

JULIUS MALLIN

presents



*The Winnipeg Ballet*

WESTDALE COLLEGIATE - HAMILTON



# PROGRAMME

Friday, October 7th

God Save the King

Overture ..... Selected  
Pianists: Gordon Kushner, Edmund Assaly

## "Kaleidoscope"

Choreography by Gweneth Lloyd Music, selected

Costumes by Dorothy Phillips

A divertissement of National dances  
arranged specially for the ballet.

### ITALIAN CAPRICE

Arnold Spohr

Carlu Carter, Joan Anderson, Sheila Killough, Eva von Gencsy,  
Joan Chasney, Betty Farrally

### GRAND MAZUR

Joyce Clark Leslie Carter

### CAUCASIAN IMPRESSION

Jean McKenzie, Joan Anderson, Eva von Gencsy, Carlu Carter,  
Sheila Killough

### TREPAK

Arnold Spohr Leslie Carter Fred Anthony

### TZIGANES

Eva von Gencsy, Jean McKenzie, Joyce Clark, Sheila Killough,  
Joan Anderson, Carlu Carter, Joan Chasney

and

Arnold Spohr Leslie Carter Fred Anthony

Intermission

## "Swan Lake"

(Excerpts)

JEAN McKENZIE ARNOLD SPOHR

and

Joyce Clark, Carlu Carter, Joan Chasney, Sheila Killough

Intermission

## "Visages"

Music by Walter Kaufmann Choreography by Gweneth Lloyd

Costumes by Dorothy Phillips Setting by Jos. Plaskette

Masks designed by Dorothy Phillips

Far beyond the material world, the girl and her lover weave the innocent pattern of their young love; then with the growing awareness of maturity they are assailed by dissonant emotions—Indecision, felt by the girl, begins to separate her from her lover. Seeing her doubt, Jealousy joins him, and with a consequent deterioration in the quality of their love—Lust is added to Jealousy.

Other underlying emotions, Fear, Greed, and Tragedy, are in abeyance, but are being gradually aroused by Indecision, Jealousy and Lust.

Driven by fear, the girl battles with Jealousy and Lust and the lovers gain a temporary reconciliation with a deepened sense of passion. The discordant emotions are subdued to a rhythm which moves with the pattern of their new love.

Passion awakes the sense of possession in the man, who partnered by Greed, arouses her hate, dragging their love through the depth of tragedy, which finally sublimates their love.

Cast

The Girl .....	JEAN McKENZIE
The Man .....	ARNOLD SPOHR
Indecision (Blue and Green) .....	Joan Anderson
Jealousy (Green) .....	Eva von Gencsy
Lust (Red) .....	Fred Anthony
Fear (Grey) .....	Carlu Carter
Greed (Blue) .....	Les Carter
Hate (Black) .....	Joyce Clark
Tragedy (Purple) .....	Joan Chasney

Intermission

## "Chapter 13"

(A Melodrama)

Music by Bob Fleming Choreography by Gweneth Lloyd

Setting by John Phillips Costumes by Dorothy Phillips

Story by J. Blowe

The scene is a dark side street in New York on a sultry summer night. A young girl and her artist boy friend and the cop with Nora, who works at Barney's Coffee Shop, are dancing together when the girls from the burlesque house come out of the theatre between shows. Dawn O'Day, the burlesque queen, with Ace, her racketeer lover, make trouble for the young couple.

Nora is now off duty for the night and she and the cop dance happily with the girls until they are interrupted by the jealous Ace. But Dawn O'Day has a heart which had beaten faster for the unhappy man and she implores Ace to spare his life. In vain she pleads and cajoles, but he slaps her face in fury while the crowd is aghast. The cop is shot by Ace while trying to save the artist. Nora and the girls mourn his death. Dawn O'Day, furious at the treatment she has received, gives her gun to Nora so that vengeance can be wrought on the gangster by the grief-crazy girl who had loved the dead cop. Ace is enticed to his death by the seductive wiles of Dawn O'Day but Nora, terrified of the possible consequences, dies by her own hand before the horrified gaze of her former friends.

Cast

Dawn O'Day (A burlesque queen) .....	JEAN McKENZIE
Ace (Her gangster boyfriend) .....	Fred Anthony
The Cop .....	Leslie Carter
Nora (The waitress) .....	Betty Farrally
A Young Artist .....	ARNOLD SPOHR
His Girl .....	Joyce Clark
A Sailor .....	Les. Carter
The Chorus Girls .....	Joan Anderson, Sheila Killough, Eva von Gencsy, Carlu Carter, Joan Chasney



FOR . . .

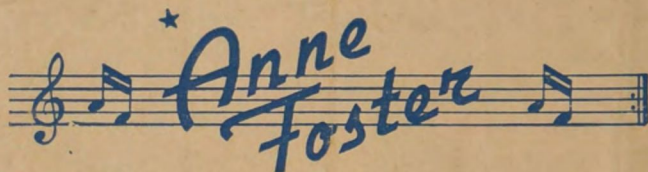
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"A Raisin In The Sun" by Lorraine Hansberry, the much talked about New York dramatic hit, starring Claudia McNeil, opens at the Royal Alexandra Theatre, November 14, for three weeks, with the usual Wednesday and Saturday matinees.

The long running Broadway smash captured the New York Drama Critics' Circle Award, and a record of "firsts" hardly expected to be repeated again.

Author Lorraine Hansberry had never written a play before. The producers, Philip Rose and David J. Cogan, had never presented a play on Broadway, or anywhere else in fact. Lloyd Richards the young Negro director who was born in Toronto, is the first of his race to stage a drama on Broadway—all this making "Raisin" with its success, something unique and unprecedented.

The story of the play has to do with the Younger family, humble and proud and five generations removed from slavery days. They live in an impoverished condition on Chicago's south-side, aspiring to better themselves. The morning following the rise of the curtain finds the family eagerly awaiting the receipt of a \$10,000 insurance cheque. There is Lena Younger, the mother, played by Claudia McNeil; Walter Lee her son, enacted by Douglas Turner; the young 20 years old intellectual daughter Beneatha, played by Diana Sands; Walter's devoted and loyal wife Ruth, with Frances Foster in the role, and the ten year old son, Travis. Everbody has ideas what to do with the money. Walter Lee has a business scheme to make them really rich, he says; Beneatha wants to continue her college



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education and become a doctor—but mama, she wants to buy a home. Thus, the conflict.

The play with its pathos and near tragedy, has high moments of hilarious humour. It comes to Toronto under the auspices of the Theatre Guild, American Theatre Society Subscription Series.

Lonne Elder, 111, Edward Hall, Bobby Dean Hooks, Howland Chamberlain and Robert Jackson are included in the cast.



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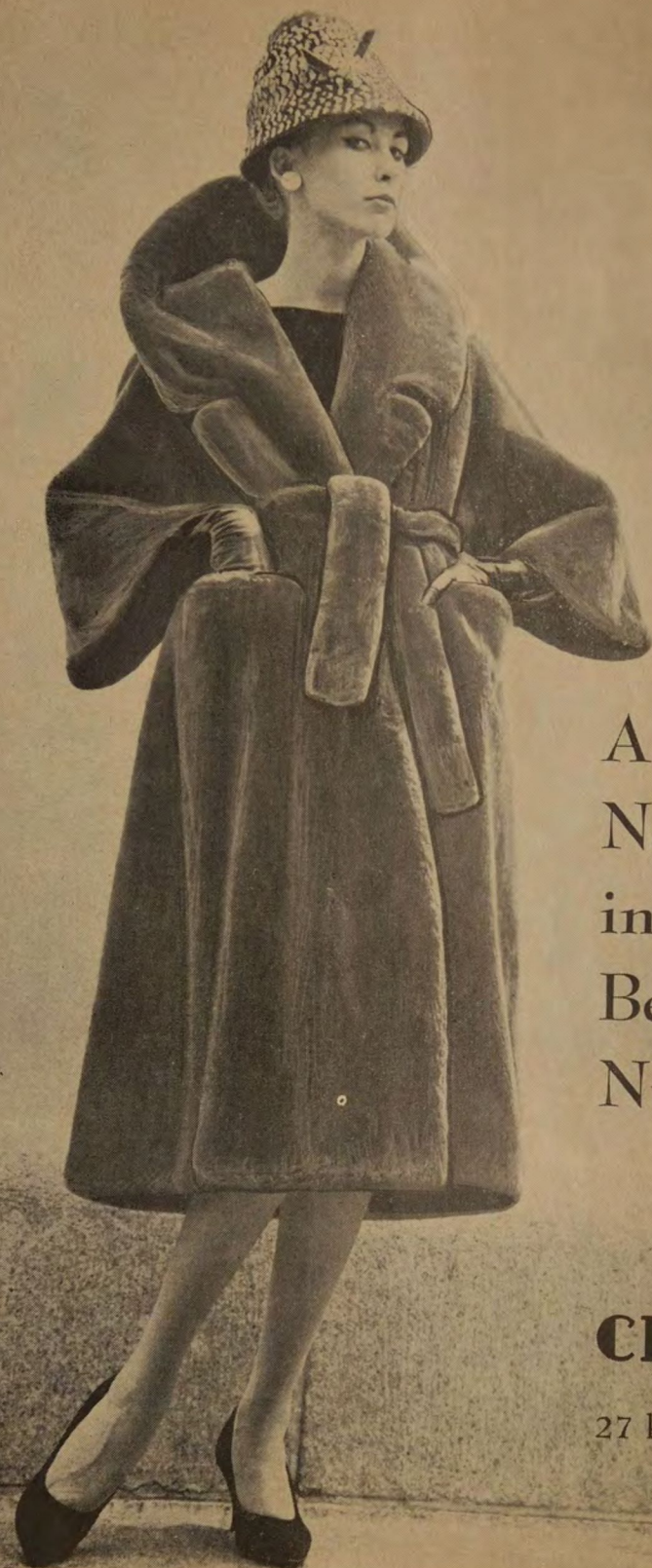
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## THE ROYAL WINNIPEG BALLET

21st ANNIVERSARY SEASON

PROGRAMME

SATURDAY MATINEE, NOVEMBER 12th, 1960

10 MIN. INTERMISSION BETWEEN EACH BALLET

I

### BALLET PREMIER

Choreography by Arnold Spohr

Costumes and Decor by Grant Marshall

Music by Felix Mendelssohn

Pianist, Sylvia Hunter

Inspired by the grand style of the Imperial Russian Ballet using the classical technique in the modern idiom.

