

CANADIAN  
Ballet Festival



# CANADIAN BALLET FESTIVAL

1 9 4 9

## PARTICIPATING GROUPS

*Ballet Club of Toronto*  
*The Hamilton Ballet*  
*Mildred Wickson Ballet, Toronto*  
*Neo-Dance Theatre, Toronto*  
*The Ottawa Ballet*  
*Panto-Pacific Ballet, Vancouver*  
*Ruth Sorel Ballet, Montreal*  
*Toronto Ballet*  
*Volkoff Canadian Ballet, Toronto*  
*The Winnipeg Ballet*

### Conductors:

Samuel HERSENHOREN - Paul SCHERMAN

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# GREETINGS . . .

**A**S THOUSANDS of happy people gather in our city for the Canadian Ballet Festival, we of Toronto bid you welcome. Perhaps it is well to restate the aims and purposes of the Festival. To present and encourage the work of Canadian dancers across the Dominion — create public interest of Canadians in Canadian Art — to help to prepare a professional field for Canadians enabling them eventually to earn their livelihood in their own country. But over and above these is the all-embracing purpose — to make our contribution to the world's thirst for beauty, happiness and understanding — to re-awaken in the hearts of wearying man an appreciation of art — man may speak to man, so understand each other, and raise himself to a finer understanding of a richer heritage.

We wish to thank all who are taking part in the Festival.

We wish to acknowledge our indebtedness and express our sincere appreciation to all those who have so generously contributed in time, money and services toward making the Festival possible.

**Canadian Ballet Festival Committee**

**1949**

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# THE CANADIAN BALLET FESTIVAL



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## Our Distinguished Conductors

### SAMUEL HERSENHOREN

The name of Samuel Hersenhoren is well-known to every concert-goer and radio-listener in Canada, for he has taken a leading part in the musical life of this country for the past twenty years. Born in Toronto, educated in Europe, he



became a member of the violin section of the Toronto Symphony Orchestra; and, since he turned to the wider field of conducting, his ability and musicianship have brought him wide recognition and many interesting assignments. His services as musical director for radio programs are much in demand with both the Canadian Broadcasting Corporation and commercial sponsors; "Strings for Sunday" and "The Wayne and Shuster Show" are two of the broadcasts presently batoned by this busy conductor. He is founder and director of The New World Orchestra, a small but vigorous ensemble which plays concerts in towns and cities throughout Ontario.

Mr. Hersenhoren will be guest conductor for the "Pops" Concert on Friday evening of this week.

### PAUL SCHERMAN



Paul Scherman, brilliant young Toronto violinist, is one of Canada's best known musicians and a conductor of exceptional ability. As Asst. Conductor of the Toronto Symphony Orchestra, he has had the direction of the majority of Pops Concerts and taken over the regular Symphony Concerts on several occasions for Sir Ernest MacMillan.

Maestro for the Northern Electric Hour (Mondays, 8 p.m.), one of the most outstanding series heard over the C.B.C. network. Scherman's leadership, almost from its inception, and his carefully varied and well-balanced programmes account for its wide popularity.

A member of the violin section with the T.S.O. since the age of fifteen, and associated with radio from its beginning, Paul Scherman holds an enviable place in the musical circle of our city. His sincere interest in the work of Canadian composers has brought increased popularity to his Pops presentations.



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By Arnold Haskell

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## VOLKOFF CANADIAN BALLET

In 1938, The Boris Volkoff Canadian Ballet first performed in Toronto. Since that time the company has gained respectful recognition from dance critics in Toronto, Ottawa, Montreal, Hamilton, London and other Canadian cities where they have appeared.

Eminent dance critic Anatole Chujoy of "Dance News", New York, travelled to Toronto to see the company perform, found it "highly professional" despite the fact that most of the company had to earn their living during the day and perform at night and on week-ends. Dancers have come to Volkoff from all over Canada to become members of his group. Boris Volkoff has worked on persistently in his endeavour to develop a self-sustaining company capable of travelling through the country and giving performances that would prove that in the dance sphere at least Canada has come of age.

This year, as the company enters its second decade, Volkoff's dream seems to be materializing. A Toronto popularity makes it possible for him to put on numerous performances there during the season and yet draw heavy crowds for his annual appearance at the summer Promenade Concerts.

Since the formation of the Volkoff Ballet almost the whole personnel has changed twice; the company has given over one hundred public performances using a high standard of talent in music, design and stagecraft. Famous orchestra conductors have been associated with the Volkoff Ballet; Sir Ernest MacMillan, Ettore Mazzoleni, Cesare Torre, Reginald Stewart, Antal Dorati, Franz Allers and Frieder Weisman to mention a few.

As it is still difficult for dancers to earn a livelihood from performances in Canada many experienced dancers have been lost to professional fields in the United States and England. Members of the Volkoff Canadian Ballet are proud to have carried on the pioneer spirit of the original group.

Boris Volkoff's fine imaginative choreography has given his group a repertoire of Ballets both gay and serious, ranging from the purely classical to demi-character and national dancing.

## THE TORONTO BALLET

The Toronto Ballet, organized four years ago, under the direction of Rita Warne, gives two regular performances a year and fulfills many other engagements. The company has achieved originality in its presentations, