scene

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for the performing arts

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presents the

VIENNA STATE OPERA BALLET

starring

CHRISTL ZIMMERL SUZANNE KIRNBAUER
JUDITH GERBER ELISABETH MOBIUS
KARL MUSIL LUDWIG M. MUSIL
GERHARD DIRTL
GUNTHER FALUSY OSWALD HADERER

and featuring

THERESIA KARL WILHELM HOHN PETER KASTELIK

Guest Artist

MARGOT FONTEYN

(By arrangement with Sol Hurok)

Artistic Director
AUREL VON MILLOSS

Ballet Administrator
ROBERT MINDER

Technical Director
LUDWIG MIKURA

Assistant to the Artistic Director, Richard Novotny

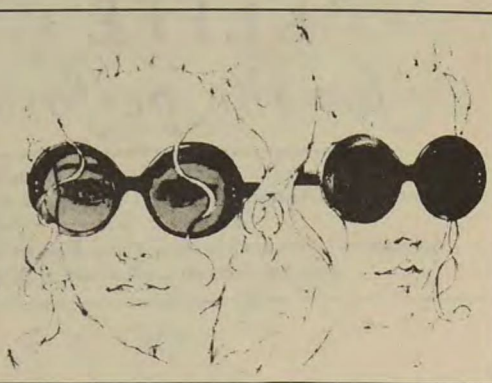
PETER KEUSCHNIG Conductors RALPH HOSSFELD

Pianist, MARI NOMURA

This is a Contemporary Productions Group, Ltd., Presentation

North American Management and Tour Direction: ON STAGE '72/'73
Robert T. Gaus, President

Wednesday, July 26 – Saturday, July 29, 1972



THE VIENNA STATE OPERA BALLET

1972 TOUR COMPANY

Principal Dancers

Gerhard Dirtl
Gunther Falusy
Judith Gerber
Oswald Haderer
Susanne Kirnbauer
Elisabeth Mobius
Karl Musil
Ludwig M. Musil
Christl Zimmerl

Featured Dancers

Wilhelm Hohn Theresia Karl Peter Kastelik

Guest Artist – MARGOT FONTEYN

Corps de Ballet

Monika Bazant, Irene Cyrus, Martina Depisch, Christine Elsinger, Susanne Fichtenbaum, Helga Gassner, Isolde Halwax, Brigitte Harsch, Gabriele Haslinger, Johanna Helleisen, Marialuise Jaska, Elisabeth Linhart, Renate Loucky, Silvia Muller, Ulrike Netz, Violetta Springnagel, Ursula Szameit, Rosemarie Stadlbacher, Anneliese Steiner.

Gerhard Blasch, Georg Ditl, Wilhelm Fullerer, Heinz Heidenreich, Anton Hejna, Karl Kral, Gottfried Krenstetter, Wolfgang Kres, Robert Minder, Franz Pichler, Wolfgang Poltner, Helmut Reischutz, Peter Rille.

The Vienna State Opera Ballet and Contemporary Productions Group Ltd., wish to express their appreciation to Mr. Sol Hurok, without whose generous cooperation and encouragement Dame Margot Fonteyn's appearance on this Festival Tour would not have been possible.

STAFF FOR THE VIENNA STATE OPERA BALLET

Artistic Director ..... AUREL VON MILLOSS
Assistant to the Artistic Director ..... RICHARD NOVOTNY
Ballet Administrator ..... ROBERT MINDER
Technical Director ..... LUDWIG MIKURA
Conductors ..... PETER KEUSCHNIG
RALPH HOSSFELD
Pianist ..... MARI NOMURA
Rehearsal Pianist ..... PETER TOTZAUER
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Technical Advisor ..... WILLIAM J. RODEN
Legal Counsel ..... PAUL SHERMAN
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All Costumes, except Miss Fonteyn's, are from the wardrobe or the Vienna State Opera.

July 26 Evening
July 27 Evening
July 29 Evening

ESTRO ARGUTO

Choreography by Aurel von Milloss
Based on Sergei Prokifiev's Concerto No. 3 for Piano and Orchestra

The Dancers

The Main Couple	Christl Zimmerl and Ludwig M. Musil	
Four Couples	Judith Gerber	Gerhard Dirtl
	Elisabeth Mobius	Gunther Falusy
	Rosemarie Stadlbacher	Oswald Haderer
	Anneliese Steiner	Wilhelm Hohn
Eight Couples	Susanne Fichtenbaum	Georg Ditl
	Helga Gassner	Heinz Heidenreich
	Brigitte Harsch	Peter Kastelik
	Johanna Helleisen	Robert Minder
	Marialuise Jaska	Franz Pichler
	Theresia Karl	Wolfgang Poltner
	Elisabeth Linhart	Helmut Reischutz
	Renate Loucky	Peter Rille

Intermission

ROMEO AND JULIET

Choreography by George Skibine
Music by Hector Berlioz

Juliet	**MARGOT FONTEYN**
Romeo	Karl Musil

Intermission

VIENNA OPERETTA ("Vienne S'Amuses")

A danced reminiscence of Vienna as it used to be — or might have been.
Choreography by Aurel von Milloss
Music by Johann Strauss Jr.
Decor: Professor Walter Hoesslin
Costumes: Maxi Tschunko
Musical Arrangements by Alfred Uhl

The Aged Earl	Peter Kastelik
Cecelia Cerri, Prime Ballerina of the Court Opera	Susanne Kirnbauer
The Baron of Posspischil	Helmut Reischutz
The Baroness of Posspischil	Elisabeth Linhart
Cadet Felix of Posspischil	Georg Ditl
The Hungarian Dancers	
Soloists	Susanne Fichtenbaum, Ludwig Musil
Couples	Johanna Helleisen, Gerhard Blasch
	Helga Gassner, Karl Kral
Four Young Ladies of Society	Judith Gerber
	Elisabeth Mobius
	Irene Cyrus
	Renate Loucky
Four Young Officers	Gerhard Dirtl
	Gunther Falusy
	Oswald Haderer
	Willy Hohn
The Steward	Robert Minder

This delightful ballet was created especially for the current North American tour. It will enter the repertoire at the Wiener Staatsoper next Fall. It is, in fact, the only ballet in the company's 250-year history, created especially for and by the Viennese, to have its world premiere performances outside Austria. It is frothy and fun, wholly improbable, light-hearted and tuneful — a confection of the sort for which Vienna is world-famous!

July 28 Evening
July 29 Matinee

PAQUITA (A Divertissement)

Choreography based on Petipa
Music by Edouard Deldevez and Ludwig von Minkus
Staged by Maria Besobrasova

Prima Ballerina	Judith Gerber
Primo Ballerino	Gerhard Dirtl
Soloists	Marialuise Jaska
	Theresia Karl
	Ulrike Netz

Female Corps de Ballet

Mazilier's famous full-length ballet of the same name was a classical work in the grand tradition, with numerous bravura passages for the dancers and a lengthy, complicated plot-line about French noblemen and Spanish gypsies. Though a pronounced success at its premiere performance in Paris on April 1, 1846, with Carlotta Grisi and Lucien Petipa in the leading roles, the ballet ultimately fell into disfavor with audiences because of its complexity, and disappeared in time from the world's ballet repertoire.