SONIA TAVERNER

DAVID SHIELDS

Sheila Mackinnon

Lynette Fry

Kit Copping

Beverley Barkley

Anna Marie Ellerbeck

Barbara Kerr

Billy Martin-Viscount

Jim Clouser

George Walker

II

### GRASSLANDS

Music by Virgil Thompson

Choreography by Robert Moulton

Costumes by Robert Moulton

A tribute to the pioneer spirit of the farmers who lived on the Great Plains. The ballet doesn't tell a story but rather tries to express the joys and sorrows, of the people who braved rigours of the wide, free and lonely grasslands.

1. Quilting Bee  
Interlude

2. Saturday Night  
Interlude

3. Drought

Men . . . DAVID HOLMES, Jim Clouser, Richard Rutherford, Billy Martin-Viscount, Erik Doyle

Girls . . . BEVERLEY BARKLEY, Lynette Fry, Barbara Kerr

Mother . . . RACHEL BROWNE

Floozie . . . MARILYN YOUNG





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PROGRAMME

III

BLACK SWAN PAS DE DEUX  
FROM ACT III OF SWAN LAKE

Choreography by Marius Petipa Music by Peter Ilych Tchaikovsky

Costumes by Constance Officer and Otilie Stadelmeir

The beautiful but evil Black Swan lures, deceives and wins the Prince

VIRGINIA WAKELYN

FREDRIC STROBEL

IV

LES WHOOPS-DE-DOO

Music by Don Gillis

Choreography Brian Macdonald

Costumes and Sets by Ted Korol

1. ALL COME CENTRE AND RENDEZVOUS

Rachel Browne	David Shields	Marilyn Young	
Jim Clouser	Virginia Wakelyn	Richard Rutherford	
Elyse Zorgo	Beverley Barkley	Sheila Mackinnon	Elaine Monteith
Anna Marie Ellerbeck	Kit Copping	Lynette Fry	
Billy Martin-Viscount	David Holmes	Erik Doyle	

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## PROGRAMME

### 2. VISION AT O.K. CORRAL

Marilyn Young  
David Shields    Richard Rutherford    Jim Clouser  
Billy Martin-Viscount    David Holmes

### 3. SHOOTING OF YOU KNOW WHO

Lulu Queen of the Clap Trap Saloon	Rachel Browne
Tom Truegood	Jim Clouser
Black Bart	David Holmes
Little Bessie	Virginia Wakelyn
Pronto	Billy Martin-Viscount
	and company

### 4. BY THE LIGHT OF THE SILVERY MOON

Virginia Wakelyn    Richard Rutherford

### 5. MEANWHILE BACK AT THE RANCH

The Men

### 6. WHOOP-DE-DOO

Rachel Browne    David Shields  
and company

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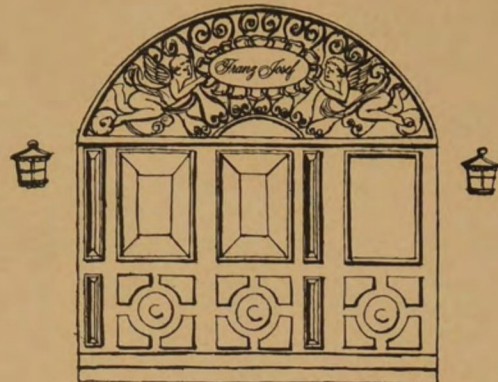
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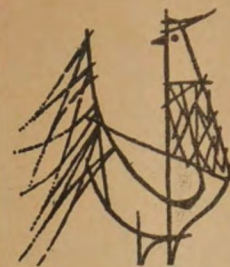
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Musical Director . . . . . Richard Marcus	Master Electrician . . . . . Cecil Hineson
Pianist . . . . . Sylvia Hunter	Director of Wardrobe . . . . . Constance Officer
Production Manager . . . . . John Graham	General Manager . . . . . Robert Johnston
Stage Manager . . . . . Tom Legg	Business Manager . . . . . Jacquie Darwin

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**THE ROYAL WINNIPEG BALLET**

The company, under the direction of Arnold Spohr, is currently on the longest tour of its career, visiting Canada's ten provinces and many cities in the United States. Critics everywhere have been lavish in their praise of the company and its repertoire.

The three ballets to be performed by the company here are "The Comedians", "Ballet Premier" and "The Darkling". The

first named was choreographed by Ruthanna Boris and was performed before Her Majesty Queen Elizabeth The Second and His Royal Highness Prince Philip during the Royal couple's second visit to the Company. "Ballet Premier" was choreographed by Arnold Spohr, and has been acclaimed by the noted New York dance critic, Anatole Chujoy, as "most thrilling, artistically and visually". "The Darkling" is the work of Brian Macdonald, and has been acclaimed everywhere as one of the finest contemporary Canadian ballets.

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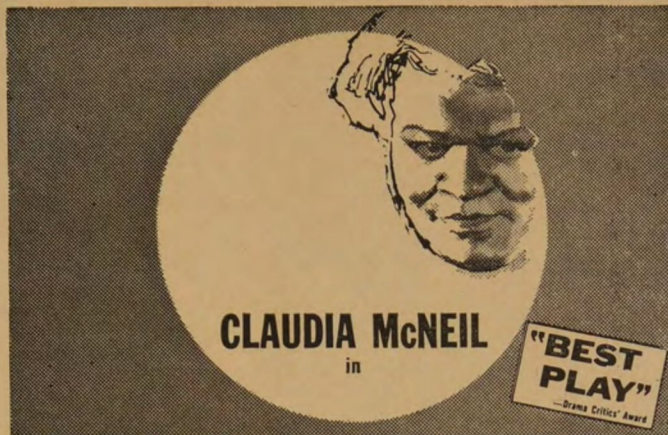
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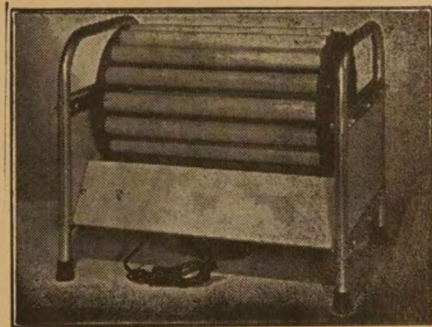
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## BACK IN TORONTO

# Royal Winnipeg Ballet Impressive, Delightful

By JOHN BECKWITH

The Royal Winnipeg ballet opened a three-night stand at the Royal Alexandra last night. Returning here after several seasons' absence, the company has the look of a small, talented, and extremely versatile professional ensemble.

The evening of five short ballets was highlighted by brilliant solo dancing in a variety of styles by the English-born and trained premier danseur, David Shields, a handsome and warmly communicative performer.

The two female leads, Marilyn Young and Sonia Taverner, contrast sharply. Miss Young's lean arms and back do not inspire the same confidence as her fragilely expressive face. Her classical work seemed lacking in power, but her performance in the leading role of "The Darkling" was a poignant and moving one. Miss Taverner's grace is of a more darting, instantaneous, flick-of-the-wrist sort.

### Considerable Merit

The programs three contemporary ballets are all works of considerable distinction.

The first, danced to Brahms' "Haydn Variations", is called "Variations for a Lonely Theme". The title is its only awkward feature.

Against a decor of arches and pinions, a young man rouses himself; objects of his fantasy surround him, strutting and teasing, attracting and repelling, in gray, green, and purple velvet, and now and then in eccentric head-gear as well.

Abstract suggestions of a contest or joust link Michel Conte's opening choreographic sequences with Balanchine's superb "Agon." Some rather sophomoric humorous touches destroy this effect, but a smartly paced variation for four male dancers restores the tone of inventiveness and fantasy. The "lonely" aspect remains obscure.

## 'Project Needs Community Hall'

Reeve Norman Goodhead of North York told Metrol executive yesterday Lawrence Heights low-rental housing project needs a community centre.

He said the only facilities in the area are a four-acre park and a school. A community centre would keep more than 2,500 children off the streets, he said.

The committee agreed to ask for a federal contribution to the centre's \$100,000 estimated cost.

though to be sure, the hero return to his slumber at the end.

Perhaps not enough faith is placed by the choreographer in the fascination of the sheer abstract patternings which are the work's main strength. The performance was a first-rate one.

"The Darkling" is an impressive addition to recent Canadian choreography, devised by Brian Macdonald to Britten's "Variations on a Theme of Frank Bridge."

In a dance-contest (a trial, the program calls it), presided over by fairytale viziers, two puppets, become young man and young woman, are partnered by their own mirror-images. He collapses. As she grieves, the pundits increase in number, turn into clowns, and with hideously unreal antics mock the reality of her sorrow. At length they return him to her; at the end the young couple are reimprisoned in their puppet existences and achieve a symbolic grace, separate but forever related.

The piece has memorable touches—among them the performance of Miss Young, the original and deeply affecting movements of the "grief" section, and, especially, the concluding tableau of the suspended puppets.

"The Comedians," a reconstructed Ruthanna Boris ballet to Kabalevsky's score, is a bright burlesque, very cleverly presented by five dancers only—Virginia Wakelyn, Lynette Fry, Richard Rutherford, Jim Clouser and David Holmes.

### Buffoons Cavort

Their ensemble is a vivacious and polished one. The sections in which these modern buffoons cavort to their own accompaniment of tambourine, cymbal, cowbell, or bike horn, are on a level of high comedy.

The evening opened with a rather predictable, stiff-looking, classic-style piece called "Ballet Premier," choreographed by the RWB's artistic director, Arnold Spohr. It was danced with rather panting zest, but correctly and well. There was also an excerpt from "Swan Lake" by Miss Taverner and Mr. Shields.

The music for the program was by a Toronto pick-up orchestra of 20 to 25 musicians, under the Philadelphia conductor Richard Marcus, a permanent member of the company since last year. The scores sounded under-rehearsed, especially the Brahms and Britten works; but Sylvia Hunter gave a creditable account of the solo piano part in Mendelssohn's G minor concerto, used for "Ballet Premier."

## SHOWBUSINESS

# Winnipeg Opening Varies in Quality

From Yesterday's Late Edition

By HERBERT WHITTAKER

The opening program of the Royal Winnipeg Ballet at the Royal Alexandra last night unwittingly took on the look of a survey of this company's achievement. This all-too-brief visit—only four performances—marks the company's 21st season.

The program opened with one of its first works, the Ballet Premier, created by Arnold Spohr to Mendelssohn music. Mr. Spohr was then the company's premier danseur; today he is its director.

