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# NINI THEILADE

Friday Evening, January 5th, 1934, at 8.45  
SEATS \$1.50, \$1.00 and 50c—Tax Extra

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BRILLIANT YOUNG DANISH  
DANCER WHO HAS TAKEN  
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1933-1934

# NINI THEILADE

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*Hollandsche Schouwburg*

"Not often do we live such moments of absolute surrender or experience such complete delight as Nini Theilade evokes."—*Hamburgischer Correspondent.*



**NINI THEILADE**, young Danish dancer who has been Max Reinhardt's premiere danseuse in his last four big European productions, is making her first American tour during the season of 1933-1934.

Mlle. Theilade, who is now only eighteen, first attracted international attention in 1931, when she appeared as leading dancer in Professor Reinhardt's production of "Hoffmann's Erzählungen" at the Grosses Schauspielhaus in Berlin. She had been launched on her career the preceding year by no less a person than Anna Pavlowa, not long before the great dancer's tragic death. It is said that when Pavlowa first saw Nini Theilade perform at an informal gathering in Paris, she was greatly moved and said:

"I am the present. This child is the future. People talk of me now. Later they will talk of her."

It was Pavlowa who arranged for the young dancer's debut at the Hague—an appearance that was followed by a tour of Germany, Switzerland, Holland and Scandinavia,—and the subsequent appearances under Max Reinhardt. On the heels of "Hoffmann's Erzählungen" came another invitation from Reinhardt for her to be his leading dancer in "Die Schöne Helena" and later in "Jedermann" and "Der Studentenprinz." In addition Mlle. Theilade gave a large number of solo dance recitals. Emile Vuillermoz, writing of her first Paris recital said in "Excelsior":

"It is evident that in her we have found one destined to become a great luminous star of the dance. Undoubtedly we shall regard her tomorrow as one of our most revered and cherished artists."

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# SLENDER GIRL PROVES "GODDESS OF DANCE"

Nini Theilade Elastic as  
Bough Swayed by  
Wind

By AUGUSTUS BRIDLE

Nini Theilade, Danish by her father, Hindoo by her mother, came from Reinhardt's theatre in Germany to dance last night at Eaton's Auditorium. After one of her numbers five men lit matches in the dark to see what divine thing she would do next. Which has never happened in Toronto before.

This girl, for a short time a pupil of Wigman, is the modern goddess of dance. Nobody like her has been here since Pavlova. In figure, face, hands, feet, and the glorious quality of intimately sensuous rhythm, she is just about the ideal of what dance should be. Slender, subtle, shapely; muscles as lithe as whipcords; twinkling hands; perfectly proportioned figure as elastic as a blown bough; rather large, flattish feet, like Isadora Duncan—but such tantalizing sensitivity to rhythm, melody, pause and mood as never came from a gymnasium in which so many modern dancers are taught to kill spiritual vitality. Even her curtain calls were dances.

This girl seems as unconscious of body as a bird; yet, as few dancers do, she makes the body so beautiful without the artifice of draperies. In her Debussy scene, "Diana," she was instantly dramatic, creating the whole illusion of the huntress tortured by the beauty of the deer she has killed. Compared to Lifar's clumsy creation of a similar Debussy scene, "Afternoon of a Faun"—what a difference!

Her moods of a very young girl were indescribably coy. "Angel at the Tomb" to Bach's aria on the G string was lovely, but the piano failed to express the music. The Flute Player—really a tin whistle—was the pure magic of negligence. Lovely beyond words was her "Lotus"—bursting into bloom to a Chopin Prelude. Her Tahiti scene was awkwardly naive and simple, lacking subtlety of light. As the white-clad sylph she expressed the complete glory of toe-dancing, with marvellous spraylike movements of gauze. Her Presto Finale was absolutely the limit of sensuous beauty to changing tempos of music. Vivian Fine was the highly sensitized pianist.



**DANISH-HINDOO DANCER**

Nini Theilade, 18-year-old daughter of a Hindoo mother and a Danish journalist, who is in Toronto for an appearance to-night, says she likes just about everything but soft-boiled eggs.

## DANCER SHOWS HATRED FOR SOFT-BOILED EGGS

### Nini Theilade Is Daughter of Hindoo Mother and Dan- ish Journalist

Most dancers, in spite of the stagey glamor surrounding them, are just like ordinary people. They come from Podunk or Algoma and find a good teacher and work hard for years and get a few breaks. Finally they get to the top of their profession and are known as artists and can be interviewed.