In December, 1881, the work enjoyed a brief revival in St. Petersburg at which time the original score by Edouard Deldevez was augmented by Ludwig von Minkus, who co-tributed, principally, two new compositions for the production — a Pas de Trois and a Grand Pas.

This new production of the Mazilier work features a series of excerpts, including the Pas de Trois and the Grand Pas, which afford the soloists of the company ample opportunities to display their remarkable virtuosity. It is one of the great "show pieces" of the current ballet repertoire.

The Grand Pas from this ballet, incidentally, has been described by many dance critics as the greatest Grand Pas in the entire literature of ballet.

SWAN LAKE, ACT II

A ballet by V.P. Begitchev and Vasily Geltzer.
Choreography after Marius Petipa and Lev Ivanov
Music by Peter Ilyich Tschaikowsky
Costumes and Decor by Nicholas Georgiades

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revived in 1895
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has remained a
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, Ludwig Musil
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ral

It will enter the
company's 250-
re performances
l — a confection

O'KEEFE CENTRE

JULY 26 — JULY 29

1 FRONT STREET EAST

Vienna State Opera Ballet

Guest Artist

MARGOT FONTEYN

starring

Michael Birkmeyer Gerhard Dirtl Gunther Falusy Judith Gerber
Susanne Kirnbauer Karl Musil
Ludwig Musil Franz Wilhelm Ulrike Wuhrer Christl Zimmerl

in

7 Spectacular New Productions
Direct from the Stage of the World-famous Wiener Staatsoper

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Orch., Mezzanine or Balcony		
Number of Seats		
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Total for Seats	$	$

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☐ substitute best available seats for any other performance.

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TELEPHONE RESERVATIONS MAY BE MADE ONLY BY SUBSCRIBERS WHO ARE ASKED TO QUOTE THEIR COURTESY CARD NUMBER

Margot Fonteyn with the RSB
opened at the O'Keefe to
gave a ~~[illegible]~~ standing ovation
to a full house. Best note
the Romeo & Juliet, musical
& Fonteyn respectively
was danced to the beautiful
Berlioz score. the choreog
by ~~Peter Martins~~ Peter Ktyne was
disappointing. The greatest
treat was watching Fonteyn
take her many curtains
calls - a work of art.
& ~~the~~ opening ~~the~~
Festival Angelica & the eve
It was based on Proti. Ch. 3
the very last move. Seemed
difficult to get there
before the music went on.
It was stark - black &
costumes against my of
black curtain. The
was a medium
yellow ochre

Margot Fonteyn with the BSB opened at ~~the~~ Covent Garden to a full house ~~last~~ night to the Romeo & Juliet, musical & Fonteyn respectively was danced to the beautiful Berlioz score, the choreography by ~~Frederick Ashton~~ Peter Wright was disappointing. The greatest treat was watching Fonteyn take her many curtain calls - a work of art.

& ~~the~~ opening ~~to~~ first Argutoni the ballet was based on Prok. Car. 3 the very fast movement seemed difficult to get there before the music went on. It was stark black & white costumes against an all black curtain. The floor was a medium with yellow ochre lines

Canada Trust

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VIENNA STATE OPERA BALLET

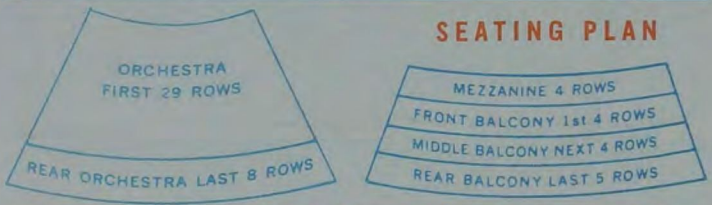
WEDNESDAY, JULY 26 — SATURDAY, JULY 29

THIS IS NOT A SUBSCRIPTION SERIES ATTRACTION

PRICES PER SEAT (Tax Included)	Wed.-Sat. Evenings 8.30 p.m.	Saturday Matinee 2.00 p.m.	Matinee Special 2.00 p.m.
ORCHESTRA OR MEZZ.	$8.50	$6.50	$3.25
REAR ORCH. OR FRONT BALCONY	$7.00	$5.00	$2.50
MIDDLE BALCONY	$5.00	$4.00	$2.00
REAR BALCONY	$3.50	$3.00	$1.50

***Half prices for students, children and persons over 60 are shown above beside the regular prices, and apply to matinee performances only. This offer may be discotinued at any time as a limited number of seats is available.**

SEATING PLAN



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- To help us process your order, please send us a cheque (or a signed Shell invoice) with the amount left blank, but marked "Not to exceed $....."
- SHOP AT A & P AND SAVE AT O'KEEFE CENTRE. Visit A & P and with every $5.00 purchase receive $1.00 off the full price of a matinee ticket. (Toronto and surrounding areas only).
- Make your cheque or money order payable to O'Keefe Centre and mail to **O'KEEFE CENTRE, Front and Yonge, Toronto 215, Ont.**

THEATRE PARTIES (OVER 25)

Special discounts off the regular price are available for all performances except Friday and Saturday Evenings.

PLEASE PHONE 366-8484

Towne Inn

VIENNA STATE OPERA BALLET

Wed. July 26 — "Estro Arguto", "Memoirs from the Unknown", Margot Fonteyn in excerpt from "Romeo and Juliet" "Vienna Operetta".

Thurs. July 27 — "Estro Arguto", second act of "Giselle" Margot Fonteyn in excerpt from "Romeo and Juliett" "Vienna Operetta".

Fri. July 28 — "Paquita," Margot Fonteyn in "Swan Lake, Act II"

Sat. Mat. July 29 "Paquita," Margot Fonteyn in "Swan Lake Act II"

Sat. Eve. July 29 "Estro Arguto," "Memoirs from the Unknown," Margot Fonteyn in excerpt from "Romeo and Juliet" "Vienna Operetta."

DINNER BEFORE THE SHOW

From 6 p.m. to Curtain Time

MENU

Mushroom Soup

ROAST BEEF

or

DOVER SOLE

(20 minutes in preparation)

Fresh Vegetables
Roast Potatoes
Ice Cream Roll
or Cheese and Crackers
Coffee or Tea
Rolls and Butter

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DANCING AFTER THE SHOW

EVERY NIGHT
in the
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No Minimum
No Cover Charge

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Come as You are
and Have Fun

SWAN LAKE, ACT II

A ballet by V.P. Begitchev and Vasily Geltzer.
Choreography after Marius Petipa and Lev Ivanov
Music by Peter Ilyich Tschaikowsky
Costumes and Decor by Nicholas Georgiades

Prince Siegfried	Karl Musil	
Odette	**MARGOT FONTEYN**	
Von Rotbart, the Magician	Helmut Reischutz	
Swans	Judith Gerber	Marialuise Jaska
	Susanne Fichtenbaum	Theresia Karl
Cygnets	Elisabeth Mobius	Christine Elsinger
	Rosemarie Stadlbacher	Ulrike Netz

Female Corps de Ballet

"Swan Lake" was first produced in Moscow in 1877 with only mild success. It was revived in 1895 in St. Petersburg with new choreography by Marius Petipa and Lev Ivanov. This production premiered at the Vienna State Opera on October 15, 1964, with Margot Fonteyn dancing the dual roles of Odette-Odile and Rudolf Nureyev dancing the role of Prince Siegfried. It has remained a favorite with Viennese audiences ever since. This marks the first time that this particular production has been presented in North America.