Last night's performance of Ballet Premier was admittedly handicapped by the indisposition of its leading male dancer, Fredric Strobel, who had injured his foot the previous night, danced anyway, but had to drop out after this first work.

But even allowing for this, Ballet Premier was not impressive. I think Mr. Spohr would grant that his work has an imitative air to it today. It is "in the manner of," and the modern idiom it boasts has not worn particularly well. The result is an episodic work, lacking both sequence and style.

Nor did it show up the company well, a serious fault in an opening ballet. The corps de ballet seemed well enough trained but somewhat hard and unyielding. The male dancers appeared large and chunky, and both sexes froze their faces into smiles that conjured up an unsuccessful presidential candidate. We were rather horrified, thinking that the company had gone such a short distance in such a long time.

Then the curtain rose on Variations For a Lonely Theme, choreographed by Michel Conte of Montreal, and we were left in amazement. Here was another company entirely. Here was wit, invention and sparkling talent.

Danced to the Variations on a Theme by Haydn, this second ballet draws surprising fun from Brahms. Mr. Conte has a quick imagination and an easy communication. But perhaps his greatest asset is wit.

The ballet has been given a medieval arcade as setting by Claude Jasim, while Jacques de Montjoye's costumes favor purples and reds, greys and bright greens, all in solid colors. Yet the work is heraldic for only a few brief moments.

After showing off the set with some effective light changes, Mr. Conte got down to business. Centre stage, from the beginning, was the crimson-clad figure of Dave Shields, as the Theme. The other dancers enter making a close formation. At first, conventionally enough, the Theme instructs the others and they respond, but this device is very soon discarded.

The succeeding variations involve the principal dancer with a crocodile of dames, with stamping, plumed knights, with something that suggests a trial, with a trio of witches—not in that order. Always the flavor is medieval but amusing.

Neither is the romantic element skimped. A ballerina enters in silence to the solo figure of the Theme and gives him a healthy kiss. Then a passionate variation commences. But the principal female role is that of a minx the Theme woos from the crocodile.

The whole work is shimmering with originality, and one is kept in happy anticipation at each turn of Mr. Conte's mind. One of the distinguishing features of the performance was the expressive relationships between the various dancers, a far cry indeed from the stiff faces of the opening work.

Another joy of the work was the discovery that in David Shields the Royal

Winnipeg Ballet has a principal dancer of very high quality. In this work he displayed great comic values, as well as a light, fluid technique.

Through the evening one was to appreciate Mr. Shields even more, for the Royal Winnipeg Ballet, aware of the value of such a dancer, worked him hard. He had the principal male role in another ballet, Brian Macdonald's The Darkling, and also performed the Black Swan pas de deux with Marilyn Young.

The Darkling, danced to a tantalizing Benjamin Britten composition, sets free a male and female puppet, under the eye of four masked figures. Mr. Macdonald seems to be exploring the multiple facets of a relationship with other dancers assuming the likeness of the original pair. The work is whimsical much of the time, then suddenly deepens into a dirge-like passage that is vivid and compelling. This peak is not maintained, but the curtain falls on a good theatrical device.

Finally, the program included The Comedians a very carefree invention by Ruthanna Boris, various props sending the six dancers into happy clowning, done to Kabelevsky's music of the same name.

In this Virginia Wakelyn and Lynette Fry showed up as well as any two ballerinas all evening, although Marilyn Young has her moments earlier, while Richard Rutherford shared Mr. Shields' honors, emerging as an excellent comic.

## Bored Leaders In Art

How extraordinarily grateful viewers feel when an artist gives them a lift in feeling. Perhaps not everybody wants this... in fact, I am increasingly certain that some people who take a leading part in art affairs do not enjoy art very much, and what holds these people is beyond me.

Being one of those who likes a lift of feeling, I cheer for Claude Picher. Like many of his confreres, he started well, but we did not let our hopes rise—he might go off into novelty or get swallowed in a trend and head toward mannerism.

But now, at 33, it seems certain he has enough self-direction to be his own man. And I wonder if it didn't take more self-determination to launch into these romantic landscapes, at the Roberts Gallery, than to do the frigid solitudes to which he formerly gave his enthusiasm. See these new canvases. Imagine a young man with the courage to paint a setting sun!

Such enthusiasm does not mean that the other three painters are dull. They are not—neither Bruno Bibak, Frank Palmer nor Suzanne Bergeron, all in their 30s.

Bergeron's abstracts, which seem to have a tree motif in design, are highly respectable art. Frank Palmer is consistently intelligent but more ingratiating in watercolor than in oils, in which he becomes rather rigid. Both his realist Bridge and his abstract Shore are fine. Bobak is well known, but probably few who complain that they cannot afford art, know that such a sensitive little watercolor as his Winter is within their reach. Like Picher, he keeps his interest broad. The quartet add up to enjoyment.

P. McC.

## Fine Concert At Casa Loma

By GEORGE KIDD

Glaring lights and a two-cigarette intermission marred what was an otherwise fine concert in the library of Casa Loma last night.

It was the first event in the current series by the Pro Arte Orchestra. Victor Di Bello conducted and Robert Aitken, flute, was soloist.

### INEXCUSABLE

The brilliant lights were for the orchestra but shone directly into the eyes of the audience. The long intermission was inexcusable.

Mr. Di Bello, who is conductor of the Hamilton Symphony, has a splendid group of young musicians with him and under his guidance they play their chamber music well, if not always with authority.

There is, however, a youthful vitality that makes for pleasant listening, as was so evident in the Avison Concerto, although there were moments in the first movement when tone became thin.

### EXPRESSIVE BEAUTY

The Tansman would have been more effective if variety had been more pronounced, but the expressive beauty of the Sibelius was delightful.

Mr. Aitken was first heard in Malcolm Arnold's Flute Concerto, but we felt that neither he nor the orchestra were too happy. Unity seemed to be lacking.

In the Bach, however, he quickly became outstanding and received ample support. He brought strong continuity to the work, coupled with good tone that was highlighted by coloratura-like purity.



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SMASH BROADWAY DRAMATIC HIT  
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"A Raisin In The Sun" by Lorraine Hansberry, the much talked about New York dramatic hit, starring Claudia McNeil, opens at the Royal Alexandra Theatre, November 14, for three weeks, with the usual Wednesday and Saturday matinees.

The long running Broadway smash captured the New York Drama Critics' Circle Award, and a record of "firsts" hardly expected to be repeated again.

Author Lorraine Hansberry had never written a play before. The producers, Philip Rose and David J. Cogan, had never presented a play on Broadway, or anywhere else in fact. Lloyd Richards the young Negro director who was born in Toronto, is the first of his race to stage a drama on Broadway—all this making "Raisin" with its success, something unique and unprecedented.

The story of the play has to do with the Younger family, humble and proud and five generations removed from slavery days. They live in an impoverished condition on Chicago's south-side, aspiring to better themselves. The morning following the rise of the curtain finds the family eagerly awaiting the receipt of a \$10,000 insurance cheque. There is Lena Younger, the mother, played by Claudia McNeil; Walter Lee her son, enacted by Douglas Turner; the young 20 years old intellectual daughter Beneatha, played by Diana Sands; Walter's devoted and loyal wife Ruth, with Frances Foster in the role, and the ten year old son, Travis. Everbody has ideas what to do with the money. Walter Lee has a business scheme to make them really rich, he says; Beneatha wants to continue her college



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education and become a doctor—but mama, she wants to buy a home. Thus, the conflict.

The play with its pathos and near tragedy, has high moments of hilarious humour. It comes to Toronto under the auspices of the Theatre Guild, American Theatre Society Subscription Series.

Lonne Elder, 111, Edward Hall, Bobby Dean Hooks, Howland Chamberlain and Robert Jackson are included in the cast.

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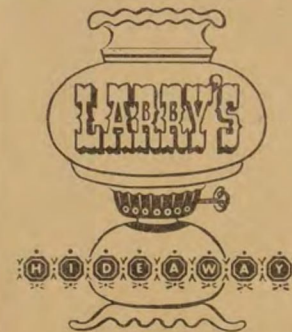
after Theatre

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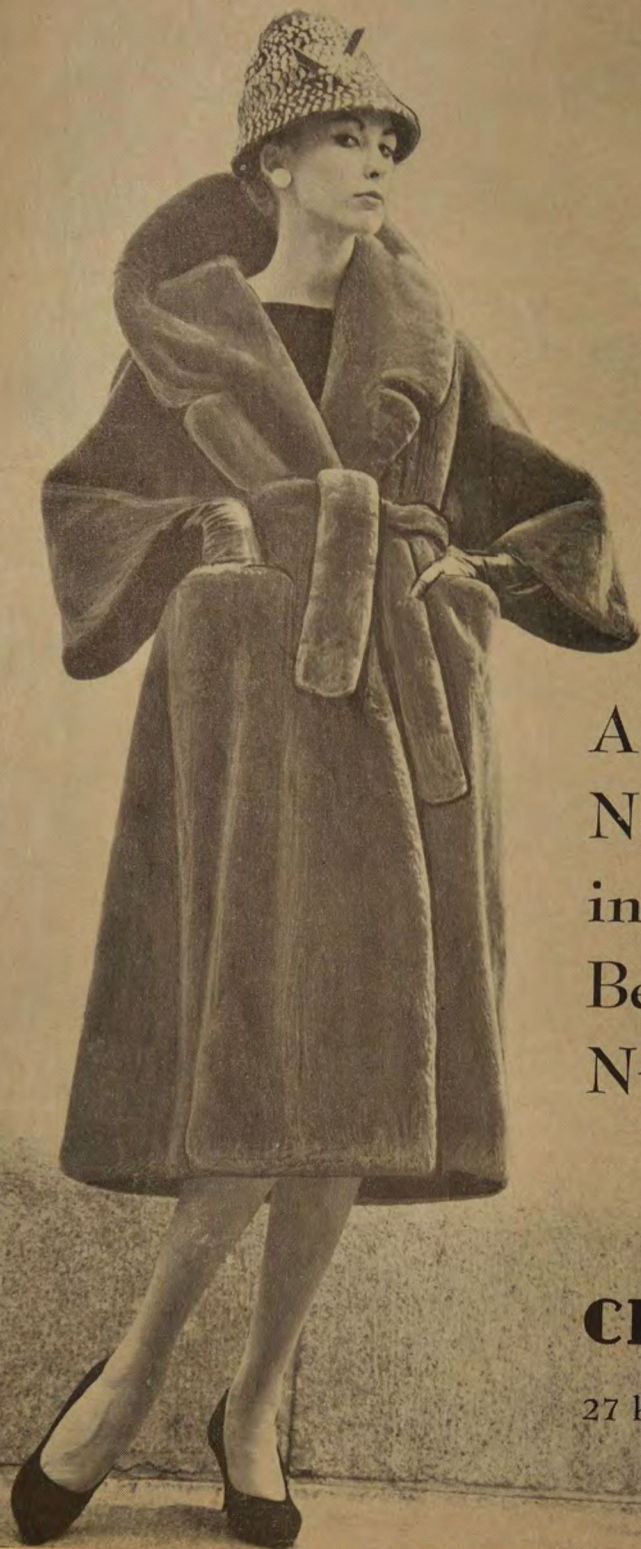
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## THE ROYAL WINNIPEG BALLET

21st ANNIVERSARY SEASON

PROGRAMME

THURSDAY EVENING, NOVEMBER 10th, 1960

10 MIN. INTERMISSION BETWEEN EACH BALLET

I

### BALLET PREMIER

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Costumes and Decor by Grant Marshall

Music by Felix Mendelssohn

Pianist, Sylvia Hunter

Inspired by the grand style of the Imperial Russian Ballet using the classical technique in the modern idiom.

