis:

Prince Siegfried and his friends hunt swans by the lakeside at midnight. The Prince sees Odette, Queen of the Swans, gliding over the surface of the lake and prepares to shoot, but on reaching the bank, the swan changes into a beautiful young woman. She entreats the Prince to spare her, explaining that an evil enchanter has transformed her and her friends into swans. Only at midnight are they permitted to resume their human form for a short time. Siegfried promises his protection, and the swan-maidens dance to express their gratitude. Odette and Siegfried fall in love, but as dawn breaks Odette and the maidens resume their existence as swans and fly away. The Prince and his friends gaze sadly after them.

INTERMISSION

II

PAS DE TROIS

Music by P. I. Tchaikowsky

Choreography by M. Petipa and L. Ivanov

Costumes by Kay Ambrose

Judie Colpman, Colleen Kenney, Raymond Moller

III

Pas de Deux from DON QUIXOTE

Music by L. Minkus

Choreography by M. Petipa

Irene Apiné and Jury Gotshalks

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IV CASSE-NOISETTE Act II

Music by Tchaikowsky

Choreography by Ivanov

Settings and Costumes designed by Kay Ambrose

The Nutcracker Prince Earl Kraul
Sugar Plum Fairy Lillian Jarvis
Clara Joan Stewart
Danse Espagnole — "Chocolate" Myrna Aaron, Grant Strate
Danse Arabe — "Coffee" Natalia Butko, Howard Meadws, Glenn Gibson
Danse Chinoise — "Tea" Frank Rodwell, James Ronaldson
Bouffon Robert Ito
Mirlitons: Angela Leigh, Diane Childerhose, Judie Colpman, Colleen Kenney, Mimi Kolzova.
Fairies: Katharine Stewart, Pearl Sollère, Sandra Francis, Sylvia Mason, Marilyn Rollo, Marilyn Sewell.

Synopsis:

At a Christmas party a little girl, Clara, has been given a toy Nutcracker. At night she has found her toy fighting with the King of Mice. She helps him to gain a victory. This action has broken a spell and her Nutcracker has turned into a handsome Prince.

In Act II, the Prince rewards Clara by conducting her to the Kingdom of Sweets where an entertainment is given with Clara as the guest of honour.

Casse-Noisette ("The Nutcracker") was first produced at the Maryinsky Theatre, St. Petersburg on December 6th, 1892.

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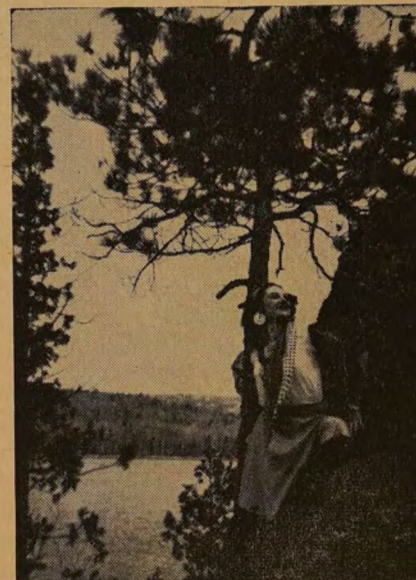
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THE MAGAZINE FOR PEOPLE WHO GO OUT

VOL. 8—NO. 6

APRIL 26-MAY 2, 1971



THE NATIONAL BALLET OF CANADA

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Photo by Cecil Rice

A NEW JANE EYRE DEBUTS AT O'KEEFE CENTRE

Soprano Joan Karasevich will make her debut in the title role when the Charlottetown Festival musical "Jane Eyre" opens a two week run at O'Keefe Centre May 10. Miss Karasevich will play opposite Bill Cole, who repeats his role as Rochester in the production which enjoyed a sellout season at the 1970 Charlottetown Festival.

The O'Keefe Centre engagement for "Jane Eyre" marks the first time a Canadian-produced musical has been included in the theatre's Subscription Series. The show will also play a week at the National Arts Centre May 30 to June 5, before returning to Charlottetown for a second season in repertory with the perennial "Anne of Green Gables", and a new show "Mary", based on the life of Mary Queen of Scots.

"Jane Eyre" is rated the most successful box office attraction for the Charlottetown Festival since the phenomenal "Anne of Green Gables". It sold out opening night last season, and went on to attract 98 percent of capacity paid attendance over twenty-one performances in the 946 seat Confederation Centre Theatre.

Miss Karasevich won her role at auditions held by the Festival last November, chosen by Festival artistic director Alan Lund over eight other finalists.

She has starred with success in a number of revue and theatre productions in Toronto, including Jacques Brel, and with the Manitoba Theatre Centre, Neptune Theatre, the Stratford Festival and Winnipeg's Rainbow Stage. She has also appeared in many CBC Radio and television productions.

Bill Cole, who will play opposite her as Rochester, the brooding master of Thornfield, won critical and audience acclaim for his interpretation of the role at Charlottetown last season. Cole has appeared with Spring Thaw, and with the Charlottetown

Festival company for the last four years where he has played starring roles in "Johnny Belinda", "Private Turvey's War" and other productions.

The Festival's musical version of Charlotte Bronte's classic Victorian novel was adapted from the original book by a team of British writers who have concentrated on the love affair between Rochester, and the plain Jane governess, Miss Eyre, in their treatment.

Lyricist Hal Shaper and composer Monty Stevens have prepared new musical material for the 1971 production, which will be inserted in the show during rehearsals.

The musical version of Miss Bronte's melodramatic novel also contains new characters, notably the maid and servant pair, Leah and Gregory, who provide a strong comedy counterpoint to the dramatic plot structure.

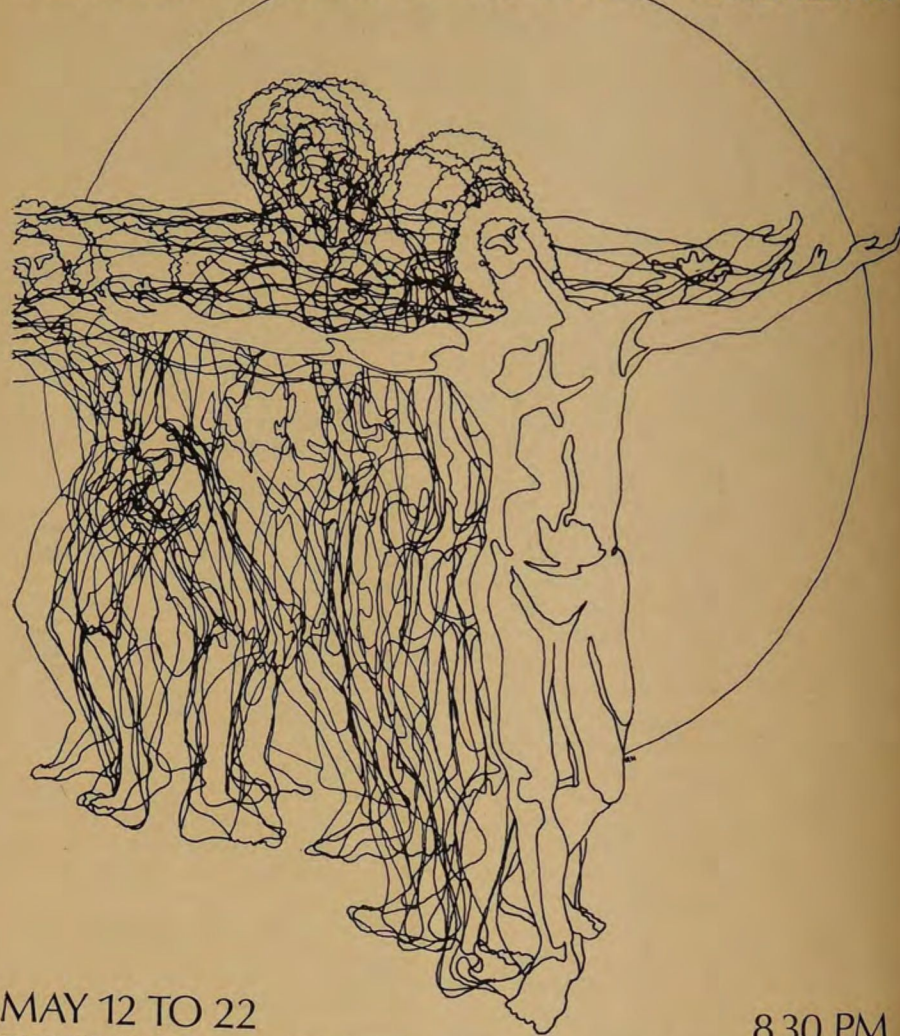
Roma Hearn and Douglas Chamberlain will repeat their performances as Leah and Gregory, and Elizabeth Mawson will appear again as Thornfield's housekeeper Mrs. Fairfax.

Marilyn Lightstone, currently with the St. Lawrence Centre company, has joined the Charlottetown company to play Blanche, Jane Eyre's aristocratic rival for Rochester, and to star as Mary Queen of Scots in the new musical.

Frances Dafoe has created costumes for "Jane Eyre", while Edward Kotanen has designed the sets which feature an enormous two storey high revolving replica of Thornfield, the country estate which is the setting for the musical.

Alan Lund, the Charlottetown Festival Artistic Director, will direct the 1971 production of "Jane Eyre". He will put his cast of thirty-three into rehearsals in Toronto April 26.

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Jack Weston, amorously inclined, is startled to find that he has been led into smoking pot for the first time by young and frisky Ginger Flick.

"LAST OF THE RED HOT LOVERS," STARRING JACK WESTON, BEGINS

FOUR WEEKS' ENGAGEMENT AT ROYAL ALEXANDRA THEATRE MON., APR. 26

"Last of the Red Hot Lovers," Neil Simon's new comedy smash, begins a four weeks' engagement at the Royal Alexandra Theatre on Monday, April 26, thru Saturday, May 22. Starring Jack Weston, and co-starring Rosemary Prinz, Ginger Flick and Marge Redmond, the play — the ninth in Mr. Simon's unbroken chain of Broadway hits — is presented by Saint-Subber and directed by Robert Moore.

"Hot Lovers" made its initial Broadway bow on December 28th of '69, when it was critically hailed as Mr. Simon's most hilarious and most brilliant work to date. Time Magazine deemed it "A laugh orgy," while N.Y. Times critic Clive Barnes called it "Extraordinarily funny," adding: "Go and see it!" The N.Y. Post's Richard Watts, Jr., wrote: "A genuinely brilliant new play. Simon emphatically lives up to his position as the most brilliant writer of comedies in America."

"Red Hot Lovers" details the hilarious story of a good, and simple, man who wants to try his hand, just once, at being a Casanova, a Don Juan, a Lothario of irresistible attraction and charm. In his forties, and long married to a boyhood sweetheart, he determines that life shall no longer ignore him, or pass him by — that he will boldly seek adventure in an afternoon rendezvous in his mother's prim apartment while she is out doing charity work at a near-by hospital. Bent on a fling, he carefully arranges a series of conquest with three wildly un-

likely ladies. With manly charm and a bottle of alcohol, he endeavors to lure them, in unholy succession, to his mother's folding bed — with riotously funny results.

In less than a decade, Neil Simon has achieved the astounding feat of writing nine resounding Broadway hits: "Come Blow Your Horn," "Little Me," "Barefoot in the Park," "The Odd Couple," "Sweet Charity," "Star-Spangled Girl," "Plaza Suite," "Promises, Promises" and "Red Hot Lovers." He did the screenplays of "Barefoot" and "Odd Couple," and also an original screenplay, "The Out-of-Towners," which stars Jack Lemmon and Sandy Dennis.

Jack Weston — the beleaguered would-be Romeo of "Red Hot Lovers" — has been seen on Broadway in such highly successful productions as "Season in the Sun," "South Pacific" and "Bells are Ringing." In addition to a long list of TV appearances, ranging from "Gunsmoke" to "Dr. Kildare," he has appeared in a large number of major motion-pictures including "Cactus Flower" with Ingrid Bergman and Walter Matthau, "Please Don't Eat the Daisies" with Doris Day, "Mirage" with Gregory Peck, "Wait Until Dark" with Audrey Hepburn, and one in which he co-starred with Jack Lemmon, "The April Fools." His favorite films include three recent releases with Steve McQueen — "The Cincinnati Kid," "Honeymoon Machine" and "The Thomas Crown Affair."

**THE NATIONAL BALLET SCHOOL TO PRESENT "AN EVENING OF BALLET"
AT MACMILLAN THEATRE**

The annual performance by the senior students of The National Ballet School takes place this year at the MacMillan Theatre on May 19 and 20 at 8:30 p.m.

In addition to "Constantia" a ballet by William Dollar, staged by Daniel Seillier to the music of Chopin piano concerto No. 2 in F minor, there will be a demonstration of the different styles of character dancing taught at the School by Miss Olga Evreinoff. Miss Evreinoff trained for 5 years at the Bolshoi and Kirov Schools in the U.S.S.R. before coming to Canada. The rest of the

program will consist of contemporary and classical ballets.

Judging by the excellence of the show presented by students of the School last year at St. Lawrence Centre, audiences can expect two fine evenings of ballet on May 19 and 20.

Tickets \$4.50, \$3.50 (students and children \$3.00 and \$2.00) are available by mail from Mrs. Nunn, 15 Nesbitt Drive, Toronto 5, or The National Ballet School. Call 922-0360 for further ticket information.

IAN HOGG AND PAT GALLOWAY TO STAR IN STRATFORD'S MACBETH

Ian Hogg will make his first appearance on the Stratford Festival stage in the title role of "Macbeth" when the production opens at the Festival Theatre June 9.

With him as Lady Macbeth will be Pat Galloway, now on tour with the Stratford company in the title role of "The Duchess of Malfi".

Mr. Hogg's theatrical credits include "Marat/Sade" for the Royal Shakespeare Company, both in England and New York and in the film version of the production. Among his other roles in four seasons with the RSC were Lavache in "All's Well That Ends Well", directed by John Barton, Tybalt in "Romeo and Juliet" and Achilles in "Troilus and Cressida".

He has recently appeared in a Royal Court Theatre production, "AC/DC", and in several films, including Peter Brook's "King Lear" in which he played Edmund and Polanski's "Macbeth". Mr. Hogg has also been featured on BBC television and in the film "To Build A Fire", which was made in Canada.

Pat Galloway is well-known to Stratford audiences for her many performances over six seasons at the Stratford Festival. Seen last year as Lady Sneerwell in "The School for Scandal" and the Queen in "Cymbeline", Miss Galloway will be remembered particularly for her performance as Dorine in "Tartuffe", both in 1968 and 1969, and at the National Arts Centre last fall.

A seasoned performer in revue, musical and repertory, she has acted in a wide variety of roles in England, the U.S. and Canada. In five seasons at the Manitoba Theatre Centre she appeared in such productions as "Little Mary Sunshine", in which she played the title role, "Private Lives", "Pygmalion" and "The Taming of the Shrew". She has also been featured with Canadian Players and has acted extensively on television.

"Macbeth" will be directed by Peter Gill and designed by Deirdre Clancy, with music by Alan Laing.

TONY VAN BRIDGE RETURNS TO STRATFORD IN FRENCH FARCES AT AVON THEATRE

Veteran Stratford actor Tony van Bridge will return to the Stratford Festival this summer to play Nonancourt in "An Italian Straw Hat", opening July 2 at the Avon Theatre and Dr. Pinchard in "There's One in Every Marriage", opening at the Avon August 6, Artistic Director Jean Gascon announced today.

This will be Mr. van Bridge's 13th season at Stratford, where he last appeared in 1967

as Falstaff in "The Merry Wives of Windsor" and the Mayor in "The Government Inspector", the latter of which he also played on Stratford's 1967 Centennial Tour and at Expo 67. His many memorable roles at the Stratford Festival include Samoilov in "The Last of the Tsars", Exeter in "Henry V" and Gloucester in "Henry VI" (1966) and Falstaff in both "Henry IV, Part I" and "Falstaff (Henry IV, Part II)", in 1965.

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. . . Another Opening, Another Show

Now the curtain is rising on the second *Pomelette*, which has just opened at 48 Wellington East (between Yonge and Church, across from the O'Keefe Center). There the regulars of *Pomelette* on College will find the same cosy atmosphere and comfortable decor.

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TORONTO DANCE THEATRE PRESENTS SPRING SEASON AT ST. LAWRENCE CENTRE

The Toronto Dance Theatre will present its 1971 spring season in the Theatre of the St. Lawrence Centre on May 12, 13, 14, 15, 16, 19, 20, 21, 22 at 8:30 p.m.

This season will be their largest — in all respects — in the relatively short history of the Company. Over the two-week period, the Dance Theatre will premiere six new works plus Stravinsky's "L'Histoire Du Soldat." The latter, directed by Martin Brenzell and featuring members of the TDT Company, was first performed in Hamilton; then a performance was given for one night only at the MacMillan Theatre this past winter. The same dancers — David Earle, Helen Jones, Keith Urban — will perform this work for the spring season.

The six new works created especially for this season, are as follows: three by Peter Randazzo ("Dark of Moon," "Starscape," and "Prospect Park"), one each by David Earle ("Legend") and Patricia Beatty ("Rhapsody in the Late Afternoon"); and for the first time in a major concert season, company member Keith Urban contributes a new piece — titled "Sunwapta."