Intermission

VIENNA OPERETTA ("Vienne S'Amuses")

A danced reminiscence of Vienna as it used to be — or might have been.
Choreography by Aurel von Milloss
Music by Johann Strauss Jr.
Decor: Professor Walter Hoesslin
Costumes: Maxi Tschunko
Musical Arrangements by Alfred Uhl

The Aged Earl	Peter Kastelik
Cecelia Cerri, Prime Ballerina of the Court Opera	Susanne Kirnbauer
The Baron of Posspischil	Helmut Reischutz
The Baroness of Posspischil	Elisabeth Linhart
Cadet Felix of Posspischil	Georg Ditl
The Hungarian Dancers	
Soloists	Susanne Fichtenbaum, Ludwig Musil
Couples	Johanna Helleisen, Gerhard Blasch
	Helga Gassner, Karl Kral
Four Young Ladies of Society	Judith Gerber
	Elisabeth Mobius
	Irene Cyrus
	Renate Loucky
Four Young Officers	Gerhard Dirtl
	Gunther Falusy
	Oswald Haderer
	Willy Hohn
The Steward	Robert Minder

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O'KEEFE CENTRE FOR THE PERFORMING ARTS

presents

THE SEVENTY-THIRD IN A SERIES OF EXHIBITIONS TO BE DISPLAYED IN THE THEATRE

This exhibition of outstanding lithographs, silk screens and posters has been lent by Dianne Shore Limited, "The Storeroom" and will be at O'Keefe Centre from July 17 to August 11, 1972.

Information: 364-8108

ART ADVISORY COMMITTEE

Dr. A.J. Casson (Chairman)• Dr. Ayala Zacks• Dr. T.A. Heinrich• R. York Wilson

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PHOTOGRAPHS MAY NOT BE TAKEN IN THIS THEATRE

LUNCH, SUPPER, REFRESHMENTS ON THE TERRACE

The O'Keefe Centre Terrace (licensed) on the Yonge St. side of the theatre is open daily from 12 noon to 8.30 p.m. Hot and cold dishes are served from noon to 2 p.m. and 6.30 to 8.30 p.m. During these hours there is a modest food charge of 65c per person.

HAVE YOU ENJOYED DINNER IN THE THEATRE?

Dinner is served each evening from 6 p.m. to curtain time and costs $5.00. For information about menus and for reservations phone O'Keefe Centre Dining Room, 366-8484.

LOWER LOUNGE

Light refreshments are available in the licenced lower lounge one hour prior to curtain time and during intermissions. Following evening performances there is dancing in the lower lounge and the bar remains open. No minimum or cover charge – informal.

HEARING AIDS – OPERA GLASSES

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

LATECOMERS

In the best interest of everyone, latecomers will not be seated in their reserved seats until the first intermission, but will be given seats at the back or sides, if available. If there are no seats, up to 80 persons will be allowed in the standing room area. No one in excess of this number may enter the auditorium until intermission.

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Cameras, radios, tape recorders and refreshments are *not* permitted in the auditorium. Cameras, radios, and tape recorders must be checked at the coat room before entering the auditorium.

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CANADIAN OPERA SEASON AT O'KEEFE CENTRE SEPT. 15 – OCT. 14

Working Rehearsal of Aida Act I and II on Sept. 9 to be Unique Theatre Experience

Specialized skills, medicine or theatre for instance, hold definite fascination for the uninitiated.

Most of us have some superficial knowledge, acquired from normal contact with doctors and theatres, but the internal procedures remain mysterious and intriguing.

Few of us would enjoy a visit to the surgeon's operating theatre, intriguing or not – but most would jump at the chance to observe a theatre director at work.

Non-professionals are rarely priviledged to watch a working rehearsal – when the director puts together all the theatre arts and skills that go to make up a "performance".

An audience, caught up in the audial and visual splendour of the Triumphal Scene from Verdi's Aida for instance, might well wonder at the organization necessary to creat this disciplined magnificence.

The sets, immense 5 tiered representations of the city of Thebes in Ancient Egypt, will be peopled by The King of Egypt and his court, Priests and Priestesses, dancers and entertainers, and the citizenry of Thebes, gathered to celebrate the triumphal return of Radames and his army, carrying their spoils of war, and driving their prisoners before them.

Aside from the music, and the work and talent necessary to sing and play it, the planning and rehearsal necessary to move 200 people into the right place at the right time, within the framework of that music, is amazing to the uninitiated.

Any theatregoer, opera buff or not, would certainly enjoy watching this complex work being done.

This will be available to Toronto audiences, on September 9, at 8 p.m. at O'Keefe Centre, when the Actor's Fund of Canada, and the Canadian Opera Guild, jointly sponsor a Benefit Working Rehearsal of the Canadian Opera Company's 1972 production of Aida, Act. 1 and 11. The rehearsal will be in partial costume, with full orchestra, soloists, chorus and ballet. The funds raised will be used to aid needy theatre people, and for Scholarships for young Canadian opera talent.

Treat yourself to this unusual, unique experience. Send in the attached coupon for tickets, or get them at O'Keefe Box Office from August 29 to Sept. 9.

BENEFIT WORKING REHERSAL, O'KEEFE CENTRE SEPT. 9, 1972, 8 p.m.

Mrs. J. McBride, Secretary,
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O'KEEFE CENTRE

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(November 13-25)

TWO GENTLEMEN OF VERONA

TONY AWARD FOR BEST MUSICAL

"A hilarious and lovely pop musical full of life, light and charm". "One of the most brilliant and inventive musicals to hit Broadway in years. I had a great time". Clive Barnes—N.Y. Times. The show is a free-form version of Shakespeare, with music by Canada's Galt McDermott, who wrote the score for "Hair".

(January 22-February 3)

TWO BY TWO

Shelley Berman stars in Richard Rodgers' delightful musical, based on Clifford Odets' "The Flowering Peach," which tells of Noah, the Ark, and the Flood. "It fills the house with magic and music."—Walker Kerr, N.Y. Times, and his colleague, Clive Barnes, agreed that it is "a continuous delight".

(February 19-March 3)

THE LONDON PALLADIUM SHOW

These successive productions from the world's most famous music hall have bedazzled and convulsed O'Keefe Centre audiences with such stars as Morecambe and Wise. Des O'Connor and Bruce Forsyth. The new edition can be counted on for just as much merriment as the others.