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FREDRIC STROBEL

Sheila Mackinnon

Lynette Fry

Kit Copping

Beverley Barkley

Anna Marie Ellerbeck

Barbara Kerr

Richard Rutherford

Jim Clouser

George Walker

II

### VARIATIONS FOR A LONELY THEME

Choreography by Michel Conte

Decor by Claude Jasmin

Music by Johannes Brahms

Costumes Jacques de Montjoye

Headdresses by Fernand Rainville

The Theme	DAVID SHIELDS
1st Variation	The Company
2nd Variation	MARILYN YOUNG, SONIA TAVERNER, Virginia Wakelyn, Rachel Browne
3rd Variation	LYNETTE FRY, Barbara Kerr, Beverley Barkley, Kit Copping Sheila Mackinnon, Elaine Monteith.
4th Variation	MARILYN YOUNG, DAVID SHIELDS
5th Variation	SONIA TAVERNER, Virginia Wakelyn, Rachel Browne
6th Variation	Richard Rutherford, Jim Clouser, David Holmes, Billy Martin-Viscount
7th Variation	Lynette Fry, Sheila Mackinnon, Kit Copping, Barbara Kerr, Elaine Monteith, David Shields, Richard Rutherford, Jim Clouser, David Holmes, Billy Martin-Viscount, Erik Doyle.
8th Variation	SONIA TAVERNER
Finale	The Company





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PROGRAMME

III

BLACK SWAN PAS DE DEUX  
FROM ACT III OF SWAN LAKE

Choreography by Marius Petipa      Music by Peter Ilych Tchaikovsky  
Costumes by Constance Officer and Otilie Stadelmeir  
The beautiful but evil Black Swan lures, deceives and wins the Prince  
SONIA TAVERNER      DAVID SHIELDS

IV

THE DARKLING

Dedicated to the memory of his wife Olivia Wyatt  
Music by Benjamin Britten      Choreography by Brian Macdonald  
Sets and Costumes by Peter Symcox      Hats executed by Mrs. Isobel Mitchell  
How often when the heart has learned, it is too late.

TRIAL

The Darkling ..... Marilyn Young  
Her Lover ..... David Shields  
Their Images ..... RACHEL BROWNE, JIM CLOUSER, Beverley Barkley, David Holmes,  
Sheila Mackinnon, Richard Rutherford.  
The Judges ..... Elyse Zorgo, Kit Copping, Billy Martin-Viscount, Elaine Monteith

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Other gift shops offering inspired suggestions include Treasure House and the Avenue of Gifts on the Sixth Floor and the Idea Shop, Street Floor.



## PROGRAMME

V

## THE COMEDIANS

Music by Dimitri Kabalevsky

Choreography by Ruthanna Boris

Costumes by Alvin Colt

Executed by Karinska of New York

The ballet is what the name implies, in a purely balletic sense. Though expressed in contemporary terms, the form of the work hearkens back to the style of Commedia del Arte; the travelling players who improvised upon themes of every-day life in all their performances. Originally composed upon commission by the New York Ballet, it received its world premiere in New York City in 1952.

Cast ... Virginia Wakelyn, Lynette Fry, Fredric Strobel, Richard Rutherford, Jim Clouser

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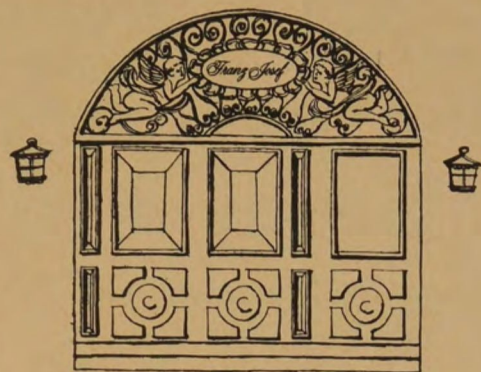
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Pianist	Sylvia Hunter	General Manager	Robert Johnston
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The company, under the direction of Arnold Spohr, is currently on the longest tour of its career, visiting Canada's ten provinces and many cities in the United States. Critics everywhere have been lavish in their praise of the company and its repertoire.

The three ballets to be performed by the company here are "The Comedians", "Ballet Premier" and "The Darkling". The

first named was choreographed by Ruthanna Boris and was performed before Her Majesty Queen Elizabeth The Second and His Royal Highness Prince Philip during the Royal couple's second visit to the Company. "Ballet Premier" was choreographed by Arnold Spohr, and has been acclaimed by the noted New York dance critic, Anatole Chujoy, as "most thrilling, artistically and visually". "The Darkling" is the work of Brian Macdonald, and has been acclaimed everywhere as one of the finest contemporary Canadian ballets.



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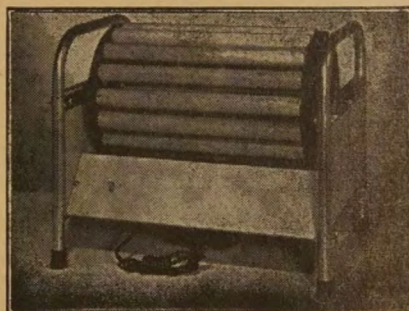
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# The Royal Winnipeg Ballet

## THE LAND OF SNOW

Choreography — James Clouser  
Music — Peter Tschikovsky  
Costumes — Karl Kaufman

Set to Tschikovsky's unforgettable "Snowflake Waltz" from the first Act of the Nutcracker Ballet, "The Land of Snow" presents the eye with ever changing patterns that suggest the crisp clarity of winter and the flurry and excitement of a snow storm.

### CAST:

Sonia Taverner—Fredric Strobel  
Kit Copping—Beverley Barkley  
Hiller Huhn—Raymond Goulet  
Donna-Day Washington—Sheila MacKinnon  
Yemael Oved—Gina Hiscock  
Helen McKergow—Sharon Kerr  
Wendy Barker—Donna Frances

## INTERMISSION

### "ROUNDELAY"

This ballet has no story, it is just for fun!  
Choreography — Ruthanna Boris  
Music — Czerny and Heller

arranged by Paul Krueter  
orchestrated by Vittorio Rieti

Kit Copping—Sheila MacKinnon  
Patrick Crommett—Bill Martin-Viscount  
Raymond Goulet—Hiller Huhn  
Wendy Barker—Beverley Barkley  
Helen McKergow—Donna Frances

## — ROUND —

Entrance and Minuet  
Drill  
Little March  
Tarantella

## — ROUND TWO —

Lullaby and Adagio  
Sheila MacKinnon  
Hiller Huhn—Raymond Goulet

## — ROUND THREE —

### Variations

1. Kit Copping
2. Wendy Barker, Bill Martin-Viscount
3. Hiller Huhn, Raymond Goulet

## — ROUND FOUR —

Allegro Con Brio: Entire Company

### LOVE PAS DE DEUX—MAYERLING

Choreography—Peter Darrell  
Music—Gabriel Faure  
Solo Celloist—Claude Kenneson  
Pianist—Sylvia Hunter  
Richard Rutherford—Donna-Day Washington

## MUSICAL INTERLUDE

### SLEEPING BEAUTY

#### "PAS DE DEUX"

Choreography — Marius Petipa  
Music — Peter Ilvch Tschaikevsky  
Costumes — Constance Officer  
Sonia Taverner—Leo Guerard

## INTERMISSION

### "LES WHOOPS DE DO"

Choreography — Brian MacDonald  
Music — Don Gillis  
Costumes and Decor — Ted Korol  
A whoop-up dedicated to the misalliance of  
Classical Ballet and the Western myth.

## ALL COME CENTRE AND RENDEZVOUS

Kit Copping—Leo Guerard  
Shelia MacKinnon—Donna-Day Washington  
Richard Rutherford—Bill Martin-Viscount  
Wendy Barker—Helen McKergow—Donna Frances  
Sharon Kerr—Gina Hiscock—Stephanie Finch  
Linda Dixon—Raymond Goulet—Richard Foose  
Patrick Crommett

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Shelia MacKinnon—Richard Rutherford

## THROUGH THE SWINGING DOORS

Kit Copping—Leo Guerard—Bill Martin-Viscount

## BY THE LIGHT OF THE SILVERY MOON

Donna-Day Washington—Richard Rutherford

## MEANWHILE BACK AT THE RANCH

### The Men

### WHOOPDEDOO

### The Ensemble

Ranch Boss Jeans—Courtesy Great West Garment,  
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one of their long and distinguished careers.

There are some new faces and old faces in the Hamilton Theatre Inc. production, which is in for a seven-night run at the Westdale Auditorium, and all perform admirably under Allen Waine's skilful direction.

After a shaky overture, the orchestra led by Cliff Hunt, a veteran of Hamilton Theatre Inc. productions, settled down to doing justice to the Rodgers and Hammerstein melodies.

When the curtain came down on the finale the audience remained in their seats and paid their respects to a hard-working group of people with spontaneous applause and repeated curtain calls. And, whether I was breaking the critic's code or not, I applauded along with them.