That's why Nini Theilade (pronounced Te-la-da) is surprisingly different. Nini, 18-year-old Danish wonder, who is here to dance to-night and who was interviewed by The Star to-day, has done none of these things.

The brief career of this pretty little girl with honest gray eyes, who uses no makeup and talks with easy assurance, but with the simplicity of one of Miss Alcott's "Little Women," sounds almost like a modern fairy tale. There is stagey glamor written all over her story, but it's hard to believe, when you talk to her, that she's anything but a very likeable and charming collegiate student.

The fact is she has been loudly acclaimed all over Europe and has been, for two years, premiere danseuse for the famous Max Reinhardt.

Her mother is a Hindoo woman, a granddaughter of the sultan of Dgoegacarta. Her father is a Danish journalist. She herself was born in Java, where she learned first to speak the Dutch language and received her early schooling.

In addition to her great love for dancing, Miss Theilade loves to travel, loves to read, to play tennis, swim (whenever she can find time) and to drive a motor car.

She could think of only one thing she hated: soft-boiled eggs. ("Mmm. I get so angry when anyone brings me soft-boiled eggs!")

## Music and

Conducted by LAW

### DANISH DANCER PLEASES.

**Nini Theilade Makes Toronto Debut  
at Eaton Auditorium.**

The gifted young Danish dancer, Nini Theilade, drew a large audience to Eaton Auditorium last night for her first Toronto recital, and evidently made a favorable impression. She was so often recalled and encored that she finally had to omit one program number in order to catch the night train for Winnipeg, where she is booked for a recital next Monday. Her new circle of friends in Toronto will wish her a pleasant trip and a successful Western tour.

Miss Theilade is the incarnation of youthful grace and charm, and possesses a fine technical equipment up to a certain point. She belongs frankly to the older school of classical ballet seen at its best in Pavlowa, though she is "modern" enough to include in her program several brief acted scenes or pantomimes involving few or no actual dance-steps; but there is no trace of Wigmanism anywhere, with the possible exception of the "Everyman" number under Reinhardt's influence. Toe-dancing figures largely in her work, and she shows at times unmistakable reminiscences of Lole Fuller, Isadora Duncan and, of course, the Russian Ballet. "The Flute Player," to a Chopin Mazurka, was a deliciously sedate parlor version of Nijinsky's pagan "Faun," while her "Diana" was a decorously feminine shadow of Mordkin's gorgeous archer. Her dainty bits of Debussian impressionism gave most effectiveness to her flowerlike charm, though her gay Scandinavian folk-dance was also delightful.

Miss Theilade is still in her 'teens and does not yet know enough of life or of art to be a great dancer. Her emotional and imaginative range is limited, she lacks authority, she seemingly has no personal convictions or comments to convey, or is unable to convey them, and her technical equipment is not sufficiently extraordinary to raise her much above the rank of a promising pupil. When one compares her naive little attempt at caricature, in "Ballet," with the masterly satire of Angna Enters, for example, one realizes how far she still has to go before attaining true greatness as an artist. She is unquestionably talented and charming, and undoubtedly gives pleasure in her recitals; but she would have been wise to wait a few years for greater maturity and individuality of feeling and expression before undertaking a world-tour.—L. M.

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# EATON AUDITORIUM

## NINI THEILADE

Premiere Danseuse, Max Reinhardt Theatre

VIVIAN FINE at the Piano

Friday, January the 5th, 1934

### I.

1. DANISH PORCELAIN (La Plus Que Lente).....*Debussy*  
A little statue in the grey blue colors of the famous Royal Copenhagen porcelain that come to life to the beautiful music of Debussy.
2. MINIATURE SUITE.....*Felix Felton*  
Three things here symbolize worldly vanity,—a crown, a mirror and the train of a dress. The mirror shows the dancer how beautiful she is, the crown gives her a feeling of power, and the train inspires her with elegance and majesty. But, however proud she may feel of these attributes, they do not make her happy. She is tired, and the crown weighs heavily on her head so as to prevent her from sleeping. When she wants to dance, her steps are impeded by the long train of the dress. Finally she throws these things from her so that she can be happy and gay. Conscious, however, that she will one day long for them again, she carefully carries these symbols always with her.
3. DIANA.....*Debussy*  
Diana, after looking in vain for something to shoot, is lying idle in the grass playing with her bow. Suddenly a faint rustling attracts her attention. She rises and sees a beautiful deer, so beautiful that it hurts her to shoot him. Her hunting instinct, however, is too strong and so she kills him, feeling at the same time a terrible remorse for having shot so lovely a creature.
4. PIZZICATO ARABESQUE.....*Fanchetti*  
A dance in the classic style, showing the different moods of a very young girl.