(April 23-May 5)

BALLADE

From the Charlottetown Festival—another Canadian musical to add to the impressive list that already includes "Anne of Green Galbes", "Jane Eyre" and "Mary". This one with book and lyrics by Arthur Samuels, music by Michele Conte and staged by Alan Lund, tells of a ghostly visitor to a small Gaspe village and of the resulting effect on the inhabitants.

May 28-June 9)

FOLLIES

SEVEN TONY AWARDS!

"A beautiful and haunting musical made memorable by its great score by Stephen Sondheim and brilliant direction by Harold Prince . . . The Broadway show is a dazzling theatrical phenomenon, says Cue Magazine. "Follies" moves shortly to Los Angeles and will be coming to O'Keefe Centre on the conclusion of its run out there.

GONE WITH THE WIND

Joe Layton's musical version of Margaret Mitchell's monumental novel of the Old South has already proved itself an enormous success in Japan and has just been introduced to London in a lavish production at Drury Lane. If this turns out to be the hit that is anticipated, the producer plans, taking it to Broadway, via O'Keefe Centre.

WHERE DATES ARE SHOWN THE ATTRACTIONS ARE DEFINITE SOME ARE STILL BEING NEGOTIATED AND OTHERS WILL BE ANNOUNCED LATER.

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Two couples will be chosen for a once-in-a-lifetime vacation which will include:

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- **Tickets to seven theatres**
- **Free London casino membership**
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- **Resident host throughout your stay**

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The draw will be made early in October.

YOU CAN PAY AS LITTLE AS $14.00 OR NO MORE THAN $60.00 FOR ALL EIGHT SHOWS.

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Barco Media is bringing Englebert Humperdinck to the C.N.E. Grandstand on Monday and Tuesday, August 28 and 29.

ENGLEBERT HUMPERDINCK

AND

DAVID CASSIDY

TO APPEAR AT THE

CANADIAN NATIONAL EXHIBITION

GRANDSTAND

David Cassidy plays the C.N.E. Grandstand on Friday, September 1 — another presentation by Barco Media.

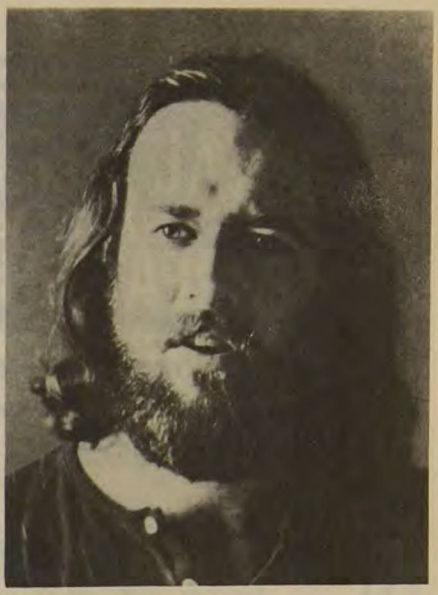
GEORGE CARLIN

One of the most dynamic and original comedians around today, George Carlin creates a refreshing look at life that is full of fun and healthy irreverance.

George Carlin not only has a total understanding of verbal humor, but he is also the funniest body language man in the business as well. Unlike many comics who try to find one comfortable position and expect everything to come to them without effort, Carlin chooses to pace up and down. Not in fits of nervousness so much as in on-the-spot inspirational quests. He gets into his moods right there in front of you and lets you know when a transitional spot is at hand. This is new to comedy, but only one trademark of the new Carlin is a personal, personable monologist. He achieves that Nirvana state of "ooo-yeah!" whereby the audience is told what it has lived with all their lives but has never before verbalized. And so a Carlin show is more than just an hilarious laughter. It recalls, it understands and it communicates. And you never get the feeling he is ever being anything but honest with you. Inwardly, he's cracking up like you are. And that makes George Carlin a very funny person.

George's humor doesn't fit into any one category, clearly indicated in his fast selling album, "AM–FM", on The Little David lable distributed by WEA (Kinney) Records.

He is monologist, clown, poet, actor and satirist.



His material, all self-written is constantly growing and changing, and he delivers it all in a style that is uniquely his own.

George Carlin will also present the young and up-coming singers Kenny Rankin and Dan Cassidy who shared the bill with him at the sold out Carnegie Hall appearance last Sat. July 8th.

George Carlin stars at O'KEEFE CENTRE for 3 days only, Wednesday, Thursday and Friday, Aug. 2, 3, and 4 at 8:30 PM.

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STARRING

Sir Ralph Richardson

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GODSPELL NOW SET FOR LONG SUMMER RUN

The rock musical GODSPELL at the Royal Alexandra Theatre now looks set for a long summer run. Summer schedule is altered in July with the 7:00 pm Sunday evening performance being switched to a 2:30 pm Wednesday matinee. There will be three matinees throughout the summer months of July and August at 2:30 pm on Wednesdays, Saturdays and Sundays.

Next time you go to the O'Keefe box office, take your Shell Credit Card along.

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scene

THE MAGAZINE FOR PEOPLE WHO GO OUT

VOL. 8–NO. 20 AUGUST 2–8, 1971

d. pin. down at the mouth. (circle at end, tighten up jaw)
expressions too showman like - should be more self in a
little dark girl - finale of 4 on R.

North American Tour Debut!

corps heavy blue eye

VIENNA STATE OPERA BALLET

Company of 50 Stars and Corps de Ballet
from Europe's Greatest Opera House
with Symphony Orchestra

Staged,
Costumed,
and Lighted

Blonde round face at R at end of. good presence

Royal Alexandra Theatre

JUBILANT JULIET PROWSE STARS IN "SWEET CHARITY" FOR TWO WEEKS AT O'KEEFE CENTRE

"London's Woman of the Year!" exulted the Evening Standard during the time Juliet Prowse was playing "Sweet Charity" in the West End. And jubilant Juliet delighted Londoners for six months as the golden-hearted, marshmallow-minded dance hall hostess who "just wants to be loved".

Now Miss Prowse is at O'Keefe Centre until August 14 in what must be classed as one of the cheeriest, most tuneful and sprightliest musicals of the past decade. "Sweet Charity" was adapted to the stage by the inimitable Neil Simon who based his script on an original screenplay by Frederico Fellini, and has a score by Cy Coleman with lyrics by Dorothy Fields. Once having heard them, who could forget the songs? — hits like "Hey, Big Spender", "If My Friends Could See Me Now", "There's Gotta Be Something Better Than This", "I'm a Brass Band" and "Rhythm of Life", among others.

In the current production, directed by John Bowab, the dances and musical numbers have been staged by Eddie Gasper. In addition to Miss Prowse, the stars are Chelsea Brown, Pat Turner, John McCook and Frank Sorell.

It was her electrifying performance as "Charity" in the Las Vegas and Los Angeles productions that won Miss Prowse the opportunity to do the show in London. And London cheered.