**THE STORY** told in "South Pacific" must surely be familiar

### Find New Drugs Cures Muscle Disorders

WASHINGTON, (AP) — A newly discovered group of drugs obtainable from bulbs of certain spring flowers such as the daffodil offer a potential new aid in treating a puzzling neuro-muscular disease, government scientists said yesterday. Researchers of the National Institutes of Health said studies in animals strongly suggest that the new compounds may be effective in treating myasthenia gravis, a disease of unknown cause which is characterized by progressive weakness of the muscles.

### Seek Commercials

HOLLYWOOD, (UPI) — The Hollywood Advertising Club has started a search for the best TV and radio commercials produced any place in the world during 1960.

There will be 15 categories of television commercials and seven classes of radio commercials in the contest. Awards will be presented during National Advertising Week, Feb. 5-11, 1961.

## TORONTO RECEPTION DISAPPOINTS

# Brian MacDonald Scores In Winnipeg Ballet

By ANGELA COLLINGWOOD

TORONTO — The Royal Winnipeg Ballet, now celebrating its 21st anniversary, had a disappointing reception at its opening performance in Toronto last night. And it doesn't seem, at the time of writing, as if it is going to draw a bigger audience than last night's half-filled Alexandra Theatre, over Friday and Saturday.

**WHY THIS** should be I don't know, for the company is presenting an interesting enough program, with four ballets which have not previously been seen in the eastern part of Canada.

Last night they gave us four one act ballets besides the well-known pas de deux from the third act of Swan Lake.

The most interesting, and I think, the most impressive of these new ballets, is Brian MacDonald's "The Darkling", dedicated to the memory of his wife, and set to the music of Benjamin Britten's "Variations on a Theme", by Frank Bridge.

It's also the ballet which shows this small company at its very best.

Mr. MacDonald is a young man known in Toronto circles for television shows such as "World of Music", and "Hit Parade", and for his direction of a McGill University hit, "My Fur Lady".

**BUT BALLET** choreography is his main interest in life, and he plans to make an extensive tour in Europe next year to find out more about ballet training.

"The Darkling" has the same mystic quality and cynical comment on the frailties of the human mind, as David Adam's "Barbara Allen", seen recently here in Hamilton. In life, Mr. MacDonald says in his ballet, we are all the time playing out

the images of ourselves — good, bad or mediocre; and if we find our true selves, it is only to realize that we are puppets on a string; the plaything of fate.

It's a theme which comes out very well in this ballet, with its powerful, dramatic movements, its flowing line, and the tense, mocking atmosphere. And the whole thing has been most thoughtfully set to Benjamin Britten's music.

Premier danseur David Shields who joined the Royal Winnipeg Ballet after touring with the Royal Ballet in England, is perhaps the most outstanding male dancer in Canada at this time. His control and technical facility is amazing to watch, and he gave a really beautiful performance as "the darkling" in this ballet, as also did leading dancer Marilyn Young.

**AS FOR** the other items in the program last night, everyone thoroughly enjoyed "The Comedians", with choreography by Ruthanna Boris. It is a very humorous piece about the travelling players who, going around the countryside, improvised upon themes of every-day life. It was originally commissioned by the New York Ballet, receiving its world premiere in New York City in 1952.

It's light, witty, and just a lot of good fun, and very well done by the five dancers who take part in it.

The other ballet not previously seen in Toronto was the "Variations for a Lonely Theme" by Montreal choreographer, Michel Conte. My reactions about this ballet remain a little mixed.

It lacks something, but it is difficult having seen it only once to decide exactly what. Possibly it is necessary for every ballet to have a central theme or at least create some kind of atmosphere for it to make contact with the audience.

**AND I** think this is where this ballet misses. The opening theme, which begins with a young man standing, in what I take to be a deserted ballroom, pursued by mysterious shadows of past ages, has a haunting quality.

For this rapidly to descend into a kind of burlesque destroys the purpose of the whole ballet I feel. It loses all sense of proportion, and I for one, remained confused as to what exactly was happening. And I don't think some of the movements fitted the music of Brahms too well.

It's certainly colorful and bold enough. For members of the company speak aloud in this ballet — an entirely new thing to me. Again I don't think this was a successful venture, not in this ballet anyway. It destroyed the mood, and we never got back to it again.

**ONE SHOULD** mention here also I think a striking performance by leading dancer Sonia Taverner as Odette, the Black Swan Queen in the Pas de Deux from Act Three of Swan Lake. She was one of the wick- edest, most tantalizing Odettes I have seen, but although she has technical poise, some of her movements are not carried through, failing to create a continuous, flowing line.

The Royal Winnipeg Ballet Company, under its director Arnold Spohr — who was a leading dancer with the company for several years — opens its first ballet school next year after an extensive tour throughout Canada and the United States. It remains in Toronto until Saturday, when another new work by choreographer Brian MacDonald, called Les Whoops - de - Do, will be performed. It is, I am told by general manager Robert Johnson, a whoop-up!





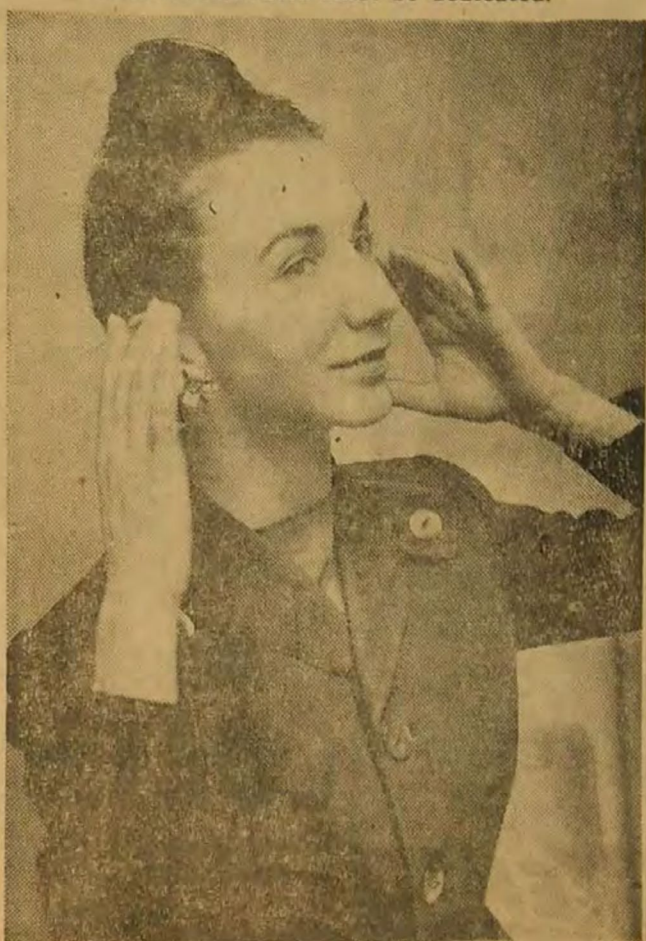
# She Struck It Lucky



"A BALLERINA must be dedicated."



"IT'S WONDERFUL to be part of this growth."



"THEY COME to see us out of curiosity."

Peter Ward, Telegram

By HELEN PARMELEE  
**SONIA TAVERNER** must be one of the luckiest immigrants ever to come to Canada.

And in return, Canada is lucky to have her.

Sonia is one of the principal dancers with the Royal Winnipeg Ballet which performs tonight and Saturday night at the Royal Alexandra Theatre.

She arrived in this country four years ago with her parents and younger brother. The family got off the boat at Montreal with no job prospects and no idea where they were going to settle down.

However, a friendly gentleman on the boat had told them that Winnipeg was the only place to go (he was a native, naturally). Sonia had heard of the Royal Winnipeg Ballet, so off to Winnipeg they went.

Within a very short time Sonia had been signed by the ballet company, her younger brother was placed in school and her father had a job.

Now the Taverner family

owns a new home, Sonia's brother is in university, and Sonia is full of plans to convert the basement into a studio where she can practice.

Since she was a little girl of 11 and her mother enrolled her in a dancing class, Sonia has been "in love" with ballet. "Mother never had to urge me to practice; I used to ruin her floor and move the furniture around all the time".

For the past six weeks Sonia has had a hectic round of one-night-stands across eastern Canada with the company, but not even this makes her disenchanted with the life she has chosen.

### Dedicated Life

"No one should be a ballet dancer if she isn't dedicated," says Sonia from experience.

"You have to be prepared to sacrifice everything before you devote your life to ballet."

Sonia had been a sickly child all her life when she entered Elmhurst Ballet School at age 16. Her parents were concerned for her health but her doctor said the exercise might be good for her.

She hasn't been sick a day since ("the exercise has done wonders for me") and she won a scholarship to the Sadler's Wells Ballet School in London.

It was on a tour of the United States as a member of the corps de ballet with Sadler's Wells (now the Royal Ballet) that Sonia decided she wanted to live in North America.

So back home in Surrey she collected her family and they set out on their adventurous journey to the "New World."

### It's Done Wonders

Sonia is often referred to as "the Black Swan," a role she's been dancing practically every night of late.

When it's off season for the Royal Winnipeg Ballet, Sonia dances on TV and goes to New York to study.

She's noticed a growth of interest in ballet by Canadians in the four years she's been dancing here and feels it's wonderful to be a part of this "pioneer growth."

"When we dance in small towns we realize that people come to see us mostly out of curiosity. But when they leave at the end of the evening saying they've enjoyed themselves, we feel we've accomplished something."



**For The Royal Winnipeg Ballet:**

**RETURN WITH FLYING COLORS**

By ROSE MACDONALD

AS an invigorating and playful breeze from its own "gusty leagues of plain," the Royal Winnipeg Ballet returned to the Royal Alexandra last night after seven years' absence with colors flying. The company gives three more performances here, including a matinee.

The Royal Winnipeg, the Dominion's first professional ballet company, was seen here hitherto under the artistic direction of its founder, Gweneth Lloyd.

It is now directed by Arnold Spohr, remembered as a young dancer and promising choreographer with the company. Of this, experienced ballet-goers in the audience last night were reminded by an interesting, stylish performance of Mr. Spohr's Ballet Premier, freshly, crisply and charmingly costumed.

**NOT SOLEMN**

Here the choreographer uses classical techniques with modern idiom. Neither he nor his dancers are too solemn about it or its Balanchine relationships.

This favorite opus in its introductory phase demonstrating the artistic strength of the male section. In later ballets, the unusual muscular strength of the masculine contingent was also evident. The young women soloists



The Royal Winnipeg Ballet's first number: Ballet Premier

danced, all of them, in graceful, clean-cut style with that lightness that is identified with good dancing. Straight knees, firm ankles were the rule.