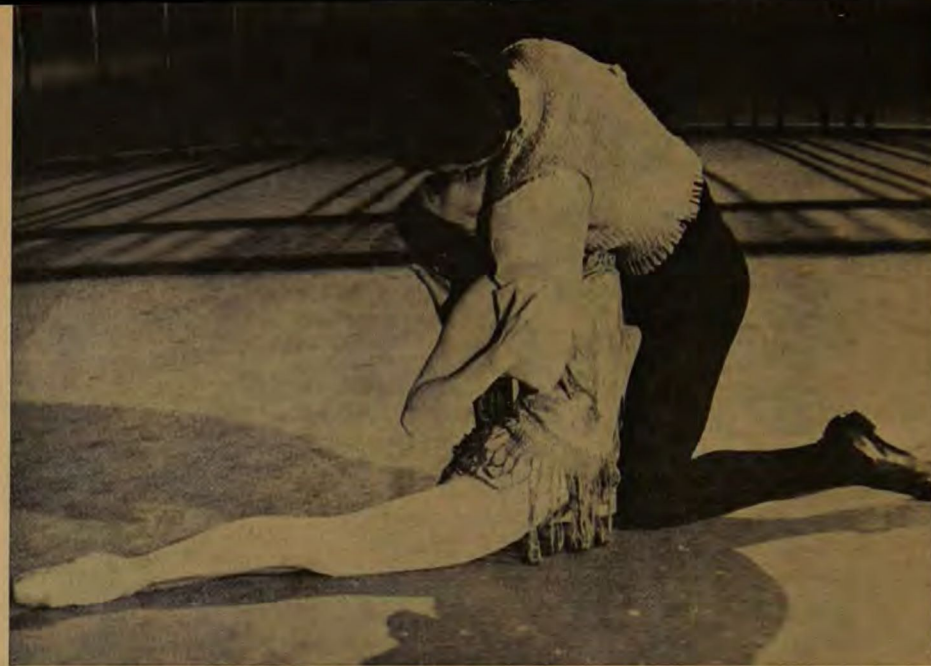
Musically, this season will prove most exciting. There will be four nights with the Toronto Repertory Orchestra, under the direction of Milton Barnes — May 14, 15, 21, 22. The scores are a mixture of Canadian and international composers. "L'Histoire," of course, brings Stravinsky; Milton Barnes has written a score based on a Shostakovich string quartet for Patricia Beatty's new work; Ann Southam is working on a new electronic score for one of Peter Randazzo's new works, "Prospect Park"; Robert Daigneault has created his first score for the Dance Theatre for another work by Peter using a synthesized player piano; and John Mills-Cockell and Syrinx have produced the music for his third piece, "Starscape." David Earle's "Legend" will be accompanied by the dancers on instruments they have made themselves, along with electronic and natural sounds by Ann Southam.

Tickets are \$5.00, \$4.00, \$3.00 and \$2.00 and are available at the St. Lawrence Centre Box Office two weeks prior to opening night. Special 10% discount will be given to groups of 25 or more.

INTERNATIONAL FILM FESTIVAL RESUMES AT STRATFORD

The Stratford International Film Festival will return to the Avon Theatre for 10 days during the period September 10-19, 1971.

Started in 1958, a film festival contributed to four Stratford summers until circumstances forced its suspension after the 1961 season. It was the first international film festival in North America and quickly became recognized throughout the world. It was followed by the Vancouver and Montreal festivals. These no longer exist while five flourish in the United States.



Alicia Alonso and Azari Plisetski in a scene from "Carmen" to be presented by the Ballet Nacional de Cuba during its engagement at Maple Leaf Gardens, June 11, 12 and 13.

NACIONAL BALLE DE CUBA COMING TO MAPLE LEAF GARDENS by Stan Obodiac

Maple Leaf Gardens has been the site for the presentation of some of the great ballet companies of the world — the Saddle's Wells (later the Royal Ballet) with Margot Fonteyn, the Bolshoi with Ulanova and Plisetskaya, the Kirov with the classical artists and Nureyev has danced at the Gardens.

Now it is to be the host of the Nacional Ballet de Cuba on June 11, 12, 13.

This ballet company, which is being brought for the first time to Canada by Nicolas Koudriavtzeff of Canadian Concerts and Artists, will perform in Ottawa, Toronto, Montreal and Quebec City.

It is quite a triumph for Nicolas Koudriavtzeff, for it is he who first introduced to this country the Peking Opera, at a time when the ping-pong players had not yet gone to China, and the Red Army Singers from the USSR.

For dance enthusiasts the appearance of the Nacional Ballet de Cuba is a major bonus, for its company of gifted young artists is headed by one of the most illustrious names of 20th century ballet — the seemingly ageless Alicia Alonso who founded the company more than two decades ago.

Miss Alonso will appear at all performances, allowing youngsters an opportunity to see the impressive technique and style which first dazzled ballet fans during and immediately after the war years.

Last December, when her company from Cuba took top honours at the International Festival of Dance in Paris, critics declared her along with Margot Fonteyn "the last of the great ladies of dancing".

Miss Alonso has served with every major ballet troupe in the U.S., Britain, France and Russia.

Her partner in the Nacional Ballet de Cuba is Azari Plisetski, the brother of the Bolshoi's famed Maya Plisetskaya.

The Nacional Ballet de Cuba comes to Canada directly from successful engagements in Bordeaux, Barcelona and Madrid.

Toronto will be seeing *Lac des Cygnes*, the second act of *Swan Lake*, *Conjugasion*, *Carmen*, *Giselle*, full length, *Bach*, *Pas de Quatre*.

Conjugasion or *Conjugation* is a ballet designed to illustrate variations of the verb "to love" and it is done superbly.

Another highlight of the visit to Toronto is a new version of *Carmen*, done to the music of Bizet, arranged by the great Tschedrin, husband of the Bolshoi's Plisetskaya.

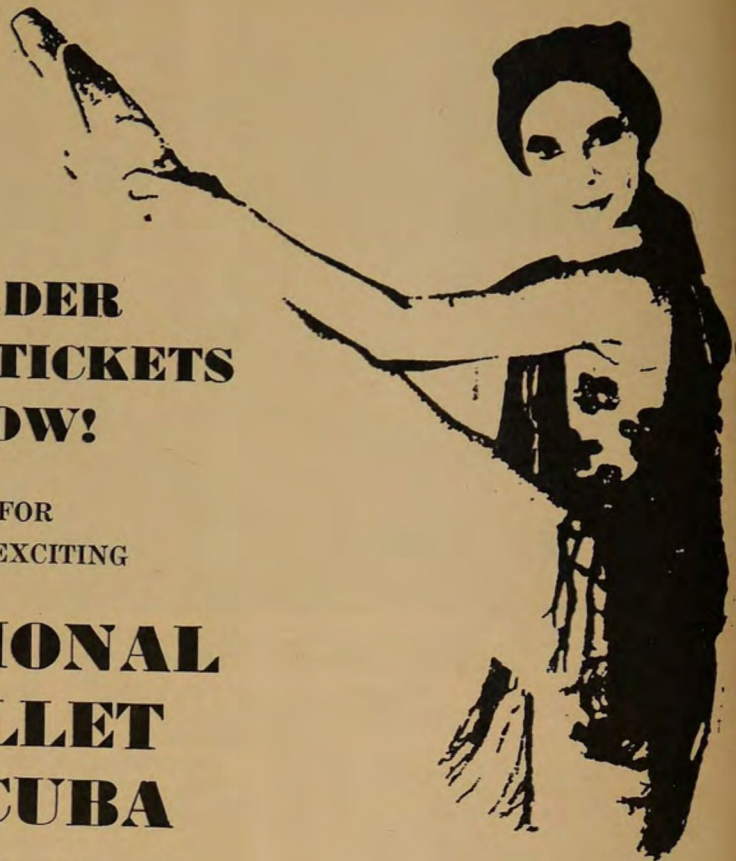
Miss Alonso's *Giselle* and *Odile* in *Swan Lake* are ranked among the most exquisite interpretations in ballet history.

Founded in 1948, the 70-member troupe of the Nacional Ballet de Cuba is supported by generous donations from the present government of Fidel Castro.

This company will not be going into the United States. As a result, there have been numerous ticket requests from New York, Flushing, New Jersey, Chicago, and as far away as Minneapolis.

Tickets can be ordered by mail from Maple Leaf Gardens and the prices are \$7.50, \$6.00, \$4.50, \$3.00.

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Valerie Wright
Frank Augustyn Christopher Bannerman Lawrence Beevers
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DAVID SCOTT

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Wednesday, April 21st, 1971
 Saturday, April 24th, 1971
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I
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Upstairs by a Chinese Lamp Angelica Bornhausen and Earl Kraul
 Beads of Sweat Everyone
 Up on the Roof Karen Bowes with everyone
 Emmie Gillian Hannant and Karen Kain
 Map to the Treasure Everyone

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III

PAS DE DEUX IDYLLIC

Music: Hérold Choreography: Jean-Paul Comelin
 Conductor: George Crum
 Barbara Sandonato and Alexei Yudenich

IV

JOURNEY TREE

Music: John Mills-Cockell Dance: Tim Spain
 Played by Syrinx

Wednesday, April 21st, Saturday, April 24th ONLY

V

SAGAR

Music: from Silver Apples of the Moon Choreography: Tim Spain
 by Morton Subotnick

The dance happens as you see it.
 Characters: Ann Ditchburn, Tomas Schramek, Colleen Cool, Frank Augustyn, Victoria Bertram, Christopher Bannerman

Wednesday, May 5th ONLY — EARL KRAUL NIGHT

V

Pas de Deux from LE CORSAIR

Music: Riccardo Drigo Choreography: Robert Klavin
 Conductor: George Crum
 Veronica Tennant and Earl Kraul

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VI

THE MIRROR WALKERS

Music: Pyotr Ilyich Tchaikovsky
(From Orchestral Suite No. 1, Op. 43)

Choreography: Peter Wright

First performed by the Stuttgart Ballet in 1962.

Conductor: George Crum

Two Dancers	Mary Jago, Jeremy Blanton
Their Reflections	Victoria Leigh, Alain Pauzé
Two Dancers behind the Mirror	Karen Kain, Clinton Rothwell
Two Couples	Colleen Cool, Maureen Rothwell (Apr. 21), Gerre Cimino (Apr. 24, May 5), Murray Kilgour, Tomas Schramek.
Dancers behind the Mirror	Lorna Geddes, Gillian Hannant, Rosemary Jeanes, Maki Kabayama, Linda Maybarduk, Patricia Oney, Frank Augustyn, Christopher Bannerman, Lawrence Beevers, Jacques Gorrissen, Ross McKim, Leonard Stepanick.

SYNOPSIS

Drawn together through a mirror in a flight of fantasy, two dancers see in each other the true attainment of their dreams. Upon their return to reality, the relationship ends.

All Casting Subject to Change



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Thursday, April 22nd, 1971

Thursday, April 29th, 1971

EVENING

EVENING

KRAANERG

A Ballet in Two Acts & Eleven Movements by

ROLAND PETIT

Music: Iannis Xenakis
Lighting Design: Wallace A. Russell

Décors: Victor Vasarely & Yvaral
Conductor: George Crum

ACT I

First Movement	Clinton Rothwell
Second Movement	Clinton Rothwell and Girls
Third Movement	Karen Bowes, Vanessa Harwood (Apr. 22), Victoria Leigh (Apr. 29), Clinton Rothwell
Fourth Movement	Clinton Rothwell, Garry Semeniuk and Boys
Fifth Movement	Veronica Tennant and Girls
Sixth Movement	Veronica Tennant, Murray Kilgour, Tomas Schramek
Seventh Movement	Karen Bowes, Vanessa Harwood (Apr. 22), Victoria Leigh (Apr. 29), Clinton Rothwell and Ensemble.

ACT II

First Movement	Clinton Rothwell and Tim Spain
Second Movement	Mary Jago and Boys
Third Movement	Mary Jago and Clinton Rothwell
Fourth Movement	Karen Bowes, Vanessa Harwood (Apr. 22), Victoria Leigh (Apr. 29), Garry Semeniuk, Veronica Tennant, Murray Kilgour, Tomas Schramek, Tim Spain, Mary Jago, Clinton Rothwell and Ensemble.

Artists of the ballet Victoria Bertram, Gerre Cimino, Colleen Cool, Christy Cumberland, Ann Ditchburn, Linda Fletcher, Lorna Geddes, Gillian Hannant, Vanessa Harwood, Rosemary Jeanes, Maki Kabayama, Karen Kain, Stephanie Leigh, Victoria Leigh, Barbara Malinowski, Linda Maybarduk, Patricia Oney, Wendy Reiser, Maureen Rothwell, Charmain Turner, Valerie Wilder, Frank Augustyn, Christopher Bannerman, Lawrence Beevers, Christopher Czyzewski, Robert Desrosiers, Jacques Gorrissen, Murray Kilgour, Ross McKim, Alain Pauzé, Tomas Schramek, Leonard Stepanick, and Students of the National Ballet School.

All Casting Subject to Change

SYNOPSIS

Iannis Xenakis created the title KRAANERG by placing two ancient Greek words together. "Kraan" means to perfect, to accomplish; "erg" signifies energy.

Kraanerg has no plot. Each of us must freely interpret the choreography. The movement is sometimes horizontal (the dancers seemingly floating in space), sometimes primitive, even athletic.

Kraanerg's atmospheric environment is established by Victor Vasarely's black and white décors. In ancient times, the circle symbolized earthly paradise and the square, celestial paradise. However, in topology, these two symbols have the same significance. I have created my ballet with the complicity of the dancers. We have tried to use all our energy to attain a sense of accomplishment and perhaps, with a little luck, each of us will approach his own level of perfection.

ROLAND PETIT.

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LEHÁR (IN ENGLISH)

Lucia di Lammermoor *Macbeth*

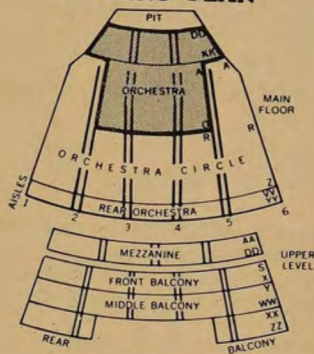
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VERDI (IN ITALIAN)

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Wednesday Evenings	3	Sept. 22—Lucia di Lammermoor Sept. 29—The Merry Widow Oct. 6—Macbeth Oct. 13—Die Walküre
Thursday Evenings	4	Sept. 23—The Merry Widow Sept. 30—Madame Butterfly Oct. 7—Die Walküre Oct. 14—Lucia di Lammermoor Sept. 17—Lucia di Lammermoor*
Friday Evenings	5	Sept. 24—Madame Butterfly Oct. 1—Die Walküre Oct. 8—The Merry Widow Oct. 15—Macbeth
Saturday Matinees	6	Sept. 25—The Merry Widow Oct. 2—Madame Butterfly Oct. 9—Lucia di Lammermoor
Saturday Evenings	7	Sept. 18—The Merry Widow*† Sept. 25—Die Walküre* Oct. 2—Lucia di Lammermoor Oct. 9—Macbeth Oct. 16—Madame butterfly

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Orchestra or Mezzanine	\$12.00	\$29.00	\$29.00	\$29.00	\$34.00	\$20.00	\$34.00		
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The above prices are for one seat per series. Programme and cast are subject to change.

TOTAL

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Friday, April 23rd, 1971
 Saturday, April 24th, 1971
 Wednesday, April 28th, 1971

EVENING
MATINEE
EVENING

ROMEO AND JULIET

A Ballet in Three Acts after William Shakespeare

Music: Serge Prokofiev
 Décor and costumes: Jürgen Rose
 Choreography and Staging: John Cranko
 Lighting Design: Wallace A. Russell
 Conductor: George Crum

Mr. Cranko's production of Romeo and Juliet was first performed by the Stuttgart Ballet in November, 1962.

THE CAST

THE HOUSE OF CAPULET

Lord Capulet	Charles Kirby
Lady Capulet	Celia Franca
Juliet	Veronica Tennant (Apr. 23 Eve., Apr. 28 Eve.), Karen Bowes (Apr. 24 Mat.)
Tybalt	David Scott
Count Paris	Jeremy Blanton
Juliet's Nurse	Victoria Bertram

THE HOUSE OF MONTAGUE

Lord Montague	Garry Semeniuk
Lady Montague	Charmain Turner
Romeo	Hazaros Surmeyan
Mercutio	Clinton Rothwell
Benvolio	Murray Kilgour (Apr. 23 Eve., Apr. 24 Mat.), Tomas Schramek (Apr. 28 Eve.)
Duke of Verona	Grant Strate
Rosaline	Maureen Rothwell
Gypsies	Colleen Cool, Vanessa Harwood, Karen Kain
Carnival Dance	Garry Semeniuk, Gerre Cimino, Linda Fletcher, Jacques Gorrissen, Leonard Stepanick
Friar Laurence	Grant Strate
Nobles and Citizens of Verona	Artists of the ballet and students of the National Ballet School

All Casting Subject to Change



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SYNOPSIS

Two households, both alike in dignity,
 In fair Verona, where we lay our scene,
 From ancient grudge break to new mutiny
 Where civil blood makes civil hands unclean . . .

ACT I

Scene 1 — A STREET IN VERONA

Romeo, son of Lord Montague, is infatuated with Rosaline and temporarily rejects the company of his friends, Mercutio and Benvolio. He rejoins them later and all three become involved in a brawl between the Montagues and the Capulets. The riot is quelled by the arrival of the Duke of Verona who decrees that the death penalty be imposed should either side disturb the peace again.

Scene 2 — THE CAPULETS' GARDEN

As Juliet, the young daughter of Lord Capulet, plays with her Nurse, her mother brings her the dress she is to wear at the ball that night.

Scene 3 — THE FOYER OF THE CAPULETS' PALACE

Guests arrive at the ball. Although not invited, Romeo, Mercutio and Benvolio boldly make their way into the foyer cloaked and masked as revellers.

Scene 4 — THE CAPULETS' BALLROOM

Juliet is informed that she is to be betrothed to Count Paris. While dancing with Paris, she and Romeo see one another for the first time and fall in love. They steal a few moments together until Tybalt, Juliet's cousin recognizes Romeo and challenges him. Lord Capulet stops the disturbance.

Scene 5 — JULIET'S BALCONY

Later the same night Romeo hides in the Capulet garden where he overhears Juliet confessing her love for him. He reveals himself and the lovers swear eternal devotion.

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ACT II

Scene 1 — A STREET IN VERONA

Verona is celebrating a festive holiday. Juliet's nurse finds Romeo and gives him a note from her mistress. Juliet has agreed to meet Romeo secretly in Friar Laurence's cell where they can be married.

Scene 2 — FRIAR LAURENCE'S CELL

Friar Laurence marries the young lovers, hoping thereby to end the feud between their two families.

Scene 3 — STREET IN VERONA

The festivities are interrupted by Tybalt who is intent upon resuming his quarrel with Romeo. Romeo, however, is now aware that Juliet's relatives are also his own and avoids a duel with Tybalt. Mercutio, appalled at his friend's apparent lack of spirit, accepts Tybalt's challenge on Romeo's behalf. In attempting to stop the fight, Romeo inadvertently causes Mercutio's death. Shocked out of his peaceful resolution, Romeo kills Tybalt, avenging his friend. Lady Capulet grieves over her dead nephew while Benvolio hurries Romeo away.

ACT III

Scene 1 — JULIET'S BEDROOM

Romeo, banished from Verona for the death of Tybalt, has remained for his wedding night with Juliet. Hardly has he gone when Juliet's parents enter with Paris and inform her that she is to marry Paris the next day. In desperation Juliet hurries away to seek advice from Friar Laurence.