REVUE AT DELL PRODUCED BY PERFORMERS

A revue produced by performers? That's the name of the game of "The Dell Pickle", the new musical revue at Theatre-in-the-Dell.

Produced by performers Don Cullen, Roy Wordsworth and Geoffrey Hine, the revue also features Carol Robinson and Rosemary Radcliffe.

The original material for the revue was essentially written by Geoffrey Hine (who, as creative director for an ad agency, literally walked off the job one Friday to devote his time to freelance writing) Stuart Fisher and Chuck Weir.

Don Cullen, founder of the Bohemian Embassy and its successful Village Revues, toured the United States in Beyond The Fringe, played the show on Broadway and then performed and produced the show in Toronto for nine months with Roy Wordsworth. Roy was also closely associated with the Bohemian Embassy and was one of the performers in the David Broadfoot revue "Squeeze", which ran in Montreal for eight months.

Carol appeared in the first cabaret revue at the Dell back in 1962. Founder of The Dirty Shames in 1964, she has performed and toured with the Second City Revue in Chicago, and became a regular member of the TV show "What's It All About World", starring Dean Jones.

Rosemary, the revue actress whom Torontonians first met on CBC TV's Sunday Morning, spent last season with the Neptune Theatre in Halifax and appeared in Spring Thaw 1970.

From left to right: Geoffrey Hine, Rosemary Radcliffe, Don Cullen, Carol Robinson and Roy Wordsworth.

a grand concert - a Jewish Wedding Party so.
The young poet Michael. The stage managing.
~~This quality from conductor's exact business.~~
It took me time to adjust sitting
close to the stage. I could not see the audience
but without knowing anybody up on any hands
Dancing should be seen from a little distance
because you notice the whole picture and
get it be distracted by unreality in
the details or Jewish dancing are from extra
as if that matter I would like to
assure any musicians or ~~the~~ Yiddish
which the audience enjoyed
for a second time enjoyed a letter last.
The ~~two~~ opening "The Hunchback Dancing"
music by Isaac Stern took was poorly characterized
by always the sense of the Hunchback that Pia.
The two dancers had little to do but pose
in stylized situations. I mean Prokofiev com-
mount that the principle story is disturbed.
~~Also necessary good characters to direct~~
~~I would like to call this by reason. The over~~
~~principle must choose to match it hand to pen so Jew-~~
~~dancers should be Jewish. Jewish from~~
~~nearly good actors. You can do a dance with it. Now~~
~~usually up that also a [illegible] a real of real music. The [illegible]~~
~~other than by becoming [illegible] Thank you Donna~~

Jewish Wedding Dance

A Jewish Wedding Dance

Dance Concerto

Dance Concerto

Mab RR1, Wanbauske Ontario

~~Vienna~~ Viennese Charm in The Blue Danube

Tuesday nights performance of the Vienna State Opera Ballet at the Royal Alexander Theatre in Toronto proved to be a delight to the large audience attending the opening. It is their first appearance in North American where they are visiting Twelve major cities on a seven week tour.

Their charm is the real thing, unforced, beautiful people dancing to the Blue Danube. It was not the usual bravura style or highly technical but ~~of~~ sheer gentle joy of ~~being~~ dancing - ~~a lost art in our theatre~~. Judith Gerber is an artist to her finger tips (~~our former dancer who started with Gwennetth Sharp had this endearing quality~~) She cannot make a false movement when this inward refinement ~~compels~~ motivates her. Michael Birkmeyer ~~knows this and~~ shows intense interest in his work, but he seems tired ~~& strained~~ for in ~~the~~ his slow double pirouette the corners of his mouth droop badly to spoil the illusion he creates. (~~Another spot he should watch is the end of his circle of grand jetes for here the same thing happens~~) He gives a beautiful performance

~~I am writing this to~~

and a lovely blonde girl with a large round face with ~~this same quality~~ strong sure movements

but sensing no a condemns I give no ~~[illegible]~~ but also no [illegible] I did not [illegible] [illegible]

a grand dancer - a trailer Rudolph Nureyev. Take your rest Michael. The stage magnifies. ~~This quality your company is most precious~~ passions.

It took me time to adjust sitting close to the stage. I could not see the dancers feet without holding myself up on my hands. Dancing should be seen from a little distance because you miss the whole picture and are apt to be distracted by wrinkles in the tights or threads hanging from tutus as if that mattered. I would like to reserve my impressions on ~~the~~ for Paquita which the audience enjoyed and/or a second viewing from a better seat.

The 2nd ~~two~~ offering "The Miraculous Mandarin" music by Bela Bartok was poorly choreographed by Laszlo Seregi of the Budapest State Opera. The three bandits had little to do but pose in stylized situations. It made people comment that the prostitute story is hackneyed.

~~There are many good dancers to watch I would like to call them by name. There were programme changes to make it hard for you so I felt handicapped till I got to know them.~~ Aside from many good soloists there was a dark girl with heavy make up that was a delight to watch at all times. She never let you down by becoming blasé. Thank you Vienna for sending us a company to give us such pleasure. I wish you could see some of our young Canadian Dance Companies.

Mab

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THE VIENNA STATE OPERA BALLET

Wednesday, August 4th, 1971
Thursday, August 5th, 1971
Friday, August 6th, 1971

EINE KLEINE NACHTMUSIK

Music by Wolfgang Amadeus Mozart
Choreography by Alexander Ursulak

A contemporary interpretation of Austrian court dances during the Baroque period, based on etchings from the Albertina Museum.

1st Movement:	Christine Elsinger, Christl Himmelbauer, Rosemarie Stadlbacher Gunther Falusy, Oswald Haderer, Heinz Heidenreich
2nd Movement:	Theresia Karl and Georg Ditl, plus all of the above artists
3rd Movement:	Judith Gerber and Gerhard Dirtl
4th Movement:	All of the above-mentioned artists

Wednesday, August 4th, 1971

THERESE

Music by Sergei Prokofiev
(3rd and 7th Symphonies)
Choreography by Alexander Ursulak
Based on a novella by Arthur Schnitzler

Vienna is a city of music, wine gardens, tradition, charm, soft summer evenings, and famous love affairs. But underneath its aura of light-heartedness and gaiety lies poignant human drama. "Therese" is the story of a young girl's desperate search for love and meaning in life.

There is a saying in Vienna that the winds that sweep across the city from the Hungarian praries sometimes drive the Viennese to commit suicide -- and even murder.

Therese comes from a typical turn-of-the-century middle-class Austrian family. Given a strict upbringing and just the right amount of education and training in the social graces to ensure her marrying well, Therese has been raised to be a "lady" and has been afforded all of life's material advantages by her parents, but has been cruelly denied their love and understanding.

Her mother tries to arrange a marriage for the girl with a wealthy, middle-aged Baron, but fails. Therese seeks the counsel and protection of her dullish, scholarly young friend, Alfred, who is following in his father's footsteps to become a lawyer. Though Alfred professes his ardent love for Therese, it is not returned by the girl, who looks upon him simply as a friend.