These several values were apparent in Ballet Premier. Marilyn Young, one of the two present soloists who were in the ensemble seven years ago, and Fredric Strobel were the two leading dancers, with Lynette Fry and Sheila Mackinnon also outstanding.

**FIRST VIEWING HERE**

Variations For A Lonely Theme (Michel Conte's choreography) had its premiere this year and therefore its first Toronto viewing last night. Modern in concept and in mounting

(the latter Claude Jasmin's costumes by Jacques de Montjoye), this ballet, a symphony of color, was presented with decision and grace.

David Shields danced The Theme strongly. His security as a partner was proved in the Variation, danced with Marilyn Young, this one the highlight of a work well-danced generally.

Mr. Shields was a busy young man last night. Not only was he leading soloist in two ballets of complex pattern and Sonia Taver-

ner's excellent partner in a particularly dramatic Black Swan Pas de Deux, but he took over for Fredric Strobel (slightly injured in the opening ballet) in the frolicsome little work a la commedia dell'arte, The Comedians.

The Black Swan Pas de Deux was a reminder that while the Winnipeg company does not have one full classical ballet in its present

repertoire, its roots are set in the classical.

In the Black Swan character Sonia Taverner, a very stylish dancer, was exceptionally dramatic rather than subtle.

Brian Macdonald composed the choreography for The Darkling, dedicating it to the memory of his wife, dancer Olivia Wyatt, to whom death came with tragic suddenness. The

music in Benjamin Britten's.

In its other-than-earthly quality in its beginnings and later it seems to come from outer space.



Marilyn Young, David Shields in The Darkling





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# THE ROYAL WINNIPEG BALLET of CANADA

Under the Distinguished Patronage of  
HIS EXCELLENCY, THE RIGHT HONOURABLE VINCENT MASSEY, C.H.,  
Governor General of Canada

ODEON PALACE THEATRE  
HAMILTON

WEDNESDAY, MARCH 4th, 1953

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Under the Auspices of  
HAMILTON GENERAL HOSPITAL NURSES ALUMNAE  
ASSOCIATION



oddy Volga boatsong movements have a...  
The madness has been growing either stay home and go crazy or  
steadily and Carlu Carter brings slip down to the saloon and have  
she tries piteously to shut out the a roaring good time.



## ... Matinee ...

### BALLET PREMIER

Music by Mendelssohn  
Decor and Costumes by Grant Marshall

Choreography by Arnold Spohr

Ballet Premier follows the style of the Imperial Russian Ballet and uses the classical technique in modern idiom.

JEAN STONEHAM      ARNOLD SPOHR

with

Carlu Carter      Joan Leach

and

Kay Bird, Marina Katronis, Beverley Ivings, Marilyn Young,  
Bill McGrath, Gordon Wales, Roger Fisher

### CONCERTO

Music by Rachmaninoff  
Decor and Costumes by David Yeddeau

Choreography by Gweneth Lloyd

The deep surge of rhythm reveals the concerto as fluctuating patterns of swirling motion and colour. Sombre emotions sweep in purple vortices shot with threads of crimson and tinged with fierce violet and fleeting lilac.

Andante Cantabile ..... JEAN STONEHAM  
Andante ..... Marine Katronis, Eva von Gencsy, Beverley Ivings, Sheilagh Henderson  
Allegro Moderato ..... Marilyn Young, Peggy Rae Norman, Josephine Andrews, Gloria Campbell  
Scherzando ..... Kay Bird, Carlu Carter, Joan Leach, Shelly Shapiro  
Allegro Maestoso ..... ARNOLD SPOHR, Gordon Wales, Bill McGrath, Victor Duret

### SWAN LAKE

(Excerpts)

Music by Tchaikowsky  
Choreography by Petipa, reproduced by Mary Skeaping of the Sadler's Wells Ballet

Costumes by Clarice Hardisty

Pas de Trois (Act I) ..... JEAN STONEHAM, BILL McGRATH, BEVERLEY IVINGS  
Dance of the Cygnets (Act II) ..... MARINA KATRONIS, SHEILAGH HENDERSON,  
MARILYN YOUNG, GLORIA CAMPBELL  
Black Swan Pas de Deux (Act III) ..... EVA von GENCSY, ARNOLD SPOHR

### FINISHING SCHOOL

Music by Johann Strauss  
Decor by John A. Russell

Choreography by Gweneth Lloyd

Costumes by Dorothy Phillips

The setting is a fashionable girls' school in 1870. A rebellious new girl is admitted who upsets the entire school with her mischievous pranks.

New Girl ..... CARLU CARTER  
Her Mother ..... Jean Stoneham  
Her Sister ..... Joan Leach  
Her Brothers ..... Gordon Wales, Victor Duret  
Dancing Master ..... BILL McGRATH  
Headmistress ..... Eva von Gencsy  
Parlour Boarders ..... Kay Bird, Marina Katronis  
Valet de Chambre ..... Roger Fisher  
School Girls ..... Beverley Ivings, Sheilagh  
Henderson, Marilyn Young, Peggy  
Rae Norman, Josephine Andrews,  
Gloria Campbell, Shelly Shapiro,  
Patricia Hume, Dorothy Longdon

## ... Evening ...

### ARABESQUE

Music by Glazounov  
Decor by John A. Russell

Choreography by Gweneth Lloyd

Costumes by Nicoletti

A classical ballet danced in the traditional style as a grand divertissement.

JEAN STONEHAM      JON WAKS      MARINA KATRONIS

with

Kay Bird, Beverley Ivings, Marilyn Young, Sheilagh Henderson,  
Josephine Andrews, Peggy Rae Norman, Bill McGrath,  
Gordon Wales, Victor Duret

### SHADOW ON THE PRAIRIE

(Commissioned by James Richardson & Sons)

Music by Robert Fleming  
Decor by John W. Graham

Choreography by Gweneth Lloyd

Costumes by Stuart MacKay

On the boundless prairie, a young settler and his wife have built a small dwelling which will be their shelter during the oncoming winter. They dance together happily in their devotion to each other, and sheltered by their ignorance of the hardship before them.

The neighbours bring homely gifts of welcome and, in the prairie sunshine, their native dances bring comfort from the past and faith in the future. In the midst of the simple gaiety, a shadow of foreboding comes over the sensitive young wife when, with the gift of a young tree, she suddenly becomes aware of the contrast between the great open prairie and the sheltered glen she has left behind.

She mourns the loss of the gentle hills and streams, but is comforted by the love and protection of her husband.

Winter comes, but the kindness of the neighbours, the grandeur of the prairie and the strength and determination of the settlers do nothing to help the growing fears of the young wife who, in agony of nostalgia and fear of the great snowy wastes, dies, tragically, sheltered in death by the wooden walls of her marriage chest.

SCENE 1: Summer.

SCENE 2: Winter.

The Young Girl ..... CARLU CARTER      His Sons ..... Jon Waks, Paddy McIntyre  
Her Husband ..... GORDON WALES      Settlers: Women—Kay Bird, Marina Katronis,  
Early Settler ..... Roger Fisher      Peggy Rae Norman, Marilyn Young,  
His Wife ..... Gloria Campbell      Beverley Ivings.  
His Daughter ..... Josephine Andrews      Men—Bill McGrath, Victor Duret.

### INTERMEDE

Music by Cimarosa  
Decor and Costumes by John W. Graham

Choreography by Arnold Spohr

Music consists of theme and harmony. This ballet is a free visual representation of the music. The theme is seen clearly and then merges with the harmony (thus becoming richer) only to be seen clearly again.

Lines are like the scales rising or falling; groups are like chords building up or just pictures that show the relationship or the "fusion" of the theme and harmony, thus creating a feeling, as music when listened to creates a picture or feeling. There is a modulation between movements like a dominant 7th chord (incomplete picture) used for changing into another key (complete picture).

The final section of the last movement has the dancers reversing the beginning of the first movement representing the return to the original key or original picture.

JEAN STONEHAM      ARNOLD SPOHR      BEVERLEY IVINGS  
with  
Kay Bird, Sheilagh Henderson, Marilyn Young, Peggy Rae Norman,  
Victor Duret, Bill McGrath



## THE SHOOTING OF DAN MCGREW

Music composed and arranged by Eric Wild  
Decor by John A. Russell and Joseph Chrabas

Choreography by Gweneth Lloyd  
Costumes and Scenario by David Yeddeau

This is the story of what might have happened the night the boys were whooping it up down at the Malamute Saloon.

Dan McGrew .....	ROGER FISHER	Dolly .....	Marina Katronis
Stranger .....	Arnold Spohr	Lily .....	Kay Bird
The Lady known as Lou ...	EVA von GENCSY	Queenie .....	Jean Stoneham
The Kid .....	Paddy McIntyre	Nell .....	Sheilagh Henderson
Black Jack (a gambler) .....	John Waks	Prospectors .....	Gordon Wales, Victor Duret
Belle .....	Joan Leach	Bartender .....	Bill McGrath

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### DIRECTION

Director .....	GWENETH LLOYD
Producer—Ballet Mistress .....	BETTY FARRALLY
Conductor .....	ERIC WILD
Stage Director .....	JOHN A. RUSSELL
Stage Director on Tour .....	DAVID YEDDEAU

### CHOREOGRAPHERS

GWENETH LLOYD      ARNOLD SPOHR      JOY CAMDEN  
DAVID ADAMS

### THE COMPANY

EVA von GENCSY      -      ARNOLD SPOHR      -      JEAN STONEHAM  
CARLU CARTER      -      BILL McGRATH  
and  
JOSEPHINE ANDREWS      -      KAY BIRD      -      GLORIA CAMPBELL  
SHEILAGH HENDERSON      -      BEVERLEY IVINGS      -      MARINA KATRONIS  
JOAN LEACH      -      PEGGY RAE NORMAN      -      MARILYN YOUNG  
VICTOR DURET      -      ROGER FISHER      -      JON WAKS  
GORDON WALES  
PATRICIA HUME      -      DOROTHY LONGDON      -      SHELLY SHAPIRO  
PADDY McINTYRE

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Wardrobe Mistress .....	CONSTANCE OFFICER
Wardrobe Staff .....	CLARICE HARDISTY, TILLIE SADLEMEIER
Sound Technician .....	J. W. ARBUTHNOT

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*The flowers in the lobby are through the courtesy of Alma Lou and Max Shirley Florists*



## Winnipeg Ballet Gives Enjoyable Dance Program

Last night for the third time this season Hamilton was visited by a ballet company, a large audience in the Palace Theatre giving ample evidence of the enjoyment experienced from the presentations of the Royal Winnipeg Ballet of Canada. The company is the oldest Canadian group devoted to the art of ballet, having been founded in 1938 by Gweneth Lloyd who brought her love of ballet with her from her native England.