Scene 2 — FRIAR LAURENCE'S CELL

Friar Laurence gives Juliet a vial containing a sleeping potion which will induce a death-like coma. He will send a message to Romeo who will rescue her from the family vault.

Scene 3 — JULIET'S BEDROOM

Juliet drinks the potion and falls senseless on her bed. In the morning her bridesmaids arrive to present her with flowers. Lady Capulet and the Nurse unable to awaken Juliet, presume she is dead.

Scene 4 — THE CAPULET VAULT

Romeo has heard of Juliet's death, but not received Friar Laurence's explanatory message. He hurries to her tomb and takes his own life. Juliet, recovering from the effect of the potion, is horrified to find Romeo dead beside her. Unable to live without him, she joins him in death.

... never was a story of more woe
Than this of Juliet and her Romeo.

Friday, April 30th, 1971
Saturday, May 1st, 1971
Sunday, May 2nd, 1971

EVENING
MATINEE & EVENING
MATINEE

GISELLE

A Romantic Ballet in Two Acts
Book by Vernoy de Saint-Georges, Théophile Gautier and Jean Coralli
Music by Adolphe Adam
revised and orchestrated by George Crum
Production by PETER WRIGHT after the choreography of Coralli, Perrot and Petipa
Costumes and scenery designed by Desmond Heeley
Lighting design by Gil Wechsler
Scenic design executed by Georg Schlögl
Conductor: George Crum

THE CAST IN ORDER OF APPEARANCE

ACT I

Albrecht, Duke of Silesia
(disguised as Loys, a villager) Peter Martins (April 30 Eve., May 2 Mat.)
Clinton Rothwell (May 1 Mat.)
Hazaros Surmeyan (May 1 Eve.)
Wilfred, his squire Jacques Gorrissen
Berthe, Giselle's mother Victoria Bertram
Hilarion, a forester David Scott
Giselle, a peasant girl Lynn Seymour (Apr. 30 Eve., May 2 Mat.)
Angelica Bornhausen (May 1 Mat.)
Veronica Tennant (May 1 Eve.)
Giselle's friends Colleen Cool, Mary Jago, Murray Kilgour, Tim Spain
Bathilde, Albrecht's fiancée Karen Bowes
Her father, Prince of Courland Charles Kirby
A nobleman Garry Semeniuk
Villagers Gerre Cimino, Christy Cumberland, Andrea Davidson,
Ann Ditchburn, Linda Fletcher, Lorna Geddes, Gillian
Hannant, Rosemary Jeanes, Maki Kabayama, Karen
Kain, Barbara Malinowski, Linda Maybarduk, Patricia
Oney, Wendy Reiser, Valerie Wilder, Christopher Ban-
nerman, Lawrence Beevers, Christopher Czynewski,
Ross McKim, Tomas Schramek, Leonard Stepanick.
Pages, Courtiers.

ACT II

Myrtha, Queen of the Wilis Vanessa Harwood
Her Attendants Karen Bowes and Maureen Rothwell (Apr. 30 Eve.,
May 2 Mat.)
Mary Jago and Victoria Leigh (May 1 Mat. & Eve.)
Wilis Victoria Bertram, Gerre Cimino, Colleen Cool, Christy
Cumberland, Andrea Davidson, Ann Ditchburn, Linda
Fletcher, Lorna Geddes, Gillian Hannant, Rosemary
Jeanes, Maki Kabayama, Karen Kain, Stephanie Leigh,
Barbara Malinowski, Linda Maybarduk, Patricia Oney,
Wendy Reiser, Charmain Turner, Valerie Wilder.

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SYNOPSIS

Giselle was first produced at the Paris Opera in 1841 and is the only ballet which has had an unbroken tradition of performances for over one hundred years.

The first act is set in a Rhineland valley surrounded by vineclad hills. Giselle, a peasant girl, cherishes a passion for dancing which is shared by her sweetheart, Loys, who courts her ardently. When a local forester, Hilarion, a rival for Giselle's affections, unmasks Loys as Albrecht, Duke of Silesia, already betrothed to Bathilde, a beautiful countess, the betrayal so shocks Giselle that she loses her reason and dies, leaving Hilarion prostrate with remorse, and Albrecht crazed with despair and love.

Act two depicts Giselle's tomb in a forest which after midnight becomes haunted by Wilis, spirits of betrothed girls who have died as a result of being jilted by faithless lovers.

Hilarion mourns by Giselle's grave. As midnight tolls, he becomes aware of the presence of the Wilis. Terrified, he flees. The Queen of the Wilis summons her subjects for the initiation of Giselle. Albrecht comes to Giselle's tomb to beg forgiveness. Giselle appears before him and he follows her as she disappears. Hilarion is once again attracted to Giselle's grave, but is surrounded by the Wilis. The Queen shows him no mercy and commands the Wilis to fling him into a nearby lake. Albrecht is discovered and is prescribed the same fate, but warned by Giselle, he clings to the shelter of the Holy cross. The Queen, bent on revenge, commands Giselle to dance and so lure Albrecht from the cross. He is drawn towards his beloved and dances with her until he is exhausted. Just as his death seems imminent, dawn breaks. Daylight destroys the Wilis' power, and he is saved. The ghostly figures fade away. Giselle, too, must melt into the air leaving Albrecht sorrowing and alone.

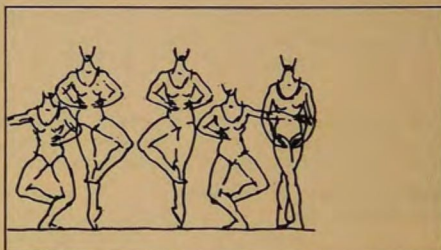


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Thursday, May 6th, 1971
 Friday, May 7th, 1971
 Saturday, May 8th, 1971

EVENING
 EVENING
 MATINEE & EVENING

SWAN LAKE

A Ballet in Two Acts and Four Scenes

Music: Pyotr Ilyich Tchaikovsky Choreography: Erik Bruhn
 Décors and Costumes: Desmond Heeley Lighting Design: Wallace A. Russell
 Scenic Design executed by Georg Schlögl
 Conductor: George Crum (May 6, May 7, May 8 Eve.)
 John Goss (May 8 Mat.)
 Spanish Dance and Mazurka by permission of the Bolshoi Ballet

THE CAST IN ORDER OF APPEARANCE

Villagers Gerre Cimino, Christy Cumberland, Linda Fletcher, Maki Kabayama, Wendy Reiser, Valerie Wilder, Lawrence Beevers, Christopher Czyzewski, Robert Desrosiers, James Kudelka, Ross McKim, Tim Spain.
 The Prince's Friends Linda Maybarduk (May 6 Eve., May 8 Mat.); Maureen Rothwell (May 7 Eve., May 8 Eve.); Victoria Bertram, Colleen Cool, Rosemary Jeanes, Barbara Malinowski, Charmain Turner, Christopher Bannerman, Jacques Gorrissen, Murray Kilgour, Clinton Rothwell, Tomas Schramek.
 His Tutor Charles Kirby
 The Court Andrea Davidson, Ann Ditchburn, Lorna Geddes, Gillian Hannant, Patricia Oney, Frank Augustyn, Alain Pauzé, Brian Scott, Garry Semeniuk, Leonard Stepanick.
 The Prince Hazaros Surmeyan (May 6 Eve., Mat. 8 Mat.)
 Alexei Yudenich (May 7 Eve.)
 Jeremy Blanton (May 8 Eve.)

The Queen Mother Victoria Leigh
 The Black Queen Stephanie Leigh
 The Swan Queen Karen Kain (May 6 Eve., May 8 Mat.)
 Barbara Sandonato (May 7 Eve.)
 Angelica Bornhausen (May 8 Eve.)
 Little Swans Victoria Bertram, Gerre Cimino, Christy Cumberland, Linda Fletcher.
 Four Swans Vanessa Harwood, Maureen Rothwell (May 6 Eve., May 8 Mat.), Mary Jago (May 7 Eve., May 8 Eve.), Victoria Leigh, Charmain Turner.
 Swans Corps de ballet
 Master of Ceremonies Brian Scott
 Princesses Linda Maybarduk (May 6 Eve., May 8 Mat.); Maureen Rothwell (May 7 Eve., May 8 Eve.); Colleen Cool, Lorna Geddes, Rosemary Jeanes, Patricia Oney, Charmain Turner.
 Clowns Tim Spain; Gerre Cimino (May 6 Eve., May 8 Mat.); Linda Fletcher (May 7 Eve., May 8 Eve.); Lawrence Beevers, Ross McKim
 Spanish Dance Karen Bowes, Vanessa Harwood, Charles Kirby, Clinton Rothwell.
 Czardas Victoria Bertram and Tomas Schramek; Gerre Cimino, Christy Cumberland, Linda Fletcher, Maki Kabayama, Valerie Wilder, Lawrence Beevers, Christopher Czyzewski, Ross McKim, Leonard Stepanick.
 Neapolitan Mary Jago and Tim Spain.
 Mazurka Ann Ditchburn, Murray Kilgour, Linda Maybarduk, Jacques Gorrissen; Andrea Davidson, Gillian Hannant, Barbara Malinowski, Patricia Oney, Frank Augustyn, Christopher Bannerman, Alain Pauzé, Garry Semeniuk.
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 All Casting Subject to Change



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ACT I

SYNOPSIS

Scene 1 — THE CASTLE GARDEN

Villagers and courtiers participate in celebrations for the Prince's 21st birthday. The Queen Mother presents her son with a cross-bow as a symbol of his coming of age, and expresses the hope that he will select a bride. As dusk falls the guests depart, leaving the Prince alone. He sees some swans flying towards a lake led by a mysterious Black Queen. The Prince follows them.

Scene 2 — THE LAKESIDE

The Prince discovers the beautiful Swan Queen in the centre of a group of swans. He falls in love with her and she with him, but she is bewitched by the Black Queen who draws her away.

ACT II

Scene 1 — THE CASTLE BALLROOM

The Queen Mother holds a magnificent ball in honor of the Prince. She asks him to choose a bride from six lovely princesses, but the Prince refuses. Heralds announce the arrival of some uninvited guests. The disguised Black Queen introduces her accomplice, the Black Swan, to the court. The Prince believes the Black Swan to be the Swan Queen. He is overjoyed and swears to marry her. The evil Black Queen and her accomplice triumphantly reveal their true selves, causing panic in the court. The distraught Prince rushes to the lakeside in search of his beloved Swan Queen.

Scene 2 — THE LAKESIDE

The swans lament for their deceived Swan Queen. A gathering storm breaks, battering the tormented Prince. The unhappy lovers are momentarily reunited, but the Black Queen commands the swans to separate them. The Swans attack the Prince and force him to drown. The Swan Queen is left alone with her grief.



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OPEN LETTER TO ROTHMANS OF PALL MALL CANADA LIMITED



THE NATIONAL BALLET GUILD OF CANADA

April 21, 1971

Mr. W. Tennyson
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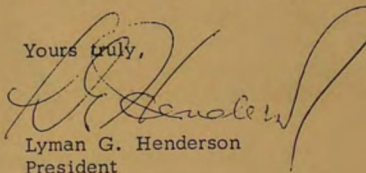
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We are most grateful to you for the past years of co-operation. We commend you for the service you are rendering to Canada and improving the quality of life.

Yours truly,

Lyman G. Henderson
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With the financial assistance of the Province of Ontario Council for the Arts, the Society publishes ART Magazine, which is sent quarterly to galleries, museums, libraries and private subscribers across Canada.

The Society also contributes on the municipal level as a participant, with members of other professional bodies, on the City Hall Art Advisory Board. For additional information about the Society's varied activities please telephone the Secretary, (Mrs.) Judy Bolt, 481-5500.

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THE GEORGIAN STATE SONG AND DANCE ENSEMBLE BEGINS A 19-CITY CANADIAN TOUR ON MAY 6

The famed Georgian State Song and Dance Company from the USSR, direct from a smash tour in Germany, Switzerland and Austria, begins its extensive Canadian tour at Ottawa's Civic Centre on May 6, and will appear in Toronto on May 21, 22, 23 at Maple Leaf Gardens.

A company of 70 superb dancing, singing and musical artists, the Georgian State Song and Dance Company is brought to Canada by Blue and White Attractions, a wholly owned subsidiary of Maple Leaf Gardens. This is an unique experiment in itself, as Maple Leaf Gardens is the first arena in North America to take on the responsible task of an impresario. At once it places itself in such distinguished company as S. Hurok, Columbia Festivals and Canadian Concerts and Artists, the big three in booking events to North America.

Starting in Ottawa on May 6 the Georgian State Song and Dance Ensemble is playing 19 Canadian cities, the most comprehensive tour ever undertaken in Canada, and the first organization to realize in the dominion sense of the word the number of very fine auditoria in Canada at present hungering for distinguished companies to entertain their clientele.

The 19 Canadian cities are: Ottawa, Sherbrooke, Riviere du Loup, Chicoutimi, Quebec City, Kitchener, Windsor, London, Toronto, Niagara Falls, Montreal, Thunder Bay, Winnipeg, Regina, Saskatoon, Edmonton, Calgary, Victoria and Montreal.

Blue and White Attractions have made a wise choice in inaugurating their impresariaship with the energetic Georgian State Song and Dance Company. When Sol Hurok brought the dancers to Canada in 1960 the late critic Nathan Cohen of the Toronto Daily Star asked, "How many absolutely first class dancing companies has the USSR got? Each one seems better than the last, and to my eye are these exciting Georgians better than the Moiseyev dancers?"

Out in Vancouver Ian Dobbin, the manager of the Queen Elizabeth Theatre, ecstatically said, "This is the greatest and most spectacular dance company in the world. The audience reaction is just outstanding. If all the people really knew the Georgians they would be the hottest piece in show business.

But the British press was equally as enthusiastic: "Fantastic . . . from the civic dignitaries in the stalls to little girls in the gods, there was wild enthusiasm. For fully eight minutes the excited audience clapped, cheered and then unashamedly yelled its delight at these handsome men and women from the Caucasian mountains. No one can recall such emotional scenes of enthusiasm at the theatre — not even for the Beatles."

Another London report: "Long after the football ballyhoo is forgotten, thousands of people will remember the proud, handsome Georgians who came to brighten the drab London scene. Already they are assured of a place in the civic theatre's history."

In Toronto, the Georgians will appear at Maple Leaf Gardens, where they played in 1960. Only one number of the 1960 programme is repeated.

Other respected houses in the country are the Quebec Grand Theatre in Quebec City, the Place des Arts in Montreal, the Jubilee auditoria in Calgary and Edmonton, the Saskatchewan Centre for the Arts in Regina, the Queen Elizabeth Theatre in Vancouver.

There is also an intriguing engagement at the Skylon at Niagara Falls, the awe-inspiring building which is the complement to the mighty falls. Holidaying Canadians and visiting Americans will be able to see the Georgians on May 24 at a site most imaginatively chosen for the Georgian State Dance Ensemble who in past history have danced on castle walls!

The Prime Minister of Canada, the Hon. Pierre Elliott Trudeau, has sent a welcoming greeting to the Georgian State Song and Dance Ensemble, Canada's first cultural visitors from abroad for the 1971 spring season.

The text of the Prime Minister's message is: "I am very pleased to welcome to Canada the members of the Georgian State Song and Dance Ensemble. Many Canadians will enjoy undoubtedly the singing and dancing performances of this world renowned folklore group.

"I offer to each member of the Ensemble my warm greetings and best wishes for a successful tour of Canada."

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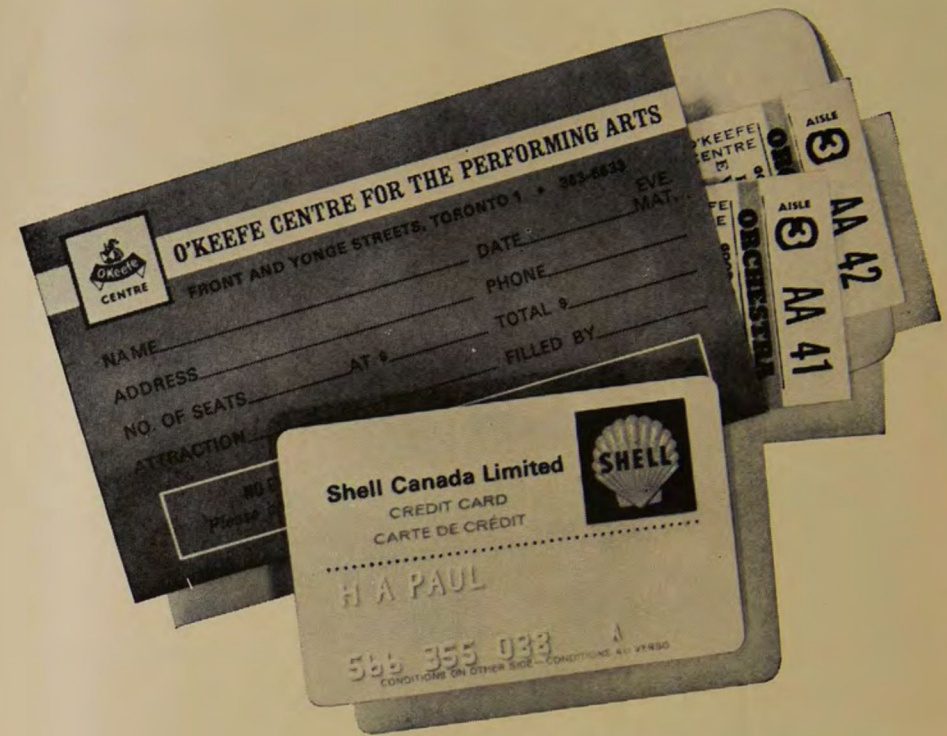
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The National's new Swan Queen: qualities from Farrell, Seymour

By BARBARA GAIL ROWES

“WHEN I PUT ON MY TOE-SHOES, I'm a real giant. But my legs aren't really so long and my body isn't really thin, off stage. It's my arms that stay really scrawny.”

When the National Ballet presents Swan Lake during its spring season at O'Keefe Centre (April 21 - May 8), it will be introducing its first Swan Queen with scrawny wings to Toronto. Technically, Karen Kain is a 5 feet 7 inch blue-eyed member of the backline corps who wanted a role with a bit of challenge—and landed the lead in Swan Lake.

“I was shocked!” she says. But nobody else was. For years the National Ballet's school has earmarked her for possible greatness. “For a little while I was their great hope,” she tells it. “But when I got to be an adolescent, I started eating and got fat. That was it.”