When she is later introduced to a handsome young Officer of the Guards by ther friend, Mitzi, Therese feels the strings of "real love" for the first time. She decides to rebel against the rigid moral code on which she has been raised by her parents and have an affair with the young Officer, when he professes his ardent love for her and pledges her his undying loyalty. When she discovers her lover engaged in a serious flirtation with her friend, Mitzi, the disillusioned Therese decides henceforth to remain free and independent of binding relationships with men, and assumes the role of an emancipated woman.

But shortly thereafter she meets Michael, a handsome young man endowed with extra-ordinary charm. He captivates her heart and imagination, and Therese soon finds herself deeply involved in another affair. When she discovers that she is going to have a child by Michael, she hesitates to tell her lover; but during a promenade one evening, she is taken ill, and her secret is revealed. Michael abandons Therese.

Left alone with her baby son, and with no financial resources to care for him, Therese finds life difficult. The years pass, and Therese feels herself deprived of the advantages and pleasures she had dreamed of enjoying in life. Her struggle to support herself and her child has been hard on her and has demanded of her many sacrifices. She yearns for love and for meaning in her life, and searches for both in a succession of ill-fated affairs with men, but finds, instead, only frustration and disappointment.

The child becomes a burden to her and is sent away to be raised by friends.

Some years later, Therese encounters a young man who is fleeing from the police. He begs her to help him, and reveals himself to be her son, whom she has not seen since he was a baby. Thoroughly disillusioned by the cruel treatment she has received at the hands of the men she has known, Therese refuses aid, and the youth damns her for her cold-heartedness, telling her how, as a child he had yearned for her love and understanding, which she cruelly denied to him and gave only to strange men.

Therese suddenly realizes that her life has come full-circle, and that she is guilty of witholding love and understanding from her child as her parents witheld it from her. Her rebellion against the strait-laced, cold-hearted upbringing of her parents has led her to commit the same sins they committed, but for different reasons. And she offers little resistance as the enraged, resentful youth strangles her.

"Therese" has been created especially for the current North American tour and has its world premiere performance in Salzburg on June 20, 1971.

"Therese" is a ballet in two acts and will be divided by one intermission.

Therese	Lily Scheuermann or Judith Gerber
Michael	Michael Birkmeyer or Gunther Falusy
Officer	Gunther Falusy or Georg Ditl
Alfred	Gerhard Dirtl
Mitzi	Judith Gerber or Ully Wuhrer
Mother	Brigitte Stanek
Baron	Ferry Liederer
Child	Christine Gaugusch
Therese's Son (grown)	Michahel Birkmeyer or Gunther Falusy
	Corps de Ballet

Tuesday, August 3rd, 1971
Thursday, August 4th, 1971
Friday, August 5th, 1971
Saturday, August 6th, 1971

PAQUITA

Music by Ludwig von Minkus
Choreography by Rudolf Nureyev
Staged by Maria Besobrasova

Mazilier's famous full-length ballet of the same name was a classical work in the grand tradition, with numerous bravura passages for the dancers and a lengthy, complicated plot-line about Spanish gypsies and French noblemen. Though a pronounced success at its premiere performance in Paris on April 1, 1846, with Carlotta Grisi and Lucien Petipa in the leading roles, the ballet ultimately fell into disfavor with audiences because of its complexity, and disappeared from the ballet repertoire.

In December 1881, the work enjoyed a brief revival in St. Petersburg, Russia, at which time the original score by Edouard Deldevez was augmented by Ludwig Von Minkus, who contributed two new compositions for the production -- a Pas de Trois and a Grand Pas.

Rudolf Nureyev's dazzling new production of the Mazilier work features a series of excerpts, including the Pas de Trois and Grand Pas, which afford the soloists of the company opportunities to display their remarkable virtuosity.

The Grand Pas from this ballet, incidentally, has been described by many dance critics and authorities throughout the world as the greatest Grand Pas in the entire literature of ballet.

Lisl Maar Ully Wuhrer Lilly Scheuermann Judith Gerber

Michael Birkmeyer or Gerhard Dirtl

Female Corps de Ballet

September 17 to October 16, 1971
at O'KEEFE CENTRE

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Rear Balcony	$3.50	$2.50

LUCIA DI LAMMERMOOR

Friday, September 17,	8:30 P.M.
Wednesday, September 22,	8:30 P.M.
Monday, September 27,	8:30 P.M.
Saturday, October 2,	8:30 P.M.
Tuesday, October 5,	8:30 P.M.
Saturday, October 9,	2:00 P.M.
Thursday, October 14,	8:30 P.M.

THE MERRY WIDOW

Saturday, September 18,	8:30 P.M.
Thursday, September 23,	8:30 P.M.
Saturday, September 25,	2:00 P.M.
Wednesday, September 29,	8:30 P.M.
Friday, October 8,	8:30 P.M.
Monday, October 11,	8:30 P.M.
Tuesday, October 12,	8:30 P.M.
Saturday, October 16,	2:00 P.M.

MADAMA BUTTERFLY

Tuesday, September 21,	8:30 P.M.
Friday, September 24,	8:30 P.M.
Thursday, September 30,	8:30 P.M.
Saturday, October 2,	2:00 P.M.
Monday, October 4,	8:30 P.M.
Saturday, October 16,	8:30 P.M.

DIE WALKÜRE

Saturday, September 25,	**8:00 P.M.**
Friday, October 1,	**8:00 P.M.**
Thursday, October 7,	**8:00 P.M.**
Wednesday, October 13,	**8:00 P.M.**

MACBETH

Tuesday, September 28,	8:30 P.M.
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Saturday, October 9,	8:30 P.M.
Friday, October 15,	8:30 P.M.

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DIE WALKÜRE						
MACBETH						
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sm

Tuesday, August 3rd, 1971
Saturday, August 7th, 1971

THE MIRACULOUS MANDARIN

Music by Bela Bartok
Choreography by Laszlo Seregi
(Chief Choreographer, Budapest State Opera)

A girl is forced by three bandits to entice men to her room, where they are set upon and stripped of their possessions. In succession she is visited by a doddering old gentleman, a timid youth, and, finally, a mandarin of frightening aspect. The old man, has no money but is importunate and the robbers throw him out; the youth is equally penniless and unceremoniously follows his predecessor.

The mandarin, however, transfixes the girl with a burning gaze as she dances for him, more and more sensually, despite her fear. His passion aroused, the mandarin tries to embrace the girl and pursues her furiously. The robbers attack him and take his money and jewels, then try to dispose of him by smothering under pillows, stabbing him with a rusty sword and hanging him from a lamp. Through it all his eyes never cease to follow the girl until, moved by compassion she fulfills his longing with an embrace -- and the mandarin dies.

Written by Bartok sometime between October 1918 and May 1919, this work was beset by difficulties from its inception. Considered indecent and offensive by the Hungarian authorities, it was never staged in Hungary during Bartok's lifetime. It was first staged, in fact, in Cologne, and later in Prague. The Cologne production was banned after its premiere performance on the grounds of lewdity and indecency.