The performances of the company here made it clear that Miss Lloyd has been eminently successful in developing in the dancers she has trained a high degree of her own enthusiasm for ballet for there was a professional smoothness about their work that was particularly satisfying. Miss Lloyd is still responsible for most of the choreography.

The program submitted last night was a well-balanced one composed of ballets in the classical tradition alternating with others of a modern type based upon present-day ideas. All were carried through with skill and good co-ordination.

The opening number was entitled *Arabesque* and was danced to music by Glazounov as a divertissement. The dancers were attractively costumed and presented an entrancing picture on the stage. Excellent solo dancing was offered by Jean Stoneham, Jon Waks and Marina Katronis.

### Story Of Prairie

*Shadow of the Prairie*, a new ballet first staged by the company last year, portrayed the breaking down of the spirit of a young settler's wife under the impact of life on the prairie. Starting off with high hopes in the summer time she finds the loneliness of winter more than her spirit can endure and death brings her release. We thought this was extremely moving and well acted and mimed by the company. The sets were well designed and they and the music, by Robert Fleming, helped materially in creating the right atmosphere for the presentation. Carlu Carter as the young wife and Gordon Wales as her husband were completely convincing and adequately supported by other members of the company.

The only ballet not choreographed by Gweneth Lloyd was *Intermede* for which the choreography had been devised by Arnold Spohr who is also one of the company's principal male dancers. This proved to be a stylized production of much charm and was danced to music by the 18th century composer, Cimarosa. Here, again, the costumes were exceptionally attractive and the set had notable appeal. Jean Stoneham, Arnold Spohr and Beverley Irvings were the leading dancers in this ballet.

The program concluded with *The Shooting of Dan McGrew*, the amusing skit on doings in a mining town saloon which the company first presented in 1950. Eva von Gency as *The Lady Known As Lou* and Roger Fisher as Dan McGrew were outstanding, though all those taking part did admirably. The entirely appropriate music was by Eric Wild and costumes and scenario by David Yeddeau.

At a well-attended matinee performance in the afternoon the ballets performed were entitled *Concerto*, *Ballet Premier*, excerpts from *Swan Lake* and *Finishing School*.

The music for all the ballets was recorded and the method of reproduction employed left quite a bit to be desired.

The company was brought to Hamilton under sponsorship of the Hamilton General Hospital Nurses' Alumnae Association.

N. C. C.

## Showbusiness

### These Winnipeg Dancers Bring Mood and Terror to the Ballet

(From Yesterday's Late Edition)

By HERBERT WHITTAKER

The outburst of applause which greeted the Royal Winnipeg Ballet when the curtain went up on its most successful work, *The Shooting of Dan McGrew*, at the Royal Alexandra last night was a happy indication of the affection in which this company is held.

That Her Majesty the Queen has recently honored this Canadian company is a matter of great satisfaction to all its supporters, and surely to supporters of ballet in this country. Gweneth Lloyd and her dancers have thus achieved the highest honors—the recognition of their Queen and the heart of their audience.

*The Shooting of Dan McGrew*, however, was unmarred by any regal solemnity and Eva Von Gency's legs twinkled with the same impudence in its Malamute saloon. If anything, the events leading to the demise of Mr. McGrew are rowdier than ever and *The Lady That's Known as Lou*, who is Miss Gency, has attained a richer comedy spirit.

But there were more serious matters on hand for the Royal Winnipeg Ballet. Principally there was Miss Lloyd's new work, *Shadow on the Prairie*, designed by John Graham, with costumes by Stuart MacKay and a score composed for it by Robert Fleming.

Here is a theme from the heart of the country—the effect of the prairie emptiness on the settlers—which, in turn, echoes the adjustment of all new Canadians to the size of this Dominion.

It is not an elaborate ballet, never ritualized in its recognition of its problems. Miss Lloyd has treated her subject simply and naturalistically, and the poignance of its heroine is the more easily felt for it.

The first act introduces the young settlers to the scene in summer and cheerfully brings in the neighbors to celebrate their arrival. But the presentation of a growing plant stirs memories of the forests of home in the heart of the young woman, and fear of the loneliness of prairie space is established.

The second act—for which Mr. Graham has supplied a much more effective setting than the first—confines hero and heroine indoors and we see the pressure of loneliness is heavy upon her. Now the neighbors can no longer distract her, and the women exit in an oddly Volga boatsong movement.

The madness has been growing steadily and Carlu Carter brings she tries piteously to shut out the

prairie with a Highland shawl. The sight of the withered plant further adds to her distress and the ballet reaches a macabre finale as she creeps into a chest. The end comes almost too abruptly for us to feel the full impact of this device.

It is Miss Carlu's evening, though Gordon Wales gives excellent support as her husband, and Gloria Campbell and Josephine Andrews are telling as prairie women. The wan, black-haired Miss Carlu invests the role of the heroine with all the feeling of a prairie Giselle.

Mr. Fleming's score suits Miss Lloyd's approach to the tragedy admirably. They complement each other politely, neither pressing the point beyond endurance, or even into higher drama.

Another serious contribution is made by Arnold Spohr, the company's leading male dancer who mood and terror to the ballet as is developing into a leading choreographer. Mr. Spohr's second work, *Intermede*, follows the Cimarosa music in most sensitive and conscientious fashion and the ballet fully achieves what the program note claims for it "a free visual representation of the music."

It does not go beyond it, however, and one feels that it might. For Mr. Spohr remains too humble, does not add to the music with his design of movement. Such independent contribution as is made, is by John Graham's brown and yellow abstract back-drop, and the costumes which echo it. But the central figure, that of Mr. Spohr himself, is clothed in white which accentuated his height and the rather passive movement of the role.

Jean Stoneham and Eva Von Gency, who share the position of leading ballerinas of the company with Miss Carlu, support Mr. Spohr in *Intermede* and betray no hint of the abandon they are to achieve in *The Shooting of Dan McGrew*.

In that work, both ladies, and, indeed, the whole corps de ballet, flounce about the confines of John Russell's opulent saloon with rowdy freedom. Miss Von Gency's confusion when she finds herself the butt of affection by Roger Fisher as Dan and Mr. Spohr as the Stranger is a delight to behold now, while Mr. Spohr's entrance from the snowy wilderness is pure comedy of attitude.

In this matter Miss Lloyd's two ballets give us both sides of the picture on the matter of adjusting to the Canadian winter. Canadians have a choice, it seems. They can either stay home and go crazy or slip down to the saloon and have a roaring good time.

## SHOW BUSINESS

By HERBERT WHITTAKER

The Royal Winnipeg Ballet concluded its successful engagement here Saturday night in a roar of applause, with the curtain going up and down, the dancers bowing and bowing and Eva von Gency, the last ballerina of the evening, tossing flowers out into the audience in a fine frenzy of happiness.

The last ballet was, of course, *The Shooting of Dan McGrew*, and Miss von Gency had excelled herself in the extravagances permitted the *Lady Known as Lou*.

This boisterous, over-crowded ballet version of the Robert Service poem serves the Winnipeg company much as *Graduation Ball* did the Ballet Theatre; it's always good for a whirlwind finish.

The Royal Winnipeg Ballet, however, has its own edition of *Graduation Ball* in *Finishing School*, which deals with gay young people in a mildly academic setting. This was seen earlier Saturday evening and that afternoon.

The evening performance was principally distinguished by the dancing of Carlu Carter and Bill McGrath, as the new pupil and the dancing master, and by the prettiness of the corps de ballet in their 1880 costumes by Dorothy Phillips. But perhaps that last advantage can be applied to all the Winnipeg ballets—for it has a cast remarkable in its youth, freshness and downright prettiness.

*Finishing School* spins out its helping of Strauss music with a little story about the adjustment of a new girl to a fashionable boarding school. She adjusts after some reluctance to attend, by promptly falling in love with the dancing teacher, who, fickle fellow, continues to flirt with the other girls.

One could wish for a more consistent story line, but in the face of such lightheartedness, one would appear ungrateful.

In addition to the pert Miss Carter and Mr. McGrath's dash, this pretty blancmange of a ballet benefits from a well-executed pas de deux by Gordon Wales and Victor Duret, and an explosively militant headmistress from Miss von Gency.

And, furthermore, John Russell's setting, high gay-draped windows against black alternating with 18th Century busts on pedestals, provides a fine background to the Phillips costumes, and with notable economy.

Miss Carter and Mr. McGrath with Kay Bird also danced the leads in *Romance* in which the Royal Winnipeg Ballet echoes *Les Sylphides*—with traditional ballerinas moving in a woodland setting to strains of Chopin. The choreography, however, is Gweneth Lloyd's own, and the setting by Walter Phillips finds the dancers moving rather incongruously but not inharmoniously against a northern lake.

Miss Lloyd, artistic director of the company, had supplied the choreography for all the ballets seen that evening. As a matter of fact, but it was her work, *Concerto*, to music by Rachmaninoff that proved most outstanding.

*Concerto* was designed by Miss Lloyd in 1947, but the only thing that dates it particularly are its program notes. These are worth sending to *The New Yorker*.

"The deep surge of rhythm reveals the concerto as fluctuating patterns of swirling motion and color," pants the unknown writer. "Sombre emotions sweep in purple vortices shot with threads of crimson and tinged with fierce violet and fleeting lilac."

But *Concerto* is a great deal more sensible than its advertisement, though scarcely less colorful. The violets are not fierce and the lilacs linger, while the purple vortices are kept under control.

A good ballet needs no lilac bush, and *Concerto* stands on its own merits as an exciting combination of movement, music and color, needing no footnotes.

Perhaps it could be shortened a bit (the music is already clipped somewhat) for there is an early passage which tends to be repetitious, but once this is passed *Concerto* rises most effectively to its climax. The last movement, *Allegro Maestoso*, leading to a pyramical group surmounted by Jean Stoneham, offers sheers excitement and both Miss Stoneham and the pianist, Gordon Kushner, were equal to it.

Miss Stoneham is certainly one of the company's best dancers and during the week she had no better opportunity to display the clarity of her style than in the *Andante Cantabile* and finale of this work.