INTERMISSION 5 MINUTES

### II.

5. ANGEL AT THE TOMB.....*Bach*  
This dance was especially created for Theilade and was danced by her in Max Reinhardt's production of "Everyman" during the Salzburg Festival of 1932. The Angel is seen conducting Everyman to his grave and praying for his Eternal Peace.
  6. THE FLUTE PLAYER (Mazurka Op. 7 No. 2).....*Chopin*  
A young boy is lying idle in the grass, playing an imaginary flute. The child does not know whether the melody comes from his imagination or if it is just the summer wind that creates such beautiful tones. He is happy but restless. He rises and dances, always hearing this sweet melody until finally he becomes tired and lazy and lies down once again to dream and play his imaginary flute.
  7. LOTUS (En Bateau).....*Debussy*  
The lotus flower which blooms but once in the light of the moon and dies at sunrise.
  8. "BALLETT".....*Debussy*  
A caricature portraying an inexperienced ballet dancer, who suffers considerably while dancing, but who nevertheless occasionally remembers she must smile through her pain in order that her public shall believe her a good ballerina.
- PIANO SOLOS—
- Three Preludes (B flat major, F minor, F major).....*Chopin*  
Waldesrauschen.....*Liszt*

VIVIAN FINE

9. "FROM SCANDINAVIA".....*Popular Melodies*  
A young peasant girl dresses herself in her best clothes to meet her lover, and while waiting for him, imagines already all the fun they are going to have.

INTERMISSION 5 MINUTES

### III.

10. IMPRESSION FROM TAHITI (Hawaiian Sunset).....*Sherwood*  
A young half caste girl is coming home from the river, where she has been bathing and gathering flowers. From a European house she hears music that makes her want to dance, but she can only express herself in the slow, unformed rhythmic movements of the natives, among whom she has been brought up.
11. THE SYLPH.....*Rubinstein*  
By the light of a full moon, a sylph dances slowly and dreamily in the forest.
12. SERENADE (Tango).....*Albeniz*  
Under the window of his beloved, poor Pierrot sits hour after hour singing and playing and serenading. All in vain! He dances, hoping thereby to persuade his love to open her window, but she remains invisible. After an outburst of deep sorrow, he again seats himself beneath her window. His hopes are dashed, but not too seriously. Patience is surely rewarded.
13. PRESTO (Andante and Rondo Capriccioso).....*Mendelssohn*  
A dance that begins with a slow andante movement and gradually, as the music indicates, develops into a rapid and exciting tempo.

Management  
NBC Artists' Service



# DANISH SPRITE DANCES INTO TORONTO HEARTS

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Theilade Debut Here  
Like Refreshing Ca-  
pricious Breeze.

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## PAVLOVA TRADITION

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Like a silken sail skimming over the imagination Nini Theilade danced into Toronto acquaintance last night, the first appearance here of this Danish sprite who is premiere danseuse of the Max Reinhardt Theatre. She is eighteen, yet has a surety of art to be expected of a dancer who has not taken the spotlight before she is ready for it. She refreshed the audience like a capricious breeze, and the spontaneity of applause fitted into a volatile evening. There was a very good house.

Theilade, it was plainly to be seen, came from the ballet tradition of Pavlova, who launched her on her career, with all the respect for polished technique of a classically trained dancer. Her program knew remarkable variety, however; featured pantomime which excelled in its lighter aspects; and included some use of posture that had a modern savor.

In "Pizzicato Arabesque," she used the classic ballet style with the daintiest mime to create the moods of a very young girl, each white arabesque patterning alternately sparkle, temper, vanity or innocent gaiety. "The Sylph," dancing by the light of the moon, was in similar ballet lightness, and "Lotus" portrayed the pretty sadness of the flower which blooms but once and dies at sunrise.