Yet some people train for greatness. Others work hard. Karen describes herself as a little Orphan Annie who happened to fit into toeshoes which were destined for the company's major role, but she is a born dancer with Modigliani figure and a dramatic gift which carried across the spotlights on the company's U.S. tour.

Through her, the National Ballet may have found a truly great dancer by any standards. Her technique is often compared to that of the elongated Suzanne Farrell; her warmth and dramatic impulsiveness to Lynn Seymour. The combination is potential genius. But Karen prefers to see it another way: “I love to dance,” she says. “I enjoy working. Just working. Killing myself until I'm nearly sick. That's when it feels good. Because that's when I grow a little stronger for the stage.”

“When I'm not being challenged, I eat. I grow miserable. I grow fat. But when I work all day till all I feel is tiredness, then the days off are blissful. I am happy.”

“I cry sometimes when I'm very nervous. During the early rehearsals for Swan Lake, I'd just burst into tears. I couldn't do anything. Miss (Celia) Franca (artistic director of the National Ballet) said: ‘She needs to have a good cry. Leave her alone. Let her have a good cry.’ Afterwards, I was okay. Miss Franca's really great like that.”

Yet Karen Kain hasn't claimed success. She is quick to remind you that she's merely straddling a major role. During the company's three-week engagement, she will probably be the busiest ballerina, alternating between the Swan Lake spotlight and the backline of the corps de ballet.

Here's the breakdown. She plays a lead in Peter Wright's Mirror Walkers, a peasant in Giselle, “just someone” in Kraanerg and a gypsy in Romeo and Juliet. Technically, because of a two-year contract, she is still a member of the corps. Although she says “I don't want to lose perspective,” the National Ballet isn't giving her much of a chance. With one toeshoe in the corps and the other in the spotlight, she maintains a dual performance identity.



Karen Kain will alternate between spotlight and corps for this ballet season.

“It's difficult, because corps dancing demands a different kind of concentration from solo dancing. But it's teaching me not to take things too seriously. I have a tendency to take things very seriously. But this way, I have to maintain perspective.”

Yet Karen seems to have an inborn perspective which lifts her slightly above the ballerina mold to a more worldly stage. Although admirably

modest about her talent, she is quick to tell you that her boy friend, Timothy Spain, the company's promising young choreographer who introduces his own work this season, never surprised her with his achievements. “I met him at the school when I was in Grade 6 and he was in Grade 8. He was even choreographing then and I knew he'd make it.”

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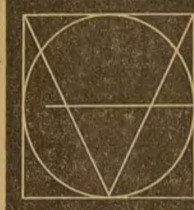
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SOCIETIES SURVIVE, realists reap and art in April is far from languishing.

The art societies, whose role often is questioned and sometimes maligned, go serenely about their business of uncovering unknowns, reinforcing knowns and providing rewards for quality work.

This week, the red sales dots were a welcome epidemic in galleries, particularly where the traditionalists—who are sometimes the only realists—showed.

The Ontario Society of Artists this week moved its 99th annual exhibition from O'Keefe Centre to Sarnia Public Library and Art Museum, where it will open Monday to continue to April 28.

The Willowdale Group of Artists presented its 24th annual juried show in North York Public Library, Willowdale. The exhibition may be seen in library hours to April 30.

Canadian Guild of Potters installed Canadian Ceramics '71, a biennial exhibition, in the Royal Ontario Museum, to continue to April 25. The juried work for the biennial, first organized in 1955, was chosen from entries across Canada and whittled down to a total of 154 pieces.

Today at St. Lawrence Centre, an exhibition by professional ceramists is open to the public. The exhibition was arranged to coincide with the annual meeting of National Council of Education for the Ceramic Arts held in Toronto on Thursday and yesterday.

Society of Canadian Artists will open its fourth open-juried exhibition today in Eaton's Art Gallery, College Street, to continue to April 17.

At Ontario College of Art, the annual student exhibition, Collage, continues today (2 to 9 p.m.) and Sunday, 1 to 5 p.m.

At Roberts Gallery, Alan C. Collier, one of the best contemporary Canadian landscape painters, sold 56 of his 75 oils, watercolors and drawings on opening night. Sales included his big impressive oil, Grounded. The painting of a vast Labrador iceberg was purchased by Toronto Teachers' College for \$2,000.

At Merton Gallery, Robert J. Anderson's wide skies and windswept hills of Ontario won instant approval. At Aggregation, Bruce St. Clair, who lives near North Bay, paints the battered relics of rural life with extraordinary fidelity, and consequently appreciation from viewers came in quick response.

JIM TILEY

At Hart House Gallery, in the series The Continuum, Jim Tiley makes the most classic of forms bend to his demands on can-

white. Painted on white and the background are other. The colors force the ing speeds and the inter the bands is remarkable. is deliberately shaped to f of the double form. The s series is in the fact that ings can provide such visu such an easy, but probably ulation of a simple form.

PETER DEUTSCH

At Gallery Moos, the int Deutsch's colors make simi variety. He frequently uses circles to provide the kinet he does it with the confiden who understands space and ume. Nor is he predictable. in retrospect the yellow b path right out of the frame in sensuous pink paths workin ence.

Walter Moos has included sculptures from his previou complement Deutsch's can larly Zadkine's small reclini

An important show upcom lery, on April 24, is a collect sculptures and even the pro cinetization of the city of T to his cinetizations of Panam George Washington Bridge.

OTHER GALLERY

At Walter Engel Gallery, dian artists, now in Toronto in this fine sampling of Sur are Ladislav Guderna and quand. Their work, on the g realist flavor, taste and fines be included. In the collection sual, even hard to come by gall, Dali and Miro. Here is C version of Moses and the C combines so beautifully all Chagall elements which ha his life from Vitebsk onwards with Bird (1960, hand-sign H.C., price \$1,150) is Chaga restrained mood.

The Salvador Dalis, seldom include a color litho, The Fac mill, with more warmth, eve Dali customarily permits hir Sol y Dali, where his own fac the sun.

At Gallery Pascal, Char small sculptures, often matched with Father Gast prints. Daudelin, accustome ture, commissions, did these

ART CALENDAR

ART GALLERY OF ONTARIO

Frank Stella, retrospective, April 9 to May 9.

ALBERT WHITE GALLERY

Martin Berkovitz, to April 17.

AGGREGATION

Bruce St. Clair, to April 10.

BALDWIN ST. GALLERY

Ian MacEachern, to April 5.

Paul Caponigro, landscapes, April 9 to May 3.

CARMEN LAMANNA GALLERY

David Rabinowitch, to April 15.

LA CIMAISE

Gallery artists.

CANADIAN GUILD OF POTTERS

Jack Sures, Regina, to April 17.

DUNKELMAN GALLERY

American group show.

DAVID MIRVISH GALLERY

Frank Stella, paintings, April 8 to 27.

GALERIE DRESDNERE

Gallery artists.

ISAACS GALLERY

Greg Curnoe, to April 3.

EATON'S ART GALLERY

Society of Canadian Artists, fourth jury exhibition, to April 17.

ELECTRIC GALLERY

Irene Krugman, kinetic sculpture, to April 4.

FREDERICK THOM GALLERIES

Eighteenth, Nineteenth Century paintings.

HART HOUSE GALLERY

Jim Tiley, The Continuum, to April 12.

HALS GALLERY

Canadian paintings. At 2094½ Yonge St.

GALLERY INGENU

Suzanne Guité, sculpture, to April 21.

INNUIT GALLERY

Oonark wall hangings, to April 16.

KAR GALLERY

Gallery artists.

LILLIAN MORRISON GALLERY

Spring '71, group show.

LAMBTON GALLERY

Morocco and Spain, Marjorie Dickinson, to April 17.

JULIANE GALLERIES

Four Artists Show, to A

MORRIS GALLERY

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GALLERY MOOS

Peter Deutsch, to Apri

MERTON GALLERY

Robert J. Anderson, to

Oswald Timmas, April

LAS MANANITAS GA

Honorio Morales, to A

MAZELOW GALLERY

Eskimo drawings and

to April 17.

MITCHELL GALLERY

Gallery artists.

ONTARIO SCIENCE CI

O. H. Hajek, sculpture

ics, to April 30.

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Collage, student work

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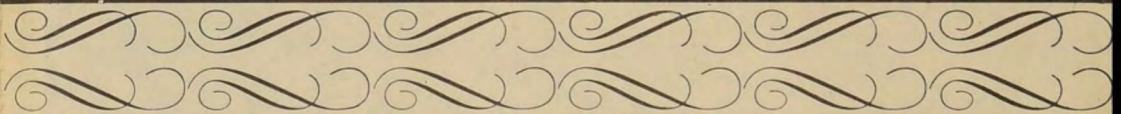
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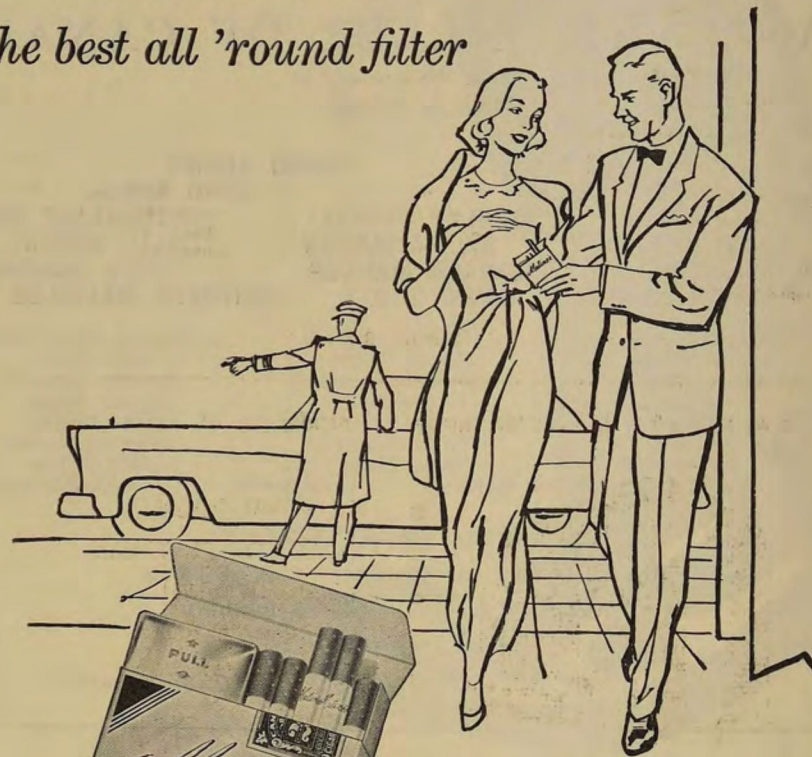
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MONDAY EVENING, JANUARY 30th, 1961

I
GISELLE

Music by Adolphe Adam, edited and arranged by Godfrey Ridout

Choreography by Coralli-Perrot

Scenery and Costumes by Kay Ambrose

Produced by Celia Franca

ACT I

Albrecht, Duke of Silesia, disguised as Loys, a peasant	David Adams
Wilfrid, the Duke's Squire	David Scott
Giselle, a Peasant Girl	Lois Smith
Hilarion, a Gamekeeper	Yves Cousineau
The Prince of Courland	Howard Meadows
Bathilde, Betrothed to Albrecht	Sally Brayley
Berthe, Giselle's Mother	Teresa Mann
Vine-gatherers	Susan Abbey, Lorna Geddes, Leonie Leahy, Maria Lewis, Maryann de Lichtenberg, Charmaine Turner, Penelope Winter, Leila Zorina, Glenn Gilmour, Donald Mahler, Hans Meister, Colin Worth, Jeanette Cassels, Roberta Gibson, Frances Greenwood, Valerie Lyon, Diane MacDonald, Anne Neville.

Attendants, etc.

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ACT II

Hilarion	Yves Cousineau
Gamekeepers	Glenn Gilmour, Howard Meadows, Edward Nichols, Leonard Stepanick
Duke Albrecht	David Adams
Wilfrid	David Scott
Giselle	Lois Smith
Myrtha, Queen of the Wilis	Jocelyn Terell
Moyna	Jacqueline Ivings
Zuima	Judie Colpman
Wilis	Myrna Aaron, Susan Abbey, Sally Brayley, Jeanette Cassels, Lorna Geddes, Roberta Gibson, Frances Greenwood, Leonie Leahy, Maria Lewis, Maryann de Lichtenberg, Valerie Lyon, Diane MacDonald, Teresa Mann, Anne Neville, Sylvia Palmer, Charmaine Turner, Penelope Winter, Leila Zorina.

SYNOPSIS:

Giselle was first produced at the Opera, Paris in 1841 and is the only ballet which has had an unbroken tradition of performances for over one hundred years.

The first act is set in a Rhineland valley surrounded by vine-clad hills. Giselle, a village maiden, cherishes a passion for dancing which is shared by her sweetheart, Loys, who courts her ardently. When the gamekeeper, Hilarion, a jealous rival for Giselle's affections, unmasks Loys as Duke Albrecht, a nobleman already betrothed to a beautiful countess, the betrayal so shocks Giselle that she loses her reason and dies, leaving Hilarion prostrate with remorse and Albrecht crazed with despair and love.

Act Two depicts Giselle's tomb in a forest which after midnight becomes haunted by Wilis. The legend of the Wilis is of Slavonic origin, and defines them as being spirits of betrothed girls who have died as a result of being jilted by faithless lovers.

Gamekeepers play dice by the light of a lantern while Hilarion mourns by Giselle's grave. As midnight tolls they become aware of the presence of the Wilis. Terrified, they flee in all directions. The Queen of the Wilis summons her subjects for the initiation of Giselle. Albrecht comes to Giselle's tomb to beg forgiveness. Giselle appears before him, and he chases after her as she disappears. Hilarion is once again attracted to Giselle's grave, but he is pursued and surrounded by the Wilis. The Queen shows him no mercy, and commands the Wilis to fling him into the nearby lake. Albrecht is discovered and is prescribed the same fate but he is saved by Giselle who warns him to cling to the shelter of the Holy Cross. The Queen, bent on revenge, orders Giselle to dance. Soon Albrecht is drawn towards his beloved and dances with her until he is exhausted. Dawn breaks. The Wilis fade away and Giselle is drawn into her grave. Wilfrid, the Duke's faithful squire, finds his master fainting with exhaustion.

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III

ANTIC SPRING

Music: "Trois Pièces Brèves" for Woodwind Quintet and "Divertissement" by Jacques Ibert
Choreography by Grant Strate
Decor and Costumes by Mark Negin

Poor Toby! Until now snug and content in his pastoral haven, is drawn to the city; a moth to the candle. Merely a youth he follows an age old pattern, forsaking nectar for harder stuff and gaining with his sore head and disillusionment a strong passion for the life he just left.

(Cast in order of appearance)

Toby, a Country Boy	Patrick Hurde
Flowers	Sally Brayley, Judie Colpman, Jacqueline Ivings
Ladies of the City	Myrna Aaron, Leonie Leahy, Charmaine Turner, Penelope Winter
Dandies	Yves Cousineau, Glenn Gilmour, Donald Mahler, Hans Meister
The Bride	Angela Leigh
The Groom	Earl Kraul
Mother of the Bride	Joanne Nisbet
Maids	Jeanette Cassels, Valerie Lyon
Their Escorts	Kenneth Melville, David Scott
Cops	Howard Meadows, Edward Nichols, Morley Wiseman

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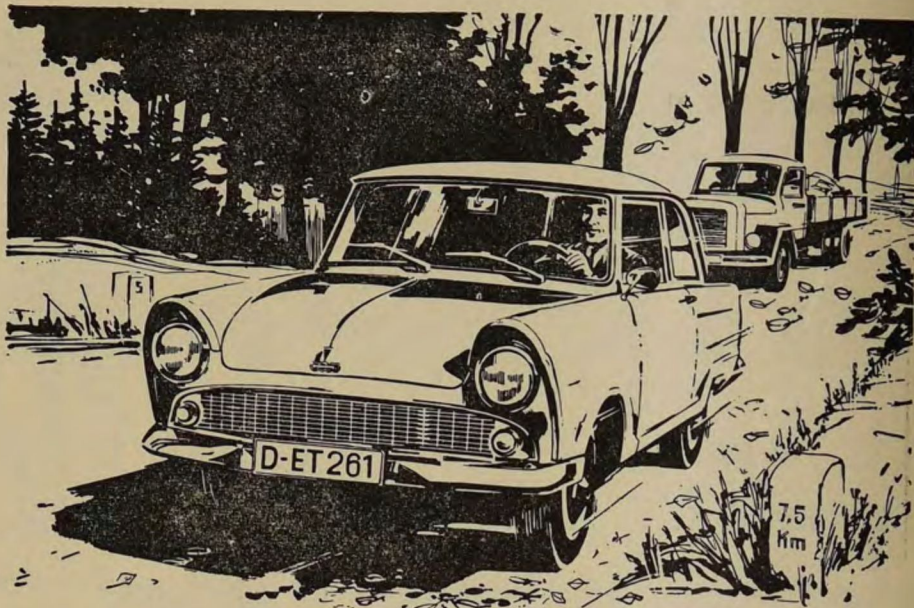
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CREDITS:

Scenery built by Robert M. Hall of Stagecraft. Special Properties in Fibreglass by David Garratt. Scenery painted by Hans Berends and John Heitinga. Costumes executed by Maria Czipo, Sarah Pouliot, Eire Markanen, Martha Marx, Elizabeth Thot, Guida Ardizzi, June Miles. Decorative Paintings on costumes by Ken Dawson and Mark Negin. Headdresses and Hats by Ada Parker and Sophie Martin. Ballet Slippers by Johnny Brown, Capezio, Anello & Davide. Pointe Shoes by Frederick Freed and Gandolfi. Boots by Johnny Brown and Snug-Fit Shoes, Toronto. Lighting Equipment by William G. Dale Co. Exclusive Booking Representation in the U.S.A. by William Morris Agency, Inc. 1740 Broadway, New York 19, New York.

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WEEK BEGINNING MONDAY, JANUARY 30

MONDAY EVENING—Antic Spring (First performance in Toronto); Giselle. TUESDAY EVENING—Les Sylphides; Winter Night; The Remarkable Rocket (First performance in Toronto). WEDNESDAY EVENING—Coppelia; THURSDAY EVENING—Princess Aurora (First performance in Toronto); Offenbach in the Underworld; Antic Spring. FRIDAY EVENING—The Remarkable Rocket; Giselle. SATURDAY MATINEE—Swan Lake. SATURDAY EVENING—Princess Aurora; Afternoon of a Faun; Death and the Maiden; Pineapple Poll.