"The Miraculous Mandarin" is one of Bartok's most vivid scores and one of the most exciting and unusual ballets ever created for the stage.

Hooligans	Willy Hohn, Georg Ditl, Gunther Falusy
Girl	Ully Wuhrer or Lisi Maar
Mandarin	Peter Kastelik
Old Man	Ferdinand Liederer
Young Man	Oswald Haderer

EVERY PERFORMANCE

THE BLUE DANUBE

Music by Johann Strauss
Choreography by Alexander Ursulak

Strauss' immortal "Blue Danube" is regarded by Austrians as their second National Anthem. Its sweeping, seigning, lush and lovely melodies are synonymous in the minds of people the world over with Vienna, City of Dreams.

This delightful musical bon-bon by Alexander Ursulak is a pastiche of the sights and sounds, music and gaiety, of the Waltz Capital of the World.

Entire Company

There will be a short intermission between each ballet.

THE COMPANY

Soloists (in alphabetical order)

MICHAEL BIRKMEYER
GERHARD DIRTL
GUNTHER FALUSY
JUDITH GERBER
OSWALD HADERER
WILLY HOHN
THERESIA KARL
PETER KASTERLIK
LISL MAAR
LILLY SCHEUERMANN
ULLY WUHRER

Corps de Ballet

Irene Cyrus
Martina Depisch
Krista Dill
Christine Elsinger

George Ditl
Heinz Heindenreich

Susi Fichtenbaum
Christl Gaugusch
Brigitte Harsch
Christl Himmelbauer
Maria-Luise Jaska

Anton Hejna
Gottfried Krenstetter
Wolfgang Kres

Elizabeth Linhart
Renate Loucky
Rosemarie Stadlbacher
Anneliese Steiner

Perry Liederer
Robert Minder
Brigitte Stanek

General Manager	Robert Minder
Artistic Director	Alexander Ursulak
Scenic and Costume Designers	Bert Muller Jorg Neumann
Technical Director	Ludwig Mikura
Conductors	Heinz Lambrecht Walter Babiak
Pianist	Peter Totzauer
Press Representatives	Gino Empry Public Relations

WHO'S WHO

ALEXANDER URSULAK - Artistic Director - A Canadian from Edmonton who held audiences spellbound when he danced "Tybalt" in Romeo & Juliet for the National Ballet of Canada. He then studied in Russia for four years where he met and married the lovely ballerina, Galina Samtsova. When he returned to Canada, he joined the National Ballet as dancer, teacher and choreographer and danced with his wife many times in Toronto and on tour with the National Ballet. In 1965 he was invited to join the Vienna State Opera Ballet as Waslaw Orlikowsky's artistic assistant and as a choreographer. His "Nacht-Music" and "Therese" will both be seen in Toronto. Speaks English Fluently.

MICHAEL BIRKMEYER - Leading male dancer - a chance meeting with Rudolph Nureyev changed the course of his career. He had been studying opera in Paris when he was persuaded by Victor Gsovsky to become a dancer. After a year of intensive study, he had decided to go back to his vocal training when he met Nureyev during the Vienna production of "Swan Lake." Nureyev asked him to attend ballet class with him for one day and then told him, "After me, you will dance the Prince in Swan Lake." He did and was hailed as a new star by the critics. He became an established star after his tour as a solo dancer with Margot Fonteyn and Nureyev on their triumphant European tour. Speaks English fluently.

ULLY WUHRER - Prima ballerina - the daughter of a famous concert pianist, she joined the Company in her early teens. Her big break came in 1964 when Fonteyn, who was scheduled to co-star with Nureyev in his new production of "Swan Lake," became ill minutes before curtain time. Nureyev picked Miss Wuhrer from the corps de ballet to dance the difficult dual roles of "Odette-Odile." Critical acclaim was so tumultous that Nureyev invited her to appear with him in Monte Carlo in the title role of Giselle. She was partnered again with Nureyev in his new ballet "Tancredi" and in "Don Quixote." Miss Wuhrer also finds time to indulge in tapestry weaving and has been offered huge sums by Europe's leading galleries for her work, all of which she refuses, believing that all the pleasure would disappear in trying to meet deadlines. Speaks English fluently.

LISL MAAR - Prima Ballerina - her resemblance to Moira Shearer is startling what with her flaming red hair and flashing green eyes and she has been acclaimed for both her beauty and her sense of bravara in performance. The critics were dazzled when she danced three roles in "Wanderings of Odysseus" at the Bregenz Festival. She, too, danced with Nureyev as "Odette-Odile" in "Swan Lake" as "Galilena" in Nureyev's "Tancredi." It is remarkable that one so young has been awarded the highly coveted title of "Soloist Extra-ordinary" by the company for her brilliant performances in this season's repertoire. Speaks English fluently.

LILLY SCHEUERMANN - Prima Ballerina - the youngest soloist with the Company has already starred in many difficult roles including "Giselle," Coppelia and "Sleeping Beauty," both on stage and TV. She reached stardom for her incandescent portrayals of the "Princess of Japan" and the "Silver Fish" in "Pagoda Prince" and became acknowledged as one of Vienna's greatest dancers for her favorite role of "Chloe" in "Daphnis and Chloe." Speaks English fluently.

GERHARD DIRTL - Leading male dancer - another star whose first big break came when Nureyev selected him to dance with him in the Pas de Cinque variation in "Swan Lake." His rise from the corps de ballet of the company has been rapid ever since, and some of his critically acclaimed roles were in "Creatures of Prometheus," "Serenade," "Sleeping Beauty," "Cinderella and Mandarin." Does not speak English fluently but interpreter available.

GUNTHER FALUSY - Leading male dancer - hailed by Europe's dance critics as one of the great "romantic" dancers of to-day, particularly for his work in "Nachtmusik," "Therese" and "Mandarin," all of which he will perform while in Toronto. Does not speak English fluently but interpreter available.

OSWALD HADERER - Leading male dancer - has won great personal acclaim for his performances in such ballets as "Les Jambes Savantes," "Pagoda Prince" and "Four Temperaments" which have been described as "lyrically sentimental" but his off-stage life is in striking contrast due to his fiery temperment and the pulsating pace of his private life. He is in constant demand for film and TV roles and as guest star with leading dance companies. He has an avid interest in racing cars, cooking and collecting rare books. Does not speak English fluently but interpreter available.

HEINZ LAMBRECHT - Major Orchestra Conductor - the chief conductor for the Company began his musical studies in Germany at the age of 8, graduating with honours from the State Conservatory in Hanover. His services are in constant demand by leading Symphony Orchestras and Opera Houses in Europe, including the State Theatre in Salzburg, the Vienna Volksoper as well as with the Company in Opera and Ballet. Speaks English fluently.

WALTER A. BABIAK - Orchestra Conductor - was conductor with the National Ballet of Canada for 7 years. Also conducted for the Festival Ballet of London and in 1969 was conductor for the Stratford Festival for whom he has written several dramatic scores. He is also Music Director and Conductor for the Brantford (Ontario) Symphony and the Canadian Chamber Orchestra. As a composer, his works are often performed in Canada and abroad. Speaks English fluently.