Some of her best work was in dancing the young Diana, and in impersonating the boy playing an imaginary flute, the whole being, in each case, sensitive to Nature's sounds and sights. Of sterner interest was her "Angel at the Tomb," as danced by her in Reinhardt's "Everyman" during the Salzburg Festival of 1932. She used her hands most expressively in this, and achieved a Goethic, pietistic note in her posture.

Best of her debonair numbers touched with humor was "From Scandinavia," the bouncing happiness of a rustic girl in her peasant colors and abundant petticoats, as she looks forward to meeting her lover.

The audience would have enjoyed encores at the end, but Theilade had to catch a train.

Vivian Fine was accompanist.

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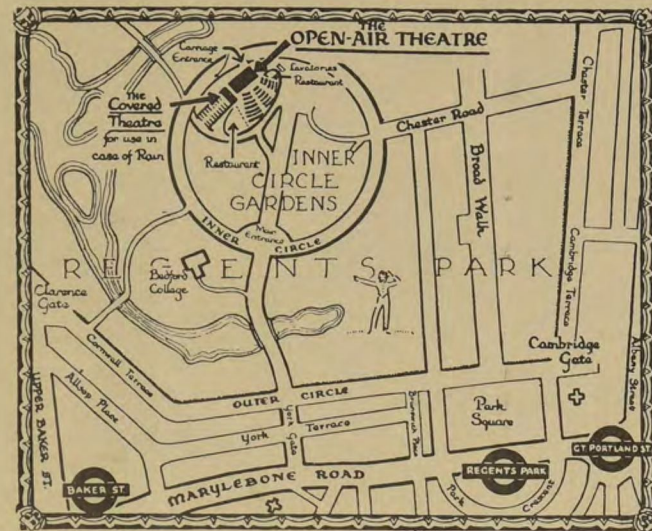
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1934

Director Sydney W. Carroll

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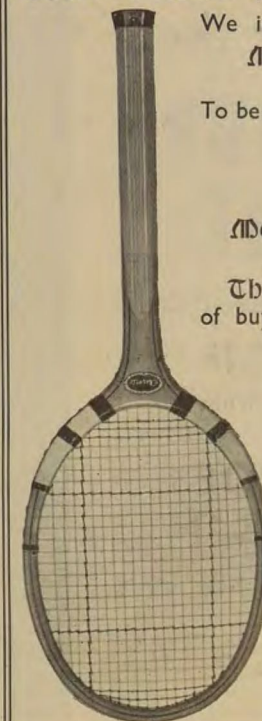
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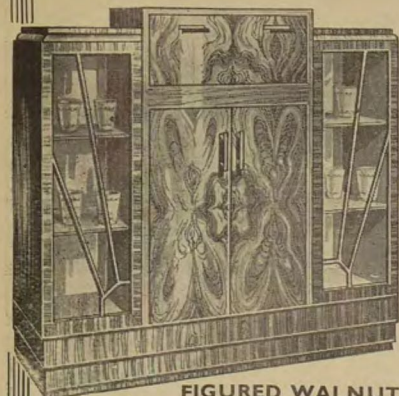
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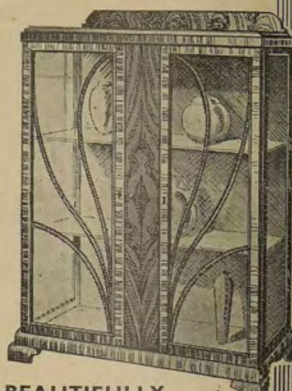
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# BALLETS

OVERTURE—"Caliph of Baghdad" ... .. Boildieu

No. 1

## "A LITTLE SERENADE" (Eine Kleine Nachtmusik)

Choreography by MICHAEL MARTIN-HARVEY

Music by MOZART

CAST:

The Bride	...	NINI THEILADE
The Bridegroom	...	MICHAEL MARTIN-HARVEY
The Bride's Sister	...	FIONA CUNINGHAME
The Student	...	ROBERT HELPMANN
The Waiter	...	DAVID McLEOD
The Bridesmaids	...	FREDA BAMFORD, IRENE GWYNN, ANNA MARITA, THORA MARSHALL, CORINNE MACKENZIE, AASE NISSEN
Friends of the Groom	...	MAURICE BROOKE, BERNARD DE GAUTIER, TEDDY HASKELL, TONI REPETTO
Friends of the Bride	...	JOSEPHINE ARKELL, JEAN BEECHER, PEGGY BEALES, OLGA EDUARDES, JOAN FRENCH, MONICA GOUGH, MARIE JOSE, FLORENCE DRYDEN, PAT LEES, BILLIE LEES, JOAN MILNER MOORE, BITTEN NISSEN, DORIS CHANDLER, OLIVE TREVOR, JOY FRANCIS, PHYLLIS OLSEN, BETTY ROBINSON, BILLIE HOLLOWAY