WEEK BEGINNING MONDAY, FEBRUARY 6

MONDAY EVENING—Coppelia. TUESDAY EVENING—Les Rendezvous; The Remarkable Rocket; Offenbach in the Underworld. WEDNESDAY EVENING—Les Sylphides; Barbara Allen; Pineapple Poll. THURSDAY EVENING—Princess Aurora; Afternoon of a Faun; Pineapple Poll. FRIDAY EVENING—Antic Spring; Lilac Garden; Offenbach in the Underworld. SATURDAY MATINEE—The Nutcracker. SATURDAY EVENING—The Nutcracker.

WEEK BEGINNING MONDAY, FEBRUARY 13

MONDAY EVENING—Princess Aurora; Pas de Chance; Death and the Maiden; The Remarkable Rocket. TUESDAY EVENING—Antic Spring; Lilac Garden; Pineapple Poll. WEDNESDAY EVENING—Antic Spring; Giselle. THURSDAY EVENING—Swan Lake. FRIDAY EVENING—Les Sylphides; Dark Elegies; Pineapple Poll. SATURDAY MATINEE—Coppelia—SATURDAY EVENING—Coppelia.

WEEK BEGINNING MONDAY, FEBRUARY 20

MONDAY EVENING—(early curtain: 7 p.m.) Swan Lake. TUESDAY EVENING—The Remarkable Rocket; Barbara Allen; Antic Spring. WEDNESDAY MATINEE—Les Rendezvous; Pas de Six; Pas de Deux Romantique; Pas de Chance; Pineapple Poll. WEDNESDAY EVENING—(same as Wednesday matinee performance). THURSDAY EVENING—Le Carnaval; The Mermaid; Princess Aurora. FRIDAY EVENING—Le Carnaval; Winter Night; Princess Aurora. SATURDAY MATINEE—Swan Lake. SATURDAY EVENING—Swan Lake.

WEEK BEGINNING MONDAY, FEBRUARY 27

MONDAY EVENING (early curtain 7 p.m.)—The Nutcracker. TUESDAY EVENING—Les Sylphides; Ballad; Offenbach in the Underworld. WEDNESDAY EVENING—Les Sylphides; Dark Elegies; Offenbach in the Underworld. THURSDAY EVENING—Pas de Six; Afternoon of a Faun; Giselle. FRIDAY EVENING—The Mermaid; Barbara Allen; The Remarkable Rocket. SATURDAY MATINEE—Les Rendezvous; Pas de Six; Pas de Deux Romantique; Pas de Chance; Pineapple Poll. SATURDAY EVENING—The Remarkable Rocket; Barbara Allen; Princess Aurora.

PROGRAM SUBJECT TO ALTERATION

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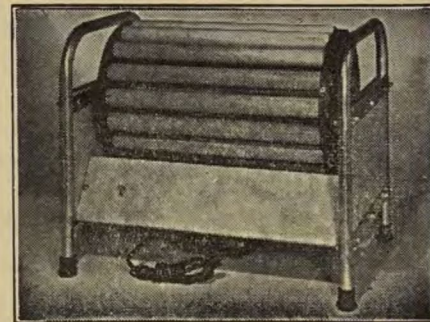
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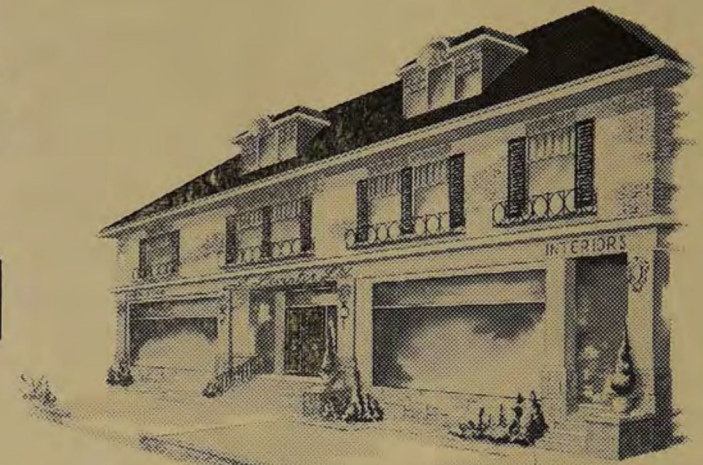
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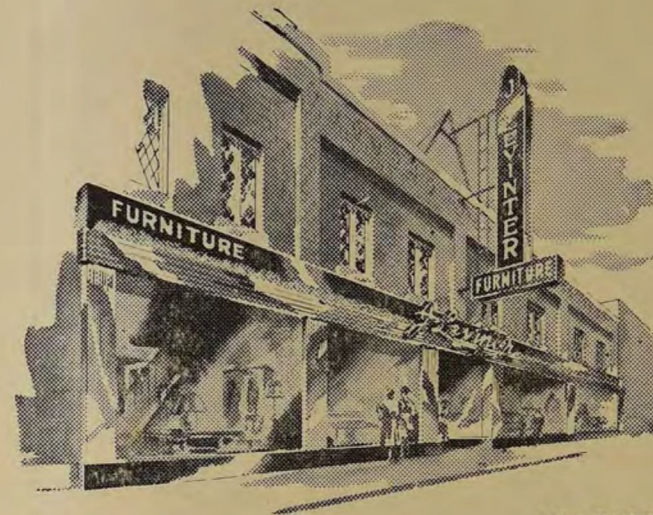
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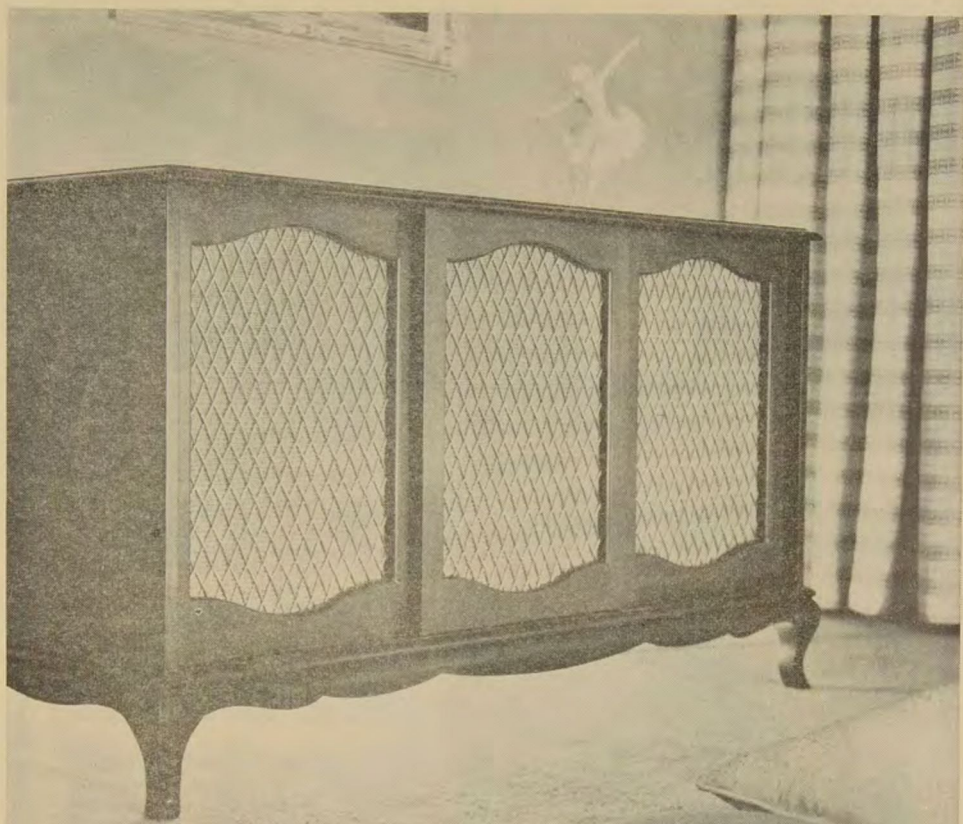


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THE MAGAZINE FOR PEOPLE WHO GO OUT

VOL. 6—NO. 38

NOV. 23-29, 1969



THE NATIONAL BALLET OF CANADA

O'KEEFE CENTRE
for the performing arts

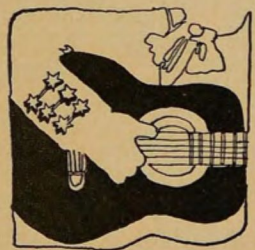
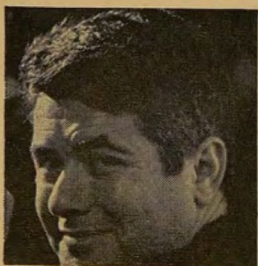
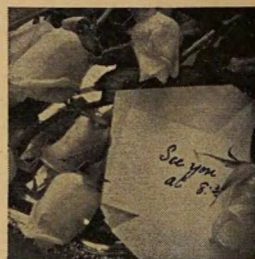
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Simpsons



The **Nutcracker** returns again for its 6th consecutive year at the O'Keefe Centre. This fabulous production has become a favourite for Toronto audiences and their children during the Christmas holidays. Outstanding National Ballet dancers Veronica Tennant and Jeremy Blanton, Nadia Potts and Marijan Bayer and Hazaros Surmejan, who will partner special guest star Suzanne Farrell, former ballerina from the New York City Ballet, will be seen dancing this holiday season.

12 Colourful Performances

Friday December 26	2:00 & 5:30
Saturday December 27	2:00 & 8:30
Sunday December 28	2:00
Monday December 29	2:00
Tuesday December 30	2:00
Wednesday December 31	2:00
Thursday January 1	No Performance
Friday January 2	2:00 & 5:30
Saturday January 3	2:00 & 8:30

Full symphony orchestra

Company of 165 The National Ballet of Canada



AND NOW — O'KEEFE CENTRE TICKETS AT DOMINION STORES

In this hurried day and age when everybody's looking for the most efficient way of doing things, what could be more convenient than doing your household shopping and your show-shopping all at the same time? Meats, groceries — and theatre tickets — in one fell swoop.

That's what's available right now at 22 Dominion Stores — 18 in the Toronto area, and four in the Hamilton-Oakville-Brampton district — where tickets for all major shows presented by O'Keefe Centre will be available without the customer having to travel all the way downtown to Front and Yonge, perhaps to stand in a tiresome box office lineup for seats that may not be available when he finally reaches the ticket window.

What could be simpler than to step up to the Snack Bar at a friendly Dominion store and have the young lady attendant show you on a chart what seats are available at the price you wish to pay and write out an exchange voucher for you on the spot? Your exchange voucher, paid for at the time, assures you that the tickets for the specific seats you have chosen will be held for you at O'Keefe Centre's box office right up to curtain time on the day of performance. Direct telephone communication between the stores' snack bars and the theatre's box office assure you that there will be prompt and efficient service.

The plan, now in effect, offers tickets first of all for all performances of the Anthony Newley show, which will play at the Centre from Monday, December 1 through Saturday, December 6, with Newley heading a bill that will also include *The Carnival* and the *Ace Trucking Company*. To begin with, special emphasis will be placed on the opening night and the Saturday matinee for which, as an introductory offer, Dominion Stores are extending a \$1.00 discount in all price ranges.

There is always something exciting and exhilarating about an opening night. A new show is about to be unveiled. Tomorrow, the whole town may be talking about it. But YOU can be there at the beginning to enjoy the finest from Broadway, London and other entertainment capitals of the world, to be "in the know" when the reviews come out next day, or to better comprehend what is being discussed when, later in the week, you hear one of the stars being interviewed on television or radio.

There is something special, too, about a Saturday matinee. Why not make these "family days" by bringing the youngsters downtown to a show and introducing them, in these days of electronic entertainment, to the delights of the living theatre? You might be surprised at how enthusiastically children can react to seeing live actors on

a stage after a steady diet of cartoons piped into the family living room.

But opening nights and Saturday matinees are not the only performances for which you can purchase O'Keefe Centre seats at Dominion stores. Tickets for all other performances will be as readily available at the regular box office prices. It should be noted, however, that this shopping service will in no way infringe upon the priorities extended to O'Keefe Subscribers or to those on the Advance Mailing list; these patrons will always have first choice, one of the privileges they enjoy.

The idea of having theatre tickets available in shops has worked successfully in other cities. In New York, for instance, one of the leading department stores has booths in several of its suburban branches where seats to many Broadway shows are available. Their customers report happily on the convenience of being able to book their tickets without the long journey into town, or of giving up lunch hours to stand wearily in line for tickets that turn out to be non-existent for the performance they want. Many, who had lost the theatre-going habit are reviving it because it has been made so easy. Some, because of the convenience of the whole thing, are experiencing live theatre for the first time in their lives.

In the Toronto, Hamilton, Oakville and Brampton areas it's Dominion Stores where you can do your grocery-shopping and your show-shopping at the same time. After the Anthony Newley show, incidentally, you'll be able to get your tickets for such hit shows as *George M!*, the National Ballet's annual Christmas production of *The Nutcracker* and such high-calibre musicals as *Canterbury Tales*, *Man of La Mancha* and *Zorba* — all slated for O'Keefe Centre in the near future.

The Dominion Stores at which O'Keefe Centre tickets may be purchased are as follows: In the Metropolitan Toronto District — Yorkdale Shopping Centre, 250 Wincott Dr., Applewood Acres Shopping Centre, 5145 Dundas St. W. (Six Points), 550 Eglinton Ave. W., Cloverdale Mall, 3855 Jane St. at Finch, 3000 Bathurst St. (below Lawrence), 1221 King St. W. at Dufferin, 81 St. Clair Ave. E. (The Towne), 291 York Mills (Willowdale), 40 Eglinton Square, 939 Lawrence Ave. E. (Don Mills Shopping Centre), 5383 Yonge St. (Willowdale), 3003 Danforth (Shopper's World), 985 Woodbine, 1089 Kingston Rd., 3259 Bayview Ave. at Cummer. In the Hamilton district — 1147 Barton St., Hamilton, 987 Fennell Ave., Hamilton, Shopper's World, Highway 10 at Steeles, Brampton, and 125 Cross Ave., Oakville.

ANTHONY NEWLEY

Anthony Newley has been called "Hollywood's adopted answer to Olivier." In a sense, he is the modern Renaissance man of the entertainment world. The London-born actor has made an international name for himself as a star, director, producer, writer, and musical composer in motion pictures; as a star, director, writer, and composer in musical theatre; as a recording artist; a star performer on television; recently as a nightclub performer. He is unique in bringing so many talents to so many entertainment media.

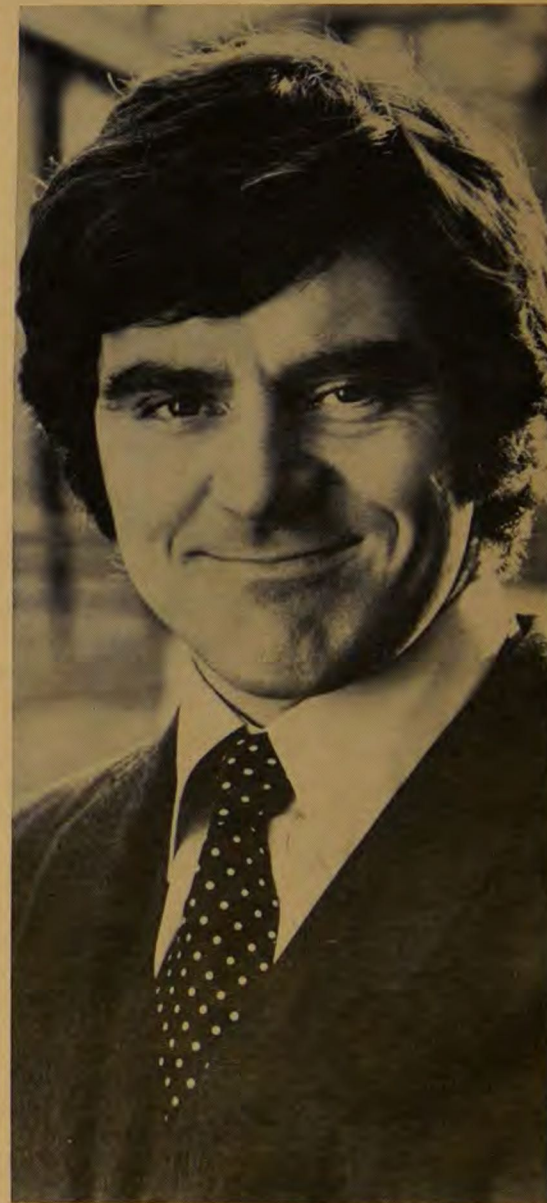
By the time he was 16, he had completed the role of the Artful Dodger in David Lean's screen classic, *Oliver Twist*, which immediately made him a name, and he had also been signed to a contract by the Rank Organization. He acted in six more films before the age of 19, when he entered the Army for his Army Service.

In 1961 with some 40 films to his credit, he teamed with writer Leslie Bricusse to create a new type of musical show, *Stop the World, I want to Get Off*, which was a hit in London, where it won the London Critics Prize as the Best Musical and the Ivor Novello Award for Best Score of the Year, and on Broadway, where it was a hit with a run of two years. Newley directed and starred in the musical, and co-wrote the songs and book with Bricusse. One of the songs from the show, *What Kind of Fool Am I?*, has proved to be a perennial favorite.