*Concerto's* passionate colorings were designed by David Yeddeau, who, I hope, is not responsible for the program notes, too.

The Royal Winnipeg Ballet's visit here was followed with keen interest and was, on the whole, well rewarded. *Concerto* should certainly be included among the ballets it takes abroad for display this summer, for though it will introduce nothing startling—its style echoing the ballet and free-style classical dancing of the symphonic ballets of the 30's—it does what it sets out to do and displays the company's skill.

It is a well-disciplined company, uniform in stature and in technique, blessed with a youthful freshness that should make it welcome everywhere. We wish it the very best of good fortune on its travels, and hope to see it again soon.



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The ROYAL  
**WINNIPEG  
BALLET**  
*of Canada*



**CANADA'S PREMIER BALLET**

GWENETH LLOYD, Artistic Director.  
SYMPHONY ORCHESTRA directed by ERIC WILD

**"IT HAS WON ACCLAIM ACROSS THE DOMINION"**  
— Toronto Saturday Night

Acclaimed by press and public alike across the Dominion, Canada's leading dancers, choreographers, designers and composers combine in The Royal Winnipeg Ballet of Canada to present unrivalled theatrical dance-entertainment.

"Definitely merits the title 'Canada's Finest Ballet'."

—Le Canada, Montreal.

"The Country owes an accolade to Winnipeg for its leadership in this field."

—Toronto Globe and Mail.

"It has won acclaim across the Dominion."

—Toronto Saturday Night.



# PROGRAMME

## THURSDAY EVENING, MARCH 5

ARABESQUE (Glazounov) with Stoneham, Katronis, Waks  
 INTERMEDE (Cimarosa) with Stoneham, von Gency, Spohr  
 SHADOW ON THE PRAIRIE (Robert Fleming) with Carter, Wales  
 THE SHOOTING OF DAN McGREW (Eric Wild) with von Gency, Fisher

## FRIDAY EVENING, MARCH 6

LES SYLPHIDES (Chopin) with Stoneham, von Gency, Carter, Spohr  
 RONDEL (Vivaldi) with Katronis, Spohr, Duret  
 SLEEPING BEAUTY (excerpts) (Tschaikowsky) with Stoneham, Katronis,  
 Carter, Spohr, McGrath  
 SHADOW ON THE PRAIRIE with Carter, Wales

## SATURDAY MATINEE, MARCH 7

LES SYLPHIDES with Stoneham, von Gency, Ivings, Spohr  
 RONDEL with Leach, Waks, Duret  
 SWAN LAKE (excerpts) (Tschaikowsky) with von Gency, Stoneham, Spohr,  
 McGrath  
 FINISHING SCHOOL (Johann Strauss) with Carter, McGrath

## SATURDAY EVENING, MARCH 7

ROMANCE (Glazounov) with Carter, Bird, McGrath  
 CONCERTO (Rachmaninoff) with Stoneham, Spohr  
 FINISHING SCHOOL with Carter, McGrath  
 THE SHOOTING OF DAN McGREW with von Gency, Fisher

### PRICES (Tax Included)

EVENINGS	SATURDAY MATINEE
ORCHESTRA ..... \$3.50	ORCHESTRA ..... \$3.00
1st BALC. (first 3 rows) ..... 3.50	1st BALC. (first 3 rows) ..... 3.00
1st BALC. (next 4 rows) ..... 3.00	1st BALC. (next 4 rows) ..... 2.50
1st BALC. (last 4 rows) ..... 2.50	1st BALC. (last 4 rows) ..... 2.00
2nd BALCONY ..... 1.50	2nd BALCONY ..... 1.50

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February.....1953

Enclosed find stamped, addressed envelope and cheque or money order for \$.....  
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**IMPORTANT:** If ordering tickets for both "The Royal Winnipeg Ballet" and "White Cargo," please enclose separate cheques and separate return envelopes for each attraction.



## THE ROYAL WINNIPEG BALLET OF CANADA

Ballet lovers will rejoice in the signal honor which has been bestowed on the famous Winnipeg Ballet. Having performed before Queen Elizabeth, the company has just this month received Her Majesty's gracious consent to call itself "Royal."

First professional company in Canada, the Royal Winnipeg Ballet of Canada has won a deserved reputation for excellent technique, artistic staging, beautiful production and a contrast in repertoire which caters to all tastes.

Its fame has spread so far that the important Columbia Artists Management Inc., has signed the group for an American tour next autumn, a signal honor.

To Gweneth Lloyd, the Company's artistic director and Betty Farrally, the Ballet mistress, go not only the credit for building up this excellent company but also for the creation of an audience for ballet in Canada. The Company was started in 1938 and worked quietly in Winnipeg until 1945, when they appeared on invitation in Ottawa. There they were discovered by out-of-town critics and encouraged by their plaudits undertook a tour the next year. Since then, tours, new ballets and participation in ballet festivals have only added to their fame.

In addition to upholding the best tradition of ballet and keeping the classics in their repertoire they have tried to develop something new and distinctively Canadian. The first of these new ballets was "The Shooting of Dan McGrew" for which Miss Lloyd did the choreography. It is gay, romp, lusty and amusing. Her newest work, "Shadow on the Prairie," is on a more tragic theme, but is distinctively Canadian in its presentation of the impact of the loneliness of the western prairies on a Scottish pioneer bride.

The National Film Board will photograph this ballet during the Company's appearance in Ottawa.

Those who attend the Toronto engagements will see these talented dancers in the choicest 17 ballets of their large repertoire. They bring along 11 wardrobe trunks of costumes, seven more of drapes and backdrops, numerous sets and cases of lighting equipment.



THE WINNIPEG  
BALLET PRESENTS





GWENETH LLOYD PRESENTS  
**THE WINNIPEG BALLET**

THE EATON AUDITORIUM, TORONTO

GWENETH LLOYD ..... Director  
FRANK COLEMAN (Montreal) ..... Conductor  
MARIAN GRUDEFF (Toronto) ..... Pianist  
BETTY FARRALLY ..... Ballet Mistress  
DAVID YEDDEAU ..... Manager

ARTISTIC DIRECTORS

John Russell ..... Dorothy Phillips

WARDROBE

Constance Officer (Dir.) ..... Jacqueline Darwin  
Clarice Hardisty ..... Mary Williams

Local Publicity Management, Harry Warlow

Cover design, Phillips-Gutkin & Associates Ltd., Winnipeg.

Material for Show Girls' slacks, CHAPTER 13, courtesy Gerhard Kennedy, Winnipeg.

**PROGRAMME**  
MONDAY, NOVEMBER 22, 1948

GOD SAVE THE KING

Overture ..... Selected

**ETUDE**

Music by Chopin ..... Choreography by Gweneth Lloyd  
Setting by David Yeddeau ..... Costumes by Ruth MacGregor

Music from the repertoire of The Ballet Theatre through the courtesy of Miss Lucia Chase.

ETUDE is a choreographic poem danced in the romantic tradition.

JEAN MCKENZIE and ARNOLD SPOHR

with

Joan Anderson, Viola Busday, Orrill Beckett, Janina Chasna, Carlotta Dumaris,  
Eva Von Gencsy, Eileen Hechter, Margaret Hample, Sheila Killough.

INTERMISSION

**CONCERTO**

Music by Rachmaninoff ..... Choreography by Gweneth Lloyd  
Costumes by Elizabeth Farrar ..... Setting by Hasselovitch  
Pianist: MARIAN GRUDEFF

The deep surge of rhythm reveals the concerto as fluctuating patterns of swirling motion and colour. Sombre emotions sweep in purple vortices shot with threads of crimson, and tinged with fierce violet and fleeting lilac.

Andante Cantabile ..... JEAN MCKENZIE

Andante ..... Joan Anderson, Margaret Hample,  
Janina Chasna, Nora Jackson,  
Orrill Beckett.

Allegro Moderato ..... Genedel Kobrinsky, Marilyn  
Gauer, Kay Richards, Toby  
Swartz, Barbara Metcalfe.

Scherzando ..... Viola Busday, Eileen Hechter,  
Carlotta Dumaris, Sheila Killough,  
Eva Von Gencsy.

Allegro ..... ARNOLD SPOHR, David Adams,  
Reg. Hawe, Les Carter, Ken Ripley

INTERMISSION



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## SWAN LAKE

(EXCERPTS)

Music by Tchaikowsky

Choreography: Petipa

Costumes by Clarice Hardisty

JEAN McKENZIE

DAVID ADAMS

INTERMISSION

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## "CHAPTER 13"

(A Melodrama)

Music by Robert Fleming

Choreography by Gweneth Lloyd

Setting by John Phillips

Costumes by Dorothy Phillips

Story by Jen Allen

### CHARACTERS AS THEY APPEAR

The Young Girl.....	Viola Busday
The Artist.....	Arnold Spohr
Nora, a Waitress.....	BETTY FARRALLY
Tim, Her Cop.....	David Adams
Show Girls.....	Margaret Hample, Janina Chasna, Nora Jackson, Joan Anderson, Genedel Kobrinsky
Dawn O'Day.....	JEAN McKENZIE
Ace Vanetti.....	REG. HAWE
Puerto Rican Girl.....	Sheila Killough
The Sailors.....	Les Carter, Ken Ripley

The scene is a dark side street in New York on a sultry summer night. A young girl and her artist boy friend and the cop with Nora, who works at Barney's Coffee Shop, are dancing together when the girls from the burlesque house come out of the theatre between shows. Dawn O'Day, the burlesque queen, with Ace, her racketeer lover, make trouble for the young couple.

Nora is now off duty for the night and she and the cop dance happily with the girls until they are interrupted by the jealous Ace, who sends his thugs to bump off the young artist. But even Dawn O'Day has a heart which had beaten faster for the unhappy man and she implores Ace to spare his life. In vain she pleads and cajoles, but he slaps her face in fury while the crowd is aghast, and when the gunmen return with the victim, the cop is shot by Ace while trying to save the artist. Nora and the girls mourn the death of Tim. The sailors on leave join the Puerto Ricans from the dockside in a hunt for the gunmen. Dawn O'Day furious at the treatment she has received, gives her gun to Nora so that vengeance can be wrought on the gangster by the grief-crazy girl who had loved the dead cop. Ace is enticed to his death by the seductive wiles of Dawn O'Day but Nora, terrified of the possible consequences, dies by her own hand before the horrified gaze of her former friends.

EXIT.....Selected

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