STORY

The Bridegroom is celebrating his wedding in his garden. The guests and bridesmaids dance, then the Bridegroom arrives with the Bride on his arm, followed by his friends. She flirts with all of them and afterwards in a caprice tells them all to go, saying she wishes to be alone, but she is really waiting for her lover, a fascinating young student, who plays the flute. He arrives and enchants her with his music. While they are embracing, the bridesmaids appear and warn the lovers that the bridegroom is coming. He arrives but is so enchanted by the flute that he forgives his wife and asks the student to play a minuet. Finally, all the guests join in a frolic and the whole party, headed by the student, dance away.

Costumes by CHARLES FOX

MUSICAL INTERLUDE—"2 Movements from 4th Symphony" ... .. Boyce

No. 2

### "CAPRIOL"

Choreography by MICHAEL MARTIN-HARVEY  
Music by PETER WARLOCK

CAST:

Michelotto, a Page	...	...	...	...	...	...	...	...	...	NINI THEILADE
Donna Sancia, their Old Aunt	...	...	...	...	...	...	...	...	...	MICHAEL MARTIN-HARVEY
Bianca	...	...	...	...	...	...	...	...	...	MARJORIE STEWART
Constanzia	...	...	...	...	...	...	...	...	...	LETTY LITTLEWOOD
Isabella	...	...	...	...	...	...	...	...	...	FREDA BAMFORD
										FIONA CUNINGHAME
										IRENE GWYNN
										ANNA MARITA
Revellers	...	...	...	...	...	...	...	...	...	MAURICE BROOKE
										DAVID McLEOD
										TONI REPETTO

STORY

Three young girls, Constanzia, Isabella and Bianca, live with their aunt, Donna Sancia, in Florence. Michelotto, a young page, smuggles a note to ask the sisters to a Fete. Donna Sancia discovers the young man but is reassured by being told that Michelotto has for months loved her in secret. He kisses and fondles her, but in reality laughs at her. Charmed by his kisses, she calls her nieces, who propose a game of blind man's buff, at the end of which Donna Sancia is so giddy and jostled that she has to be soothed and sent to bed. Michelotto in the meantime has four horses waiting and, their aunt being safely out of the way, they ride to the Fete. Donna Sancia hears the hooves of the horses and knows herself deceived. She tries to stop the runaways, but is caught by a band of revellers who drag her away with them, jeering and laughing at her.

Costumes by CHARLES FOX, Long Acre, W.C.

MUSICAL INTERLUDE—"The Indigo Overture" ... *part of band, interlude soft part* ... Johann Strauss

No. 3

### "NEOPOLITANA"

Choreography by LETTY LITTLEWOOD  
Music by MENDELSSOHN ("Symphony in A")

CAST:

Luigi	...	...	...	...	...	...	...	...	...	ROBERT HELPMANN
Lisetta	...	...	...	...	...	...	...	...	...	FREDA BAMFORD
Sandro, the Smuggler	...	...	...	...	...	...	...	...	...	PETER DEARING
Filippo	...	...	...	...	...	...	...	...	...	CLAUDE NEWMAN
Sabella	...	...	...	...	...	...	...	...	...	ANNA MARITA
Dancers of the Saltarello	...	...	...	...	...	...	...	...	...	IRENE GWYNN, AASE NISSEN, BETTY ROBINSON, THORA MARSHALL, CORINNE MACKENZIE, BERNARD DE GAUTIER, MAURICE BROOKE, TEDDY HASKELL, DAVID McLEOD, TONI REPETTO
Peasants, Fisherwomen, etc.	...	...	...	...	...	...	...	...	...	JOSEPHINE ARKELL, JEAN BEECHER, DORIS CHANDLER, FLORENCE DRYDEN, OLGA EDWARDES, JOY FRANCIS, JOAN FRENCH, BILLIE HOLLOWAY, MARIE JOSE, BILLIE LEES, PAT LEES, JOAN MILNER-MOORE, PHYLLIS OLSEN, BITTEN NISSEN, OLIVE TREVOR, MONICA GOUGH