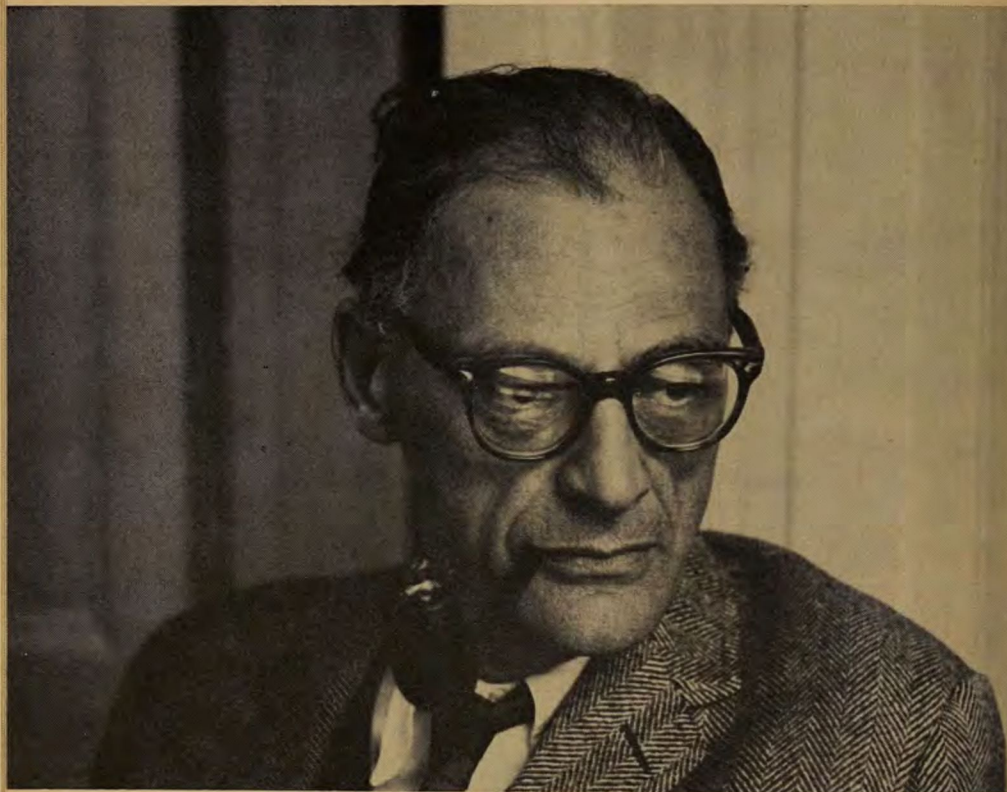
Newley and Bricusse subsequently collaborated again on the musical, *The Roar of the Greasepaint, the Smell of the Crowd*, which again was a hit production on Broadway with a year's run. Newley starred and directed the production and co-wrote the book, music, and lyrics with Bricusse.

Following the Broadway run of the musical, he once more returned to acting in films and starred in *Dr. Dolittle* and *Sweet November*.

Then, further broadening the field of his creative energy, he became a motion picture producer for the controversial *Can Heironymous Merkin Ever Forget Mercy Humpe and Find True Happiness?*, which was made on the island of Malta.



Anthony Newley appears in person at O'Keefe Centre Dec. 1-6, headlining a bill that will also include *The Carnival* and *The Ace Trucking Company*.



ARTHUR MILLER

THE PRICE

Arthur Miller's latest play, *The Price*, opened a four-week engagement at the Royal Alexandra Theatre on Monday, November 10.

Producer Robert Whitehead has assembled an excellent cast. Michael Strong, Betty Field, Sheppard Strudwick and Harold Gary are the actors who will bring Mr. Miller's compelling drama vividly to life. The playwright has staged this production himself.

The Price ran successfully for a year in New York, and is currently one of the biggest hits in London. It tells the story of two brothers, one a career policeman, the other a successful surgeon, who clash bitterly over the ways in which their responsibilities toward their late father have forced them to lead their lives. Mr. Miller

has struck a shower of sparks from this conflict. Clive Barnes, of the New York Times, called *The Price*: "A great evening in the theatre."

Great evenings in the theatre have been supplied by Arthur Miller for the past twenty years, ever since his superb *Death of a Salesman* won both the Pulitzer Prize and the New York Drama Critics' Circle Award. Mr. Miller's other works have included *All My Sons*, *The Crucible*, *A View from the Bridge*, *Incident at Vichy* and *After the Fall*. He is one of America's most distinguished playwrights, spare, honest and forceful, and *The Price* finds him at the height of his powers. One English critic spoke of the play as having been "drilled into rock."

Hair, hair, beautiful hair
Nothing quite like it for . . .

. . . causing excitement, controversy, arousing interest, getting people talking, selling out, breaking records — and attracting hundreds of people who just want to be part of the phenomenon. Will the Toronto edition of *Hair*, under the aegis of original producer Michael Butler and Glen Warren Productions, be any different? The answer looks like no.

Already mail orders and calls are flooding the Royal Alex' where *Hair* opens January 11. And no less than 800 people turned up to audition for the show on the first day. An advance story in the Telegram had said 'Depending on the numbers who turn up for auditions . . . appointments might have to be made for audition callbacks'.

They sure did — four weeks of call backs, actually, as national casting director Joe Regan and assistant Pam Fernie listen, sift, sort and comment on the original applicants — and the new people who turn up at the Rock Pile daily. Eventually the over 1,500 applicants will be shaken down to the final 28 needed for the cast.

Comments from the auditions ran the

gamut of emotions. Said one attractive girl seriously, "If I took my clothes off I'd scare the audience away and my mother would come and grab me off the stage."

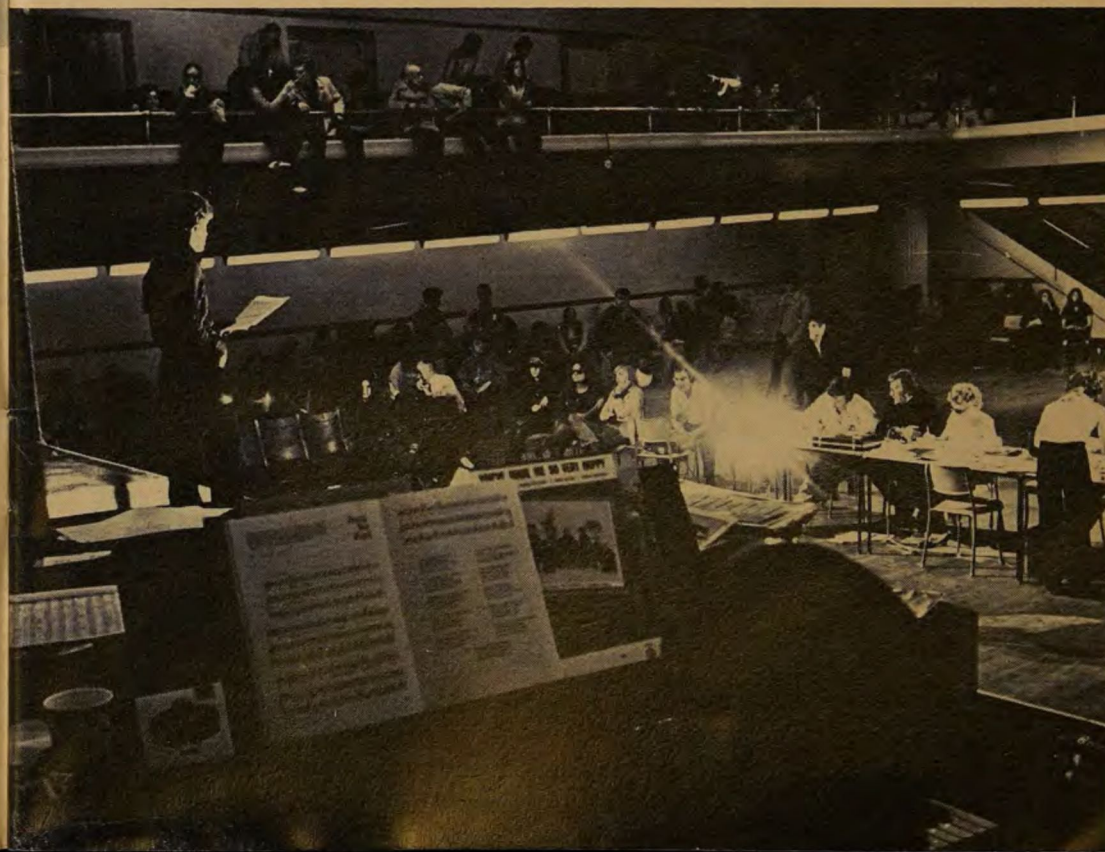
She had evidently never been filled in on what the nude scene in *Hair* entails. Mostly it entails choice. In none of the nine world-wide productions have any of the cast been ordered to take their clothes off for the nude scene.

Producer Michael Butler explained:

"There is a clause in the contract that requires an actor to enact the script. The script calls for a nude scene. But this particular clause has never been called. The actors have a choice. Some do and some don't. Some do the nude scene on one night, but not another. It's interesting watching the various productions. For instance, there is much more nudity in the Paris production than in the London one. Toronto? I just don't know yet what will happen . . ."

Toronto will be the twelfth international production of *Hair* — and the nude scenes of its all-Canadian cast will be stacked against two other productions which open in December, a production in Japan and a production in Las Vegas.

Over 1500 audition for HAIR to open at Toronto's Royal Alexandra on January 11.



Theatre News From Across Canada

Here's a nice idea for a short Christmas show involving my very favourite elephant—**The Story of Babar and Other Elephants**. Theatre Calgary have a half hour version involving artistic director, Christopher Newton, and pianist Dale Jackson. Peter Ustinov currently touring Europe in a slightly more elaborate version—with the Berlin Philharmonic. Theatre Calgary, by the way, have just turned down an invitation to participate in the American Theatre Festival in Buenos Aires in March, 1970. It's too little notice to shorchange subscribers . . . It's Christmas gift time from the Stratford Festival again. Each certificate can be exchanged by mail or in person for the Stratford season. 1970 plays announced to date include **The Merchant of Venice**, **School for Scandal**, **Hedda Gabler** and **Cymbeline**. Peter Gill of the Royal Court Theatre in London directs Gabler. Another Stratford gift idea is a folio of 16 costume sketches for \$3.00 . . . upcoming at the Manitoba Theatre Centre is a production of **Harry, Noon and Night at The Warehouse**. Jerry Hardin directs Ray Reinhardt, formerly of the American Conservatory Theatre in San Francisco, Neil Vipond, Robert Silverman and Gary Files . . . now playing, **Theatre du Nouveau Monde's Faut jeter la vieille**, with Marc Favreau and Helene Loiselle . . . Czech designers Anthony and Olga Dimitrov have signed up with the Neptune Theatre as resident designers for the 1970 season. Anthony was formerly head of set design at the State Theatre in Presov, while Olga Dimitrov is known internationally for her work on the Academy Award winning film **Closely Watched Trains** . . . another Czech story. In Toronto, reception to **The Black Box Theatre** in the tiny Dell Tavern has been good. It's an experimental show where "black light" and actors enveloped in black are used to create the illusion of disembodiment. Mikulas Kravjansky is the producer, with Lubomir J. Notovny the designer and director . . . Edmonton's Citadel Theatre did a record 98% capacity for their first production of the season **There's a Girl in**

My Soup. Run was three and a half weeks . . . still on the subject of figures, Neptune has sold 2,500 subscriptions for its 1970 season—three months before opening date. Target is well over the 4,300 subscription total of last year . . . Eric House will play the lead role in the Vancouver Playhouse production of **Colours in the Dark** slated to open Dec. 5. The play was originally produced by Toronto's University Alumnae Dramatic Club. The Playhouse has initiated a fund-raising scholarship campaign to provide theatre season tickets for students who could not otherwise afford to go. No details on how the students are to be chosen . . . the Saidye Bronfman Centre in Montreal is planning a national playwriting competition. Final winner stands to collect \$3,000 . . . Canadian actress Mary Rutherford has been accepted by England's Royal Shakespeare Company—and Jon Granik and Noola Fitzgerald are in Prague shooting **The Last Act of Martin Weston**. Michael Jacot co-producing with the Czech film industry. Latest Ontario Council for the Arts includes \$12,500 to the Ontario Folk Arts Council; \$10,500 to the Canadian Music Centre; \$10,000 to the Studio Lab Theatre and Toronto Dance Theatre; \$7,500 to Le Centre des Jeunes de Sudbury; \$7,000 to the Thames Theatre Foundation of Chatham; \$4,000 to Theatre Passe Muraille of Toronto and \$1,000 to the Canadian Mime Theatre of Niagara-on-the-Lake. I just can't figure these last two at all . . . Christopher Plummer planning a new theatre in suburban London (England). Idea is to stage Shakespearean plays in an old church-converted-to-theatre. Experimental works with drama students is also planned . . . Ontario's Prologue to the Performing Arts, with performers from the Canadian Opera Company, the National Ballet of Canada and Young People's Theatre will be touring again. Over a hundred performances in Toronto and over 50 in other Ontario Centres are planned for students of grades 7, 8 and 9 during the 1969-70 series. Included in the series are Grant Strate's **Fragments From a Dancer's World** by the National Ballet; Dominick Argento's **The Boor** by the Canadian Opera Company and Wolfgang Hildesheimer's **Time for Cocoa** produced by Young People's Theatre . . . good news from the Saskatchewan Festival of the Arts where Five Evenings, starring Frances Hyland, played to 88% capacity. The play now tours the prairies in 15 centres . . . Fiona Mitchell.



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TORONTO SCENE

The Black Box Theatre at the Dell Tavern is a must for anyone interested in good new experimental works. It's based on a form of entertainment not too familiar with North American audiences involving the use of a darkened stage—or "black box". Closest description I can come to is it comprises mime, slide and dance and a great deal of unexpected humour. Think **Lanterna Magica** . . . first Toronto-produced Shakespearean production for some time comes to us Nov. 25. Produced by Theatre Workshop Productions, of course. They're one of the few innovating companies in Toronto—certainly the longest-producing one. This time George Luscombe is doing **The Tempest**, which manager June Faulkner describes as the best family and young people's entertainment she has seen for years. Production is full of shipwrecks, magic, spells and surprises. Three new actors with Workshop this year are Rick McKenna, Jim Bearden and Neil Walsh . . . another theatre with something new is Studio Lab—with a production for grown-ups this time. **Dinoysus in '69** is slated to open Nov. 28. Complete with all the off-Broadway nude scenes? . . . over at the Gerrard Branch of the Toronto Public

Library, it's Caribbean Arts Festival time again from Nov. 17. Included is poetry, folk-singing, steelband music, the limbo and arts and crafts. The special events start Nov. 21, and admission is free . . . auditions for the 1970 edition of **Spring Thaw** continue. Noni Yakim of **Jacques Brel is Alive and Living in Paris** repute will direct . . . final casting for the Michael Butler/Glen Warren production of **Hair** at the Royal Alex' should be announced by the end of the month. A record number of people auditioned—and it looks as though pre-opening sales is also going to break records at the Alex' . . . The Telegram's **Winter Wonderland** opens Nov. 23 . . . all change at Old Angelo's where **Almeta Speaks** sings up a storm with bass player Terry Forster. No changes yet in the upstairs decor, but if there are enough patrons, comfort aspects will be added. Speaks should prove to be a draw . . . for acrobatics, catch the **Harlem Globetrotters** at Maple Leaf Gardens Nov. 23 . . . Monique Van Vooren, singing at the Imperial Room of the Royal York, performs in seven languages . . . breakfast at 2:30 a.m. on a Saturday or Sunday? That's the scene at **El Zorro Discotheque**. It's served till only 7:00 a.m.

Fiona Mitchell

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THE NATIONAL BALLET OF CANADA

under the direction of
CELIA FRANCA

Artists Listed Alphabetically

KAREN BOWES	NADIA POTTS	VERONICA TENNANT
MARIJAN BAYER	JEREMY BLANTON	YVES COUSINEAU
GLENN GILMOUR	EARL KRAUL	HAZAROS SURMEJAN
ELAINE CRAWFORD	LINDA FLETCHER	VANESSA HARWOOD
MARY JAGO	MAUREEN ROTHWELL	
MURRAY KILGOUR	ANDREW OXENHAM	CLINTON ROTHWELL

Victoria Bertram	Gerre Cimino	Colleen Cool
Christy Cumberland	Ann Ditchburn	Lorna Geddes
Rosemary Jeanes	Karen Kain	Stephanie Leigh
Barbara Malinowski	Linda Maybarduk	Bardi Norman
Patricia Oney	Barbara Sherval	Charmain Turner
Amanda Vaughan	Christopher Knobs	David Gordon
Lawrence Beevers	Charles Kirby	Christopher Knobs
David Gordon	Brian Scott	Timothy Spain
Leonard Stepanick		

Guest Artists

SUZANNE FARRELL LYNN SEYMOUR LOIS SMITH
JEAN-PIERRE BONNEFOUS FLEMMING FLINDT
GEORGES PILETTA

Associate Artistic Director

BETTY OLIPHANT

Resident Choreographer

GRANT STRATE

THE NATIONAL BALLET ORCHESTRA

Musical Director and Conductor

GEORGE CRUM

Assistant Conductor

CAMPBELL JOHNSON

Ballet Master

DAVID SCOTT

Concert Mistress

ISABEL VILA

Ballet Mistress

JOANNE NISBET

The company on this occasion is augmented by special permission of Actors' Equity Association.

Monday, November 24 - Saturday, November 29, 1969

Monday, November 24th, 8:30 p.m.

Tuesday, November 25th, 8:30 p.m.

SWAN LAKE

A Ballet in Two Acts and Four Scenes

Music: Pyotr Illyich Tchaikowsky Choreography: Erik Bruhn

Decors and Costumes: Desmond Heeley Lighting Design: Wallace Russell

Scenic Design executed by: Georg Schlögl

Conductor: George Crum

Spanish dance and Mazurka by permission of The Bolshoi Ballet

THE CAST IN ORDER OF APPEARANCE

Villagers	Victoria Bertram, Gerre Cimino, Christy Cumberland, Linda Fletcher, Rosemary Jeannes, Bardi Norman, Christopher Bannerman, Lawrence Beevers, Christopher Knobbs, Ross McKim, Andrew Oxenham, Timothy Spain
The Prince's Friends	Nadia Potts (Nov. 24th), Maureen Rothwell (Nov. 25th), Colleen Cool, Vanessa Harwood, Karen Kain, Barbara Malinowski, Charmain Turner, Amanda Vaughan, David Gordon, Murray Kilgour, Charles Kirby, Clinton Rothwell, Tomas Schramek
His Tutor	Yves Cousineau
The Court	Karen Bowes, Ann Ditchburn, Lorna Geddes, Mary Jago, Linda Maybarduk, Patricia Oney, Barbara Sherval, Marijan Bayer, Glenn Gilmour, Alastair Munro, Brian Scott, Leonard Stepanick
The Prince	Jeremy Blanton (Nov. 24th), Hazaros Surmejan (Nov. 25th)
The Queen Mother	Elaine Crawford
The Black Queen	Lois Smith (Nov. 24th), Stephanie Leigh (Nov. 25th)
The Swan Queen	Veronica Tennant (Nov. 24th), Suzanne Farrell (Nov. 25th)
Little Swans	Victoria Bertram, Gerre Cimino, Christy Cumberland, Linda Fletcher
Four Swans	Elaine Crawford, Vanessa Harwood, Mary Jago, Charmain Turner
Swans	Corps de Ballet
Master of Ceremonies	Yves Cousineau

Princesses	Nadia Potts (Nov. 24th), Maureen Rothwell (Nov. 25th), Colleen Cool, Lorna Geddes, Patricia Oney, Charmain Turner, Amanda Vaughan
Clowns	Andrew Oxenham, Linda Fletcher, Lawrence Beevers, Timothy Spain
Spanish Dance	Karen Bowes, Vanessa Harwood, Charles Kirby, Clinton Rothwell
Czardas	Victoria Bertram and Glenn Gilmour, Gerre Cimino, Christy Cumberland, Rosemary Jeannes, Bardi Norman, Christopher Bannerman, Lawrence Beevers, Christopher Knobbs, Leonard Stepanick
Neapolitan Dance	Mary Jago and Andrew Oxenham
Mazurka	Karen Kain, Earl Kraul, Barbara Sherval, Marijan Bayer, Ann Ditchburn, Barbara Malinowski, Linda Maybarduk, Patricia Oney, Amanda Vaughan, David Gordon, Murray Kilgour, Alastair Munro, Tomas Schramek
Servants, Pages, Attendants, Courtiers and Heralds	
All Casting Subject to Change	

SYNOPSIS

ACT I

Scene I: THE CASTLE GARDEN

Villagers and courtiers participate in celebrations for the Prince's 21st birthday. The Queen Mother presents her son with a cross-bow as a symbol of his coming of age, and expresses the hope that he will select a bride. As dusk falls the guests depart, leaving the Prince alone. He sees some swans flying towards a lake, led by a mysterious Black Queen. The Prince follows them.