Royal Alex. - see if they O'Keefe back to the Co to make bees

THE BIRTH OF THE VIENNA STATE OPERA BALLET

by Elvira Ruziczka-Picher

This marks the first time in the company's colorful 250-year history that The Vienna State Opera Ballet has toured North Ameria, though it is well-known to, and highly esteemed by, audiences and critics in scores of cities and countries throughout the world where it has performed.

Only twelve major North American cities are on the seven-week tour. In Toronto the company is appearing at the Royal Alexandra Theatre this week.

Aside form the comparatively few Americans who have seen the company in performance at the Wiener Staatsoper, where it annually presents a "season" of ballet quite apart from its appearances in the State Opera productions themselves, audiences on this side of the Atlantic know very little about the company or its background, though it is generally conceded by critics to be, with Russia's celebrated Bolshoi Ballet, one of the world's two greatest opera ballet companies.

The Vienna State Opera Ballet, a world in itself within the great organization of the Vienna State Opera, has become in the course of the past 250 years, a vital and essential part of Vienna's artistic and cultural life.

Though it has performed ballets created by the world's leading choreographers to the music of virtually every great composer during the past two and one-half centuries, it is inevitably identified with the music of Johann Strauss. It is understandably difficult to imagine a Viennese ballet company dancing anything but the lilting waltzes, schottisches, polkas, and galops of the Waltz King, albeit with its own distinctive and animated "swing." But the Company's deep-rooted sense of joy, as expressed in all of its dance performances, is the Ballet's most striking characteristic, whether the music is that of Strauss, Prokofiev, Bartok, or Mozart. This sense of joy and exuberance, coupled with technical brilliance, has resulted in a unique style of performance by the Vienna State Opera Ballet which has never been duplicated or equalled by any other ballet company in the world, and has won for the company a special place among international ballet ensembles.

The creator and founder of this special "style" was the Vienna dancer, Fanny Elsler, who cleverly combined a "mimic" quality with technical perfection in all of her ballet performances. For her time, she brought something new and daring to the previously formalized and staid ballet performances to which Europe's dance audiences had become accustomed. She infused her characters with life and passion, fanning her public to storms of applause and moving them to tears with her deeply-affecting character por-

The Vienna State Opera Ballet is presenting "MIRACULOUS MANDARIN" at the Royal Alexandra Theatre this week.

trayals in dance. Fanny Elsler, the toast of Vienna during the Victorian Age, was not only the first Viennese dancer to receive world attention and acclaim, but was also the first dancer to make the world aware of Vienna as a center of great dancing and dance-theatre, which it remains to this day.

So, for the dancers of the Vienna State Opera Ballet, Fanny Elsler will always remain their unattainable ideal. As proof of this reverence, Professor Riki Raab in 1960, on the occasion of Fanny Elsler's 150th birthday observance, had a gold ring cast to be worn by the dancer in the Company who best exemplified the ideals and dancing style of Fanny Elsler. The first recipient of this award was prima ballerina Edeltraud Brexner.

From its very beginnings the Ballet has been a focus of interest in the musical life of Vienna. It was generously and lovingly cultivated by the court and the aristocracy. Emperor Leopold I composed more than 100 ballets for the Company, and dance always held a privileged position in courtly ceremony. The sons and daughters of high-born families competed for positions as court dancers, the atteinment of which was conditional upon the successful completion of a lengthy and rigorous course of training at the Academy of Dance in Paris, then the dance capital of Europe.

In 1741 Empress Maria Theresa leased an empty building adjacent to the royal palace to the leading court dancer, Sellier, for the purpose of creating Vienna's first theatre devoted exclusively to dance. One of the Empress' conditions for the use of the building was that its performances be available to the general public, and that Sellier's company of court dancers -- the predecessors of the Vienna State Opera Ballet as we know it today -- become truly a company "of the people."

However, the Empress also decreed that, since the Vienna Royal Opera Ballet, as it was then called, had to fulfill important state functions at the Vienna Imperiál Court in addition to presenting numerous public performances annually, the Company in its entirety, as well as its individual leading members, were forbidden to undertake guest tours. Thus, until the end of the monarchy, the Vienna Royal Opera Ballet had to be content with the role of one of the cultural treasures of Vienna.

Interestingly enough, however, unlike other opera and ballet companies that have been shielded from contact with the outside world for long periods of time, the Vienna Royal Opera Ballet, during the period from 1740 to 1801, made significant contributions to the development of ballet. Choreographer Franz Anton Hilverding and his student, Gasparo Angiolini, in collaboration with composer Christoph Willibald Gluck, created "the dramatic ballet," combining the rigid balletic techniques with the expressive art of pantomime to tell a story. "Don Juan" (music by Gluck) was Angiolini's first attempt at a "heroic-dramatic ballet pantomime," and scored an immediate success. Jean Georges Noverre brought this new stylistic form of ballet-pantomine to its fullest flower between 1767 and 1780, with a series of "dramatic ballets," several of which are still performed by the Company each season at the Staatsoper.

Franz Hilverding and Gasparo Angiolini were invited to the Imperial Court at St. Petersburg to familiarize the Russian ballet with their new dramatic form and were granted speical permission to make the trip, which was an unqualified success.

With the original production of "The Creatures of Prometheus" (music by Ludwig von Beethoven, libretto and choreography by Salvatore Vigano), the Vienna Royal Opera Ballet made a further contribution to the development of classical ballet by introducing the corps de ballet as a part of all of Vigano's choreographic creations, and has been utilized by virtually every choreographer throughout the world in ballets created since that time.

On June 10, 1822, two noteworthy events occurred on the stage of the Kartner Gate Theatre in Vienna: the stage debut of the immortal Maria Taglioni in "La Reception d'une Jeune Nymphe a la Cour de Terpsichore," arranged especially for her by her father, and, at the same time, and on the same program, the stage debut of her future rival, Fanny Elsler. Fanny was at the time only 12 years old and made her debut as a member of the corps de ballet. She had entered the ballet school of the court opera in 1820, and by 1832 was leading ballerina of the Royal Opera Ballet, though she resigned her position shortly thereafter to undertake extended tours of the continent. She inevitably returned to Vienna, however, between these tours, to appear as guest artist with the Royal Opera Ballet, and made her final appearance there on May 26, 1851, in a performance of the ballet, "faust."

This was the era of the Italian ballerina. In ballet companies across Europe, they reigned supreme as the "queens of the dance." In Austria they enjoyed particular favor with the monarchy, and it was an unwritten law for many years that they were to occupy all positions of importance in the Royal Opera Ballet. By the end of the 19th century, however, Vienna's own dancers had begun to attain the level of artistry and technical proficiency displayed by the Italian dancers, though it was not until the collapse of the Austrian monarchy that the Viennese dancers were allowed to come into their own in any appreciable numbers.

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