STORY

A grove near Naples. Peasants and fisher girls drowsily await the return of the fishing fleet. Vesuvius wears an ominous "cap." Sandro, the smuggler, comes home with a tale to tell of the sea. Lisetta has seen the dancers at Naples, and she would be a dancer too. Only so can she win the heart of Luigi. Sandro sees her practising, so does Luigi, who follows him with no friendly eye. Filippo and Sabella and their dancing troupe arrive from Naples. Lisetta joins them with such effect that even Luigi is proud to be her partner. As the dance is at its height Sandro arrives. He challenges Luigi, whose knife is as ready as his own. Sandro is mortally wounded and Lisetta elopes with Luigi and his troupe.

Costumes by CHARLES FOX

INTERVAL

No. 4

### "DURING THE BALL"

Choreography by NINI THEILADE  
Music by RICHARD STRAUSS

CAST:

The Little Lady	...	...	...	...	...	...	...	...	...	NINI THEILADE
The Charming Man	...	...	...	...	...	...	...	...	...	ROBERT HELPMANN
The Flirts	...	...	...	...	...	...	...	...	...	FREDA BAMFORD
										ANNA MARITA
The Other Man	...	...	...	...	...	...	...	...	...	BERNARD DE GAUTIER
Ladies of the Ball	...	...	...	...	...	...	...	...	...	JEAN BRODIE, IRENE GWYNN, PAT LEES, THORA MARSHALL, AASE NISSEN, PHYLLIS OLSEN
Admirers	...	...	...	...	...	...	...	...	...	MAURICE BROOKE, TEDDY HASKELL, DAVID McLEOD, TONI REPETTO

Costumes designed by MICHAEL MARTIN-HARVEY  
Executed by EDITH BARBER, of the Open Air Theatre Wardrobe

STORY

"However much I try to fascinate him," she thought, "he simply will not look at me. Why, all the evening he has been dancing with those two pretty girls and has left me out in the cold." But she need not have worried. Before the night had turned into day he was dancing with her, saying those romantic and wonderful things to her that makes a girl's heart thrill to hear, and all because he was jealous of the attention bestowed upon her by the rest of the men in the ballroom who saw how utterly fascinating she was.

FIRST PERFORMANCE OF

No. 5

### "PARTIE CARRÉ"

Choreography by MARJORIE STEWART  
Music by ERNST HERMANN MEYER

CAST:

FREDA BAMFORD	ROBERT HELPMANN
ANNA MARITA	CLAUDE NEWMAN

Costumes designed by MARJORIE STEWART  
Executed by EDITH BARBER, of the Open Air Theatre Wardrobe  
Bathing Costumes kindly supplied by JANTZEN, London

MUSICAL INTERLUDE—"Prince Kholmsky" ... Glinka

FIRST PERFORMANCE OF

No. 6

### "PSYCHE"

Choreography by NINI THEILADE  
Music by CÆSAR FRANKE  
Lighting by PETER DEARING

CAST:

Eros	...	...	...	...	...	...	...	...	...	ROBERT HELPMANN
Psyche	...	...	...	...	...	...	...	...	...	NINI THEILADE
Hades Messenger	...	...	...	...	...	...	...	...	...	CLAUDE NEWMAN
Zepheros	...	...	...	...	...	...	...	...	...	MICHAEL MARTIN-HARVEY
Sisters	...	...	...	...	...	...	...	...	...	LETTY LITTLEWOOD, OLIVE TREVOR
Venus	...	...	...	...	...	...	...	...	...	MARJORIE STEWART
Muses, Attendants, etc.	...	...	...	...	...	...	...	...	...	JOSEPHINE ARKELL, JEAN BEECHER, DORIS CHANDLER, FLORENCE DRYDEN, OLGA EDWARDES, JOY FRANCIS, JOAN FRENCH, BILLIE HOLLOWAY, MARIE JOSE, BILLIE LEES, PAT LEES, JOAN MILNER-MOORE, PHYLLIS OLSEN, BITTEN NISSEN, OLIVE TREVOR, MONICA GOUGH, FREDA BAMFORD, ANNA MARITA, FIONA CUNINGHAME, IRENE GWYNN, AASE NISSEN, THORA MARSHALL, CORINNE MACKENZIE, JEAN BEECHER, BERNARD DE GAUTIER, TEDDY HASKELL, MAURICE BROOKE, TONI REPETTO, DAVID McLEOD

STORY

Venus, the Goddess of Beauty, is jealous of the lovely Psyche, a nymph in her train. She orders Eros, her son, who is the God of Love, to punish Psyche; but Eros having seen Psyche, falls in love with her. He visits her each night, but tells her that he must remain unknown and unseen.