Scene 2: THE LAKESIDE

The Prince discovers the beautiful Swan Queen in the centre of a group of swans. He falls in love with her and she with him, but she is bewitched by the Black Queen who draws her away.

INTERMISSION

ACT II

Scene 1: THE CASTLE BALLROOM

The Queen Mother holds a magnificent ball in honor of the Prince. She asks him to choose a bride from six lovely princesses, but the Prince refuses. Heralds announce the arrival of some uninvited guests. The disguised Black Queen introduces her accomplice, the Black Swan, to the court. The Prince believes the Black Swan to be the Swan Queen. He is overjoyed and swears to marry her. The evil Black Queen and her accomplice triumphantly reveal their true selves, causing panic in the court. The distraught Prince rushes to the lakeside in search of his beloved Swan Queen.

Scene 2: THE LAKESIDE

The swans lament for their deceived Swan Queen. A gathering storm breaks, battering the tormented Prince. The unhappy lovers are momentarily reunited, but the Black Queen commands the swans to separate them. The swans attack the Prince and force him to drown. The Swan Queen is left alone with her grief.

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Wednesday, November 26th, 8:30 p.m.

I

LA SYLPHIDE

A Romantic Ballet in Two Acts

Music: H. Levenskjold Orchestration and additional music by George Crum

Choreography after August Bournonville produced by Erik Bruhn
Additional Choreography: Erik Bruhn

Decors and Costumes: Robert Prévost Lighting Design: Wallace Russell
Conductor: George Crum

Bournonville's "La Sylphide" was first produced at the Royal Theatre, Copenhagen, on November 28th, 1836.

La Sylphide	Lynn Seymour
The Mother	Victoria Bertram
James, Her Son	Hazaros Surmejan
Effy, James' fiancée	Nadia Potts
Nancy, Effy's friend	Lorna Geddes
Gurn, a peasant	Glenn Gilmour
Madge, a fortune-telling witch	Brian Scott
Peasant Boys	Andrew Oxenham and Timothy Spain
Leading Sylph	Elaine Crawford
Reel Dancers, Bagpipers, Servants, Witches and Sylphs	

ACT I — A Scottish Farmhouse

INTERMISSION

ACT II — The Forest

SYNOPSIS

On the day of his marriage to Effy, James is visited by La Sylphide, an elusive creature of the air. He is enamoured of her and becomes estranged from his fiancée. He follows the Sylph into the forest but cannot catch her. Although he has previously offended the witch, Madge, James asks her to help him capture La Sylphide. Madge gives him a scarf which he must wind around his beloved's arms, but the scarf is magical and causes La Sylphide to die. The despairing James sees a bridal procession in the distance. Effy has been won by Gurn.

INTERMISSION



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II

THE LESSON

Ballet and choreography by Flemming Flindt after Ionesco

Music: Georges Delerue Decors and Costumes: Bernard Daydé

Conductor: George Crum

The Pupil	Veronica Tennant
The Teacher	Flemming Flindt
The Pianist	Celia Franca

SYNOPSIS

In a ballet studio the pianist prepares the room for a private dancing lesson. A new pupil rings the door bell, is ushered in, and puts on her practice costume. The teacher enters and the lesson begins. He is pleased with his pupil, and, after various exercises at the barre, instructs her to put on her pointe shoes. The lesson then continues with increasingly complicated exercises. The pupil complains that her feet hurt. The master, hitherto shy and reserved, becomes incensed and still more exacting, while the pupil, who at first was keen and eager, becomes ever more reluctant and exhausted. The pianist is ordered to leave, while the teacher continues to wear down his pupil until she finally succumbs to his madness. The pianist returns, and hastens to tidy up the studio for the next pupil. The door bell rings . . .

All Casting Subject to Change



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Thursday, November 27th, 8:30 p.m.

I

BAYADERKA

Act IV: The Kingdom of the Shades

Music: Ludwig Minkus Choreography: Marius Petipa

Produced by Eugen Valukin, courtesy of The Bolshoi Ballet

Conductor: George Crum

Nikiya Suzanne Farrell
Solor Hazaros Surmejan
Soloists Mary Jago, Vanessa Harwood, Nadia Potts
The Shadows Corps de Ballet

"Bayaderka," in four acts, was first performed at the Maryinsky Theatre, St. Petersburg, in 1877. Act IV, the Kingdom of the Shades, is a choreographic masterpiece unaltered since the original production.

Solor, a warrior, has given his heart to Nikiya, most beautiful of all the "bayaderes" or dancers of the temple. The Rajah, however, has decreed that Solor shall marry his daughter and has Nikiya killed by a snake.

In the Kingdom of the Shades, Solor is haunted by the Spirit of Nikiya. He tries to grasp her but she disappears.

INTERMISSION

II

LE LOUP

A Ballet by ROLAND PETIT

Created by JEAN ANOUILH and GEORGES NEVEUX

Music: Henri Dutilleux Decors and Costumes: Jean Carzou

Scenic Design executed by: Georg Schlögl

Conductor: George Crum

La jeune fille Veronica Tennant
La bohémienne Karen Bowes
Le loup Jean-Pierre Bonnefous
Le jeune homme Jeremy Blanton
Le monstre de bêtes Earl Kraul
Les villageois Artists of the Ballet

On his wedding day, a young man, in connivance with an animal trainer, makes his young wife believe that he has been transformed into a wolf. He elopes with a gypsy girl, while his bride leaves on the arm of a creature whom she is convinced is her husband. Gradually she discovers that her companion is indeed a wolf. She feels herself drawn towards this creature, who, unlike human beings, is incapable of either weakness or deceit, and runs off with him into the forest. The villagers pursue and kill the wolf, while the young bride is slain in her efforts to defend him.

INTERMISSION

III

FOUR TEMPERAMENTS

Music: Paul Hindemith Choreography: George Balanchine

Piano Solo: Janis Neilson

Conductor: Campbell Johnson

THEME

1. Nadia Potts, Glenn Gilmour
2. Mary Jago, Andrew Oxenham
3. Barbara Malinowski, Jeremy Blanton

FIRST VARIATION: MELANCHOLIC

Murray Kilgour
with

Karen Kain Elaine Crawford and Lorna Geddes
Linda Maybarduk Patricia Oney Amanda Vaughan

SECOND VARIATION: SANGUINIC

Karen Bowes and Clinton Rothwell
with

Gerre Cimino Linda Fletcher Rosemary Jeanes Bardi Norman

THIRD VARIATION: PHLEGMATIC

Earl Kraul
with

Ann Ditchburn Stephanie Leigh Barbara Sherval Charmain Turner

FOURTH VARIATION: CHOLERIC

Vanessa Harwood
and

Ensemble

This work for solo piano and strings together with the opera "L'Enfant et les Sortilèges" by Ravel constituted the first Ballet Society (the direct predecessor of the New York City Ballet) program given November 20, 1946. The popularity of this ballet has increased greatly in the United States and Europe through successive performances. It has always been a favorite of Balanchine's dancers.

All Casting Subject to Change

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Friday, November 28th, 8:30 p.m.

I

THE LESSON

Ballet and choreography by Flemming Flindt after Ionesco

Music: Georges Delerue Decors and Costumes: Bernard Daydé

Conductor: George Crum

The Pupil Veronica Tennant
The Teacher Flemming Flindt
The Pianist Celia Franca

SYNOPSIS

In a ballet studio the pianist prepares the room for a private dancing lesson. A new pupil rings the door bell, is ushered in, and puts on her practice costume. The teacher enters and the lesson begins. He is pleased with his pupil, and, after various exercises at the barre, instructs her to put on her pointe shoes. The lesson then continues with increasingly complicated exercises. The pupil complains that her feet hurt. The master, hitherto shy and reserved, becomes incensed and still more exacting, while the pupil, who at first was keen and eager, becomes ever more reluctant and exhausted. The pianist is ordered to leave, while the teacher continues to wear down his pupil until she finally succumbs to his madness. The pianist returns, and hastens to tidy up the studio for the next pupil. The door bell rings . . .

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INTERMISSION



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III

LE LOUP

A Ballet by ROLAND PETIT

Created by JEAN ANOUILH and GEORGES NEVEUX

Music: Henri Dutilleux Decors and Costumes: Jean Carzou

Scenic Design executed by: Georg Schlögl

Conductor: George Crum

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Le jeune homme Jeremy Blanton
Le montreur de bêtes Earl Kraul
Les villageois Artists of the Ballet

On his wedding day, a young man, in connivance with an animal trainer, makes his young wife believe that he has been transformed into a wolf. He elopes with a gypsy girl, while his bride leaves on the arm of a creature whom she is convinced is her husband. Gradually she discovers that her companion is indeed a wolf. She feels herself drawn towards this creature, who, unlike human beings, is incapable of either weakness or deceit, and runs off with him into the forest. The villagers pursue and kill the wolf, while the young bride is slain in her efforts to defend him.

All Casting Subject to Change

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Saturday, November 29th, 2:00 p.m.

I

LA SYLPHIDE

A Romantic Ballet in Two Acts

Music: H. Levenskjold Orchestration and additional music by George Crum

Choreography after August Bournonville produced by Erik Bruhn
Additional Choreography: Erik Bruhn

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Leading Sylph	Elaine Crawford
Reel Dancers, Bagpipers, Servants, Witches and Sylphs	

ACT I — A Scottish Farmhouse

INTERMISSION

ACT II — The Forest

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INTERMISSION

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II

LE LOUP

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Created by JEAN ANOUILH and GEORGES NEVEUX

Music: Henri Dutilleux Decors and Costumes: Jean Carzou

Scenic Design executed by: Georg Schlögl

Conductor: George Crum

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La bohémienne	Karen Bowes
Le loup	Jean-Pierre Bonnefous
Le jeune homme	Jeremy Blanton
Le montreur de bêtes	Earl Kraul
Les villageois	Artists of the Ballet

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All Casting Subject to Change

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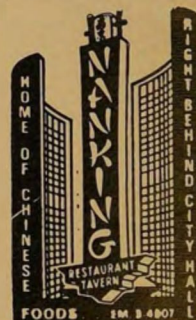
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Saturday, November 29th, 8:30 p.m.

I

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Ballet and choreography by Flemming Flindt after Ionesco

Music: Georges Delerue Decors and Costumes: Bernard Daydé

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The Pupil Linda Maybarduk
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The Pianist Victoria Bertram

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INTERMISSION

II

FOUR TEMPERAMENTS

Music: Paul Hindemith Choreography: George Balanchine
Piano Solo: Janis Neilson
Conductor: Campbell Johnson

THEME

1. Colleen Cool, Glenn Gilmour
2. Maureen Rothwell, David Gordon
3. Barbara Malinowski, Jeremy Blanton

FIRST VARIATION: MELANCHOLIC

Marijan Bayer
with

Elaine Crawford and Lorna Geddes
Karen Kain Linda Maybarduk Patricia Oney Amanda Vaughan

SECOND VARIATION: SANGUINIC

Karen Bowes and Clinton Rothwell
with

Gerre Cimino Linda Fletcher Rosemary Jeanes Bardi Norman

THIRD VARIATION: PHLEGMATIC

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Ann Ditchburn Stephanie Leigh Barbara Sherval Charmain Turner

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Created by JEAN ANOUILH and GEORGES NEVEUX

Music: Henri Dutilleux Decors and Costumes: Jean Carzou

Scenic Design executed by: Georg Schlögl

Conductor: George Crum

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All Casting Subject to Change



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CREDITS

Costumes executed in the National Ballet wardrobe under the supervision of James Ronaldson by Eseubia Arana, Judy Peyton-Ward and Daisy Dean.

Properties executed in the National Ballet workshop by Joy Allan.

Millinery and Headdresses by Roy Brown
 Wigs by Sheila Dunsdon (Glyndebourne Festival)
 Pointe Shoes by Freed, Gamba
 Ballet Slippers Dancewear Centre, Johnny Brown, Anello & Davide, Capezio, Freed, Gamba, Martin, Weigle, Porselli
 Character Shoes and Boots Michael Bolubash
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THE NATIONAL BALLET OF CANADA

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 Musical Director George Crum
 Associate Artistic Director Betty Oliphant
 Resident Choreographer Grant Strate
 Ballet Mistress Joanne Nisbet
 Resident Ballet Master Daniel Seillier
 Ballet Master David Scott
 Resident Scenic Artist Georg Schlögl
 Wardrobe Supervisor James Ronaldson
 Assistant to Miss Franca David Walker
 Assistant Conductor Campbell Johnson
 Pianists Mary McDonald, Janis Neilson, Esther Cronenberg
 Orchestra Personnel Jean Verch

Production and Technical Staff

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 Lighting Co-ordinator Rodger Dean
 Stage Manager William Warnke
 Production Secretary Wendy Talfourd-Jones
 Assistant to Mr. Ronaldson Jeannie Ellis
 Assistant Stage Manager Carol Beevers
 Master Construction Carpenter Gordon K. Henderson
 Master Carpenter Al Cowley
 Master Electrician Neil Fennell
 Property Master William Marshall
 Flyman Jack Bailey
 Assistant Electrician James Meinzingher
 Assistant to Wardrobe Supervisor Vince Berns
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Both graduates of the Moscow Academy of Dance, Lili Novgoroda and Yuri Mironov have performed during recent years as soloists with the famous Moiseyev Dance Company. They will appear with the Osipov Balalaika Orchestra from the USSR on December 4, 5 and 7 at Maple Leaf Gardens.

"Our repertory extends to Russian classics such as Glazounov's *Russian Fantasy*, transcriptions of Liadov's *The Enchanted Lake*, Mussorgsky's *Night on Bald Mountain*, and excerpts from Mussorgsky's *Khovantchina* and Stravinsky's *Petrushka*. Of the European classics we play Schumann's *Traumerei* and Brahms's Hungarian Dances. The dances are especially exciting."

Nicolas Koudriavtzeff of Canadian Concerts and Artists, the Osipov's Canadian manager for this tour, tried to put the thing in perspective. "Mr. Dubrovsky is the Mantovani of Moscow," he said. The conductor, who understands no English, beamed and nodded.

Mr. Dubrovsky is indeed a folk-music and popular-music specialist—Gershwin is his American favorite—but he also regularly conducts the Moscow State Symphony and the Moscow Philharmonic and has accompanied such American pianists as Van Cliburn, Byron Janis and Misha Dichter. "I gave the first Russian performance of the Barber Piano Concerto

and recorded it with Sergei Dorensky as the soloist," the conductor said.

Mr. Dubrovsky and Mr. Gnutov, a stocky man who resembles Emil Gilels, the Soviet pianist, searched the menu for "typically American dishes," then ordered bluepoint oysters and french-fried shrimp.

Shortly after arrival, some of the 71-member Osipov troupe, which includes dancers and singers, headed out to see *I Am Curious (Yellow)*. When they were asked by their press agent, Stan Obodiac, if they might not prefer something more typically American, such as *Bonnie and Clyde*, they replied that they had already seen that in Moscow and went out to stand in line for *I Am Curious*. Mr. Dubrovsky wondered if a performance by the cellist Charlotte Moorman, who once gave a recital naked from the waist up and whose musical fame has reached the Soviet Union, might be on the concert calendar. Failing that, he rather tepidly agreed that Radio City Music Hall or *Hello Dolly!* might satisfy the company's desire to sample native products.

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O'KEEFE CENTRE FOR THE PERFORMING ARTS

presents

THE ONTARIO SOCIETY OF ARTISTS 97th ANNUAL OPEN EXHIBITION OF PAINTING AND SCULPTURE

The fifty-sixth in a series of exhibitions to be displayed in the Theatre

The O.S.A. has proved its importance in weathering the controversies and censures extended the trail-blazing Group of Seven by an unaware public in the twenties, and has lived to the threshold of its centennial to witness the Group's elevation to a competitive collectors' field of reality.

The O.S.A. was instrumental in creating the newly chartered organization "Patrons of Canadian Art". It became a member of the Canadian Conference of the Arts (contributing to its seminar in Art Education). It advanced the federation of art societies, "Professional Artists of Canada", and worked with other organizations it helped to found, i.e. — The Art Institute of Ontario (now the Art Gallery of Ontario Extension Department) and the Ontario Association for Films on Art.

The Ontario Society of Artists is deeply honoured to display this exhibition concurrently with the seasonal opening of the National Ballet of Canada.

(The Society invites enquiries — telephone 781-1461)

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PHOTOGRAPHS MAY NOT BE TAKEN IN THIS THEATRE

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Dinner is served from 6 p.m. to curtain time and costs \$5.50 which includes 50¢ tax. For information about menus and for reservations phone O'Keefe Restaurant, 366-8484.

Light refreshments are available in the Lower Lounge 30 minutes prior to curtain time and during intermissions.

The bar is open during the same periods as well as after the evening performance.

HEARING AIDS - OPERA GLASSES

Opera glasses are available from the Check Room at a moderate rental. Philips Super Wide Frequency Range Hearing Aids may be rented in the main foyer.

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In the best interest of everyone, latecomers will not be seated in their reserved seats until the first intermission, but will be given seats at the back or sides.