Psyche's two sisters remind her that she may love a terrible monster, and in a fit of jealousy give her a lamp. Psyche lights her lamp when her unknown visitor is asleep and is amazed to discover the beautiful Eros. In her surprise, she lets fall a drop of oil on his shoulder. Eros starts up and flies away, leaving Psyche alone and desolate.

Venus is angry, orders Psyche to fetch a casket containing Immortal Beauty from Hades. In this she is aided by Eros and Zepheros, and reunited to Eros she is welcomed by the Nine Muses and the Gods in Heaven.

SHORT INTERVAL—During which Mrs NORA COLTON will sing two songs

# PARTY 1860

Choreography : TRADITIONAL  
Music : TRADITIONAL

CAST :

The Host	...	...	...	...	...	...	...	...	ROBERT HELPMANN
The Hostess	...	...	...	...	...	...	...	...	NINI THEILADE
A Dandy	...	...	...	...	...	...	...	...	MICHAEL MARTIN-HARVEY
"Wales"	...	...	...	...	...	...	...	...	FREDA BAMFORD, IRENE GWYNN, ANNA MARITA
"Scotland"	...	...	...	...	...	...	...	...	FIONA CUNINGHAME, CORINNE MACKENZIE, JEAN BRODIE
"Ireland"	...	...	...	...	...	...	...	...	OLGA EDUARDES, OLIVE TREVOR
"England"	...	...	...	...	...	...	...	...	HESTER MARGETSON
Lady Guests	...	...	...	...	...	...	...	...	CORPS DE BALLET
Gentlemen Guests	...	...	...	...	...	...	...	...	MAURICE BROOKE, BERNARD DE GAUTIER, TEDDY HASKELL, DAVID McLEOD, TONI REPETTO

Costumes by CHARLES FOX, Long Acre

STORY

The Host and Hostess receive their guests. There follows a Polka, and the British Isles are represented with National Dances. The Party ends with a Barn Dance.

Orchestra under the Direction of CONSTANT LAMBERT

Stage Manager (For the Ballets) ... .. PETER DEARING

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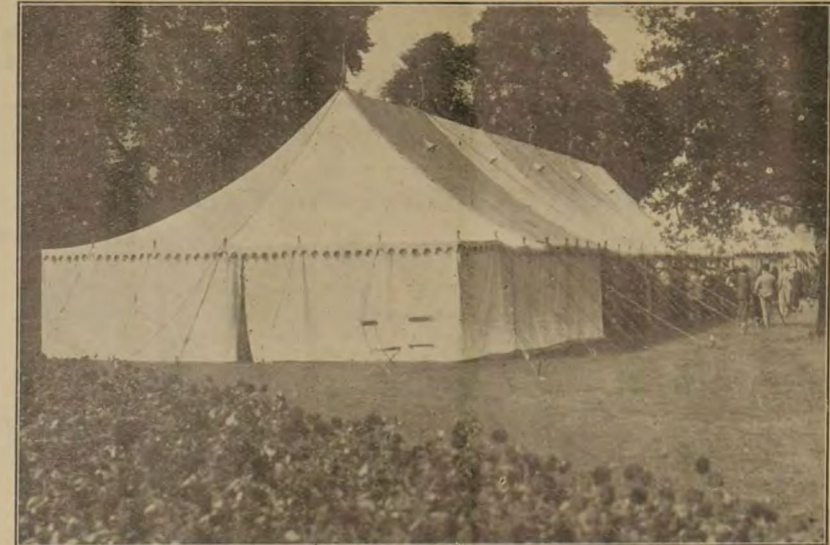
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Stage Manager	...	...	...	...	...	...	...	MAXWELL WRAY
Assistant Stage Managers	...	...	...	...	...	...	...	GEORGE MANSHIP
Business Manager	...	...	...	...	...	...	...	MOLLY TYSON
Assistant Manager	...	...	...	...	...	...	...	IAN ATKINS
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