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Ladies are requested to remove their hats during the performance.

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FRIDAY EVENING, MARCH 25, 1955

NATIONAL BALLET OF CANADA

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LILLIAN JARVIS ANGELA LEIGH COLLEEN KENNEY

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ANDRE DUFRESNE ROBERT CHRISTIE

ORCHESTRA: Conductor, GEORGE CRUM

ARTISTIC DIRECTOR: CELIA FRANCA

PRESENTED BY THE NATIONAL BALLET GUILD OF CANADA, TORONTO, ONTARIO

Before OR *After* THE PERFORMANCE

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LUNCHEON - - - - DINNER - - - - COCKTAILS

LE LAC DES CYGNES

(Swan Lake)

Ballet in Four Acts

Music by P. I. TCHAIKOVSKY

Choreography by M. PETIPA and L. IVANOV

Settings and Costumes by KAY AMBROSE

Produced by CELIA FRANCA

ACT I

The Castle Grounds. Afternoon.

It is Prince Siegfried's twenty-first birthday. He and his tutor, Wolfgang, his friend, Benno, and the villagers are celebrating the occasion. The festivities are interrupted by the unexpected arrival of the Princess-Mother. She expresses her disapproval of the Prince's companions and reminds him that, having now come of age, he must choose a bride at the ball to be held on the morrow. At eventide, the peasants take their leave. Upon sighting a flock of swans the Prince and his friends decide to hunt them. The old tutor is left alone to enjoy his wine.

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The Lakeside by Moonlight. The Same Night.

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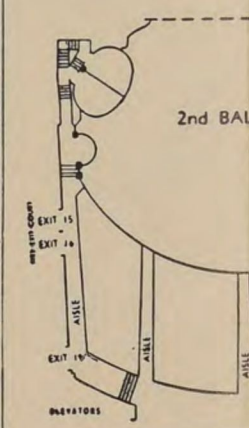
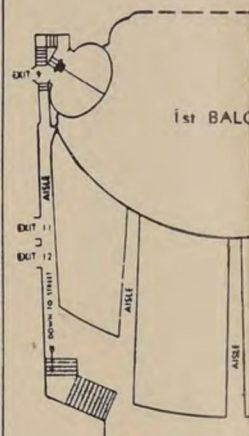
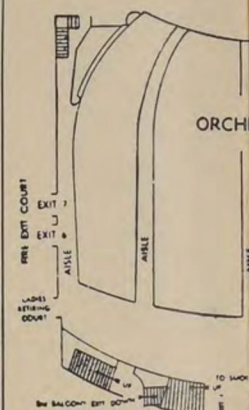
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The Castle Ballroom. The Following Evening.

The Master of Ceremonies and Guests of the Court welcome the arrival of the Princess-Mother and the Prince. The Princess-Mother asks the Prince to choose a young lady for his bride but Siegfried can think only of Odette. Suddenly, a page announces the arrival of two uninvited guests. They are the evil enchanter, Von Rothbart, now in human form, and his daughter, Odile, who has assumed a remarkable resemblance to Odette. The Prince, certain that this young girl is his Swan Queen and unaware of Von Rothbart's intrigues, fails to observe the appearance of Odette who begs him to remember her. Von Rothbart makes the Prince swear that he will marry Odile; as the Prince swears, Odile and Von Rothbart reveal their true identities. Too late, Siegfried sees the true Swan Queen at the ballroom window. He has pledged his word to another and the Swan Queen and her maidens must remain in the power of the evil enchanter. Leaving the Princess-Mother and her guests in confusion, the distracted Prince goes in search of his true love.

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(Swan Lake)

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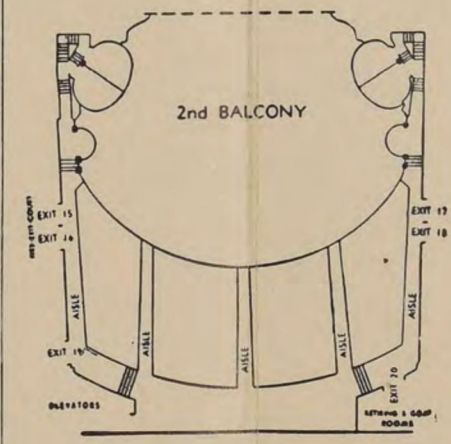
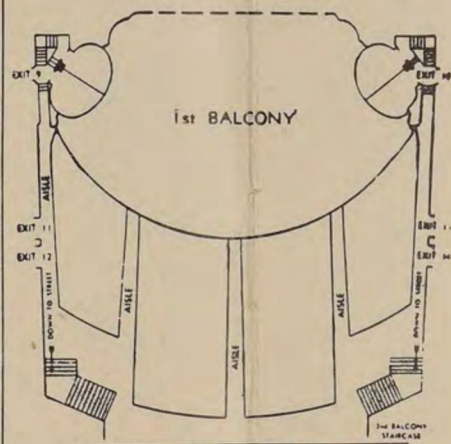
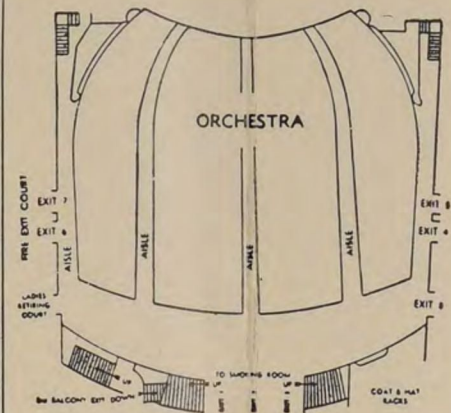
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Apotheosis

The Swan Maidens, now restored to their human form, see Odette and Siegfried in the world of eternal happiness.

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The Princess-Mother	Celia Franca
Wolfgang, The Prince's Tutor	Andre Dufresne
Benno, the Prince's Friend	Earl Kraul
Pas de Trois	Lillian Jarvis, Colleen Kenney, David Adams
A Peasant Girl	Joan Stuart
Peasant Girls and Ladies-in-Waiting	Myrna Aaron, Edelayne Brandt, Diane Childerhose, Judie Colpman, Janine Duquis, Oldyna Dynowska, Vanda Intini, Jacqueline Ivings, Mimi Logvinova, Shirley Kash, Sylvia Mason, Betty Pope, Katharine Stewart.
Peasant Boys and Huntsmen	Walter Burgess, Robert Christie, Glenn Gibson, Robert Ito, Howard Meadows, Frank Rodwell, James Ronaldson, Grant Strate

INTERMISSION

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Odette, Queen of the Swans	Lois Smith
Prince Siegfried	David Adams
Benno	Earl Kraul
Von Rothbart, an evil enchanter	James Ronaldson
Two Swan Maidens	Lillian Jarvis, Colleen Kenney
Cygnets	Sylvia Mason, Betty Pope, Marilyn Rollo, Joan Stuart
Swan Maidens	Myrna Aaron, Edelayne Brandt, Diane Childerhose, Judie Colpman, Janine Duquis, Oldyna Dynowska, Vanda Intini, Jacqueline Ivings, Shirley Kash, Angela Leigh, Mimi Logvinova, Katharine Stewart
Huntsmen	Walter Burgess, Robert Christie, Glenn Gibson, Robert Ito, Howard Meadows, Grant Strate

INTERMISSION

A GREETING

Many of those in the audience this evening have the double pleasure of seeing the Ballet, and of contributing to the Scholarship Fund for the blind students at The Brooklyn Music School. This benefit was made possible through the cooperation of the National Ballet of Canada and the Brooklyn Academy of Music. A group of blind students and their beloved teacher, Miss Theresa Wood, are present as honored guests in Box I through the courtesy of members of the Radio City Music Hall Corps de Ballet who purchased the box.

The Trustees of the School extend thanks and warm welcome to these good friends and to all the others who helped make this benefit possible.

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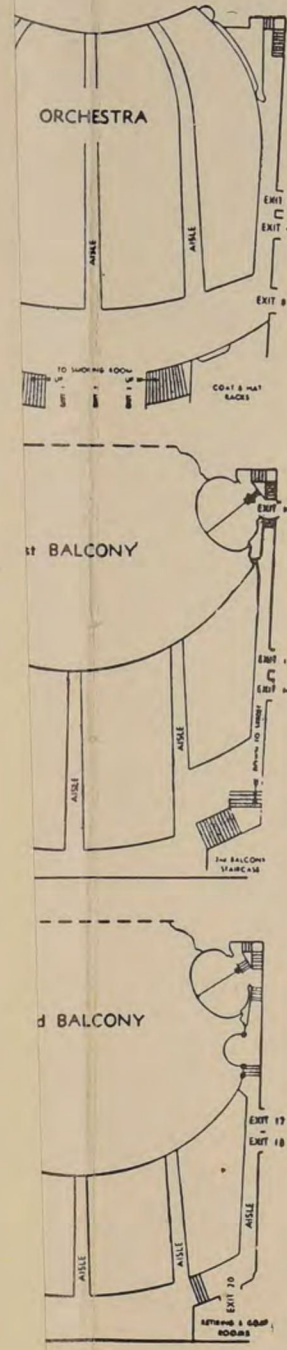
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INTERMISSION

ACT III

Prince Siegfried	David Adams
The Princess-Mother	Celia Franca
Von Rothbart	James Ronaldson
Odile, his daughter	Lois Smith
Master of Ceremonies	Yves Cousineau
The Six Princesses	Judie Colpman, Vanda Intini, Jacqueline Ivings, Lillian Jarvis, Shirley Kash, Mimi Logvinova
Spanish Dance	Oldyna Dynowska, Katharine Stewart, Raymond Moller
Czardas	Colleen Kenney, Marilyn Rollo, Robert Ito, Earl Kraul
Mazurka	Myrna Aaron, Diane Childerhose, Angela Leigh, Sylvia Mason, Walter Burgess, Glenn Gibson, Howard Meadows, Grant Strate.

Ladies-in-Waiting, Pages, Heralds, etc.

INTERMISSION

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Black Cygnets	Sylvia Mason, Marilyn Rollo, Betty Pope, Joan Stuart
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Stage Manager	David Haber	Assistant Electrician	Lyle Aiton
Wardrobe Mistresses—Mrs. Lucy McLachlan, Mrs. Marguerite Dager			

Scenery built by Jack Koster. Scenery painted by Hans Berends and John Heitinga. Costumes executed by Josephine Boss, Doris Lindfield, Helen Kirk, Mary Ross, and Celia Sutton under the supervision of Kay Ambrose. Decorative paintings on costumes by Ken Dawson. Head-dresses and hats by Owen Smith and Ada Parker. Freed's Ballet Slippers and Pointe Shoes by Bernadette Carpenter. Anello and Davide's Ballet Slippers by Renee. Character Boots by Johnny Brown. Lighting Equipment by W. G. Dale of Toronto.

Program subject to change

Atkinson School of Dance Art

BROOKLYN'S OLD ESTABLISHED STUDIO

BALLET • MODERN • TAP • CHARACTER

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NATIONAL BALLET OF CANADA

ROYAL ALEXANDRA THEATRE — FEBRUARY 1 to 29, 1960

First Week

MONDAY, FEBRUARY 1st
 Les Rendezvous.....Leigh, Kraul, Mason
 Pas de Deux Romantique.....Smith, Adams
 Lilac Garden.....Smith, Leigh, Adams, Mahler
 Pineapple Poll.....Greenwood, L. Adams, Worth, Neary, Ivings

TUESDAY, FEBRUARY 2nd
 Les Rendezvous.....Leigh, Meister, Mason
 The Mermaid.....Smith, Kraul, Aaron
 Offenbach in the Underworld.....Leigh, Mahler, Terell,
 Kraul, Colpman, Cousineau

WEDNESDAY EVENING, FEBRUARY 3rd
 Les Sylphides.....Smith, Meister, Leigh, Mason
 Ballad.....Mason, Kraul, Leigh, Mahler
 Pineapple Poll.....Greenwood, L. Adams, Hurde, Aaron, Ivings

THURSDAY, FEBRUARY 4th
 Pas de Chance.....Leigh, L. Adams, Scott
 Death and the Maiden.....Terell, Mahler
 Aurora Pas de Deux.....Smith, Adams
 Ballad.....Mason, Kraul, Leigh, Cousineau
 Gala Performance.....Leigh, Smith, Adams, Meister

FRIDAY, FEBRUARY 5th
 Coppelia.....Colpman, Kraul, Strate, Leigh, Terell

SATURDAY MATINEE, FEBRUARY 6th
 Swan Lake.....Smith, Adams

SATURDAY EVENING, FEBRUARY 6th
 Les Sylphides.....Terell, Meister, Ivings, Mason
 The Mermaid.....Leigh, Kraul, Colpman
 Pineapple Poll.....Greenwood, Scott, Worth, Neary, Terell

Second Week

MONDAY, FEBRUARY 8th
 Les Sylphides.....Smith, L. Adams, Ivings, Mason
 Ballad.....Mason, Kraul, Leigh
 Pineapple Poll.....Greenwood, Scott, Hurde, Neary, Ivings

TUESDAY, FEBRUARY 9th
 Pas de Six.....Leigh, Mahler, Mason, Meister, Geddes, Worth
 Death and the Maiden.....Zorina, Cousineau
 Aurora Pas de Deux.....Smith, Adams
 The Fisherman and His Soul.....Terell, Kraul, Leigh, Hurde
 Offenbach in the Underworld.....Smith, Adams, Terell,
 L. Adams, Colpman, Cousineau

WEDNESDAY EVENING, FEBRUARY 10th
 Pas de Chance.....Leigh, L. Adams, Scott
 Death and the Maiden.....Terell, Mahler
 Pas de Deux Romantique.....Smith, Adams
 The Mermaid.....Leigh, Kraul, Colpman
 Pineapple Poll.....Greenwood, L. Adams, Terell, Worth, Neary

THURSDAY, FEBRUARY 11th
 Les Rendezvous.....Smith, Kraul, Mason
 Lilac Garden.....Smith, Leigh, Adams, Mahler
 Pineapple Poll.....Greenwood, Scott, Ivings, Hurde, Aaron

FRIDAY, FEBRUARY 12th
 Le Carnaval.....Zorina, Worth, Terell
 The Fisherman and His Soul.....Terell, Kraul, Leigh, Hurde
 Coppelia Act III.....Smith, Adams, Leigh, Ivings

SATURDAY MATINEE, FEBRUARY 13th
 Coppelia.....Smith, Adams, Strate, Leigh

SATURDAY EVENING, FEBRUARY 13th
 Swan Lake.....Terell, Kraul, Leigh

Third Week

MONDAY, FEBRUARY 15th
 Le Carnaval.....Zorina, Worth
 Winter Night.....Leigh, Mahler, Terell
 Coppelia Act III.....Colpman, Kraul

TUESDAY, FEBRUARY 16th
 Swan Lake.....Smith, Adams

WEDNESDAY EVENING, FEBRUARY 17th
 Nutcracker Act IV.....Leigh, Kraul
 The Mermaid.....Smith, Adams, Aaron
 Pineapple Poll.....Greenwood, L. Adams, Terell, Worth, Neary

THURSDAY, FEBRUARY 18th
 Nutcracker Act IV.....Smith, Adams
 Ballad.....Mason, Kraul, Leigh
 Offenbach in the Underworld.....Leigh, Mahler, Terell,
 Colpman, Kraul, Cousineau

FRIDAY, FEBRUARY 19th
 The Mermaid.....Smith, Adams, Colpman
 Winter Night.....Leigh, Mahler, Terell
 Le Carnaval.....Zorina, Worth, Terell

SATURDAY MATINEE, FEBRUARY 20th
 Nutcracker.....Leigh, Kraul

SATURDAY EVENING, FEBRUARY 20th
 Nutcracker.....Smith, Adams

Fourth Week

****MONDAY, FEBRUARY 22nd (Early Curtain, 7 p.m.)**
 Swan Lake.....Smith, Adams

TUESDAY, FEBRUARY 23rd
 Coppelia.....Colpman, Kraul, Strate

WEDNESDAY MATINEE, FEBRUARY 24th
 Le Carnaval.....Zorina, Worth, Terell
 Winter Night.....Leigh, Mahler, Terell
 Nutcracker Act IV.....Smith, Adams

WEDNESDAY EVENING, FEBRUARY 24th
 Pas de Six.....Nisbett, Mahler, Mason,
 Meister, Geddes, Hurde
 Pas de Deux Romantique.....Smith, Adams
 Pas de Chance.....Leigh, L. Adams, Scott
 Dark Elegies.....Smith, Leigh, Mason,
 Adams, Kraul, L. Adams
 Pineapple Poll.....Greenwood, Scott, Ivings, Hurde, Aaron

THURSDAY, FEBRUARY 25th
 Les Rendezvous.....Smith, Meister, Mason
 The Fisherman and His Soul.....Terell, Kraul, Hurde, Leigh
 Offenbach in the Underworld.....Leigh, Mahler, Terell,
 L. Adams, Colpman, Cousineau

FRIDAY, FEBRUARY 26th
 Les Sylphides.....Terell, Kraul, Leigh, Mason
 Dark Elegies.....Smith, Leigh, Mason,
 Adams, Kraul, L. Adams

Coppelia Act III.....Smith, Adams, Strate

SATURDAY MATINEE, FEBRUARY 27th
 Les Rendezvous.....Leigh, Meister, Mason
 Coppelia Acts II & III.....Colpman, Strate, Kraul

SATURDAY EVENING, FEBRUARY 27th
 Pas de Six.....Leigh, Mahler, Mason,
 Meister, Geddes, Worth
 Pas de Deux Romantique.....Smith, Adams
 Death and the Maiden.....Terell, Cousineau
 The Mermaid.....Smith, Adams, Colpman
 Pineapple Poll.....Greenwood, L. Adams, Ivings, Aaron, Hurde

*If ordering for this performance, please give alternative date (programs subject to alteration)

**Please Note: Curtain for this performance only — 7 p.m.

EVENINGS	
Orchestra	\$3.50
1st Balc. (3 rows)	3.50
1st Balc. (4 rows)	3.00
1st Balc. (4 rows)	2.50
2nd Balcony	1.50

WED. MATINEES	
Orchestra	\$2.50
1st Balc. (3 rows)	2.50
1st Balc. (4 rows)	2.00
1st Balc. (4 rows)	1.50
2nd Balcony	1.00

SAT. MATINEES	
Orchestra	\$3.00
1st Balc. (3 rows)	3.00
1st Balc. (4 rows)	2.50
1st Balc. (4 rows)	2.00
2nd Balcony	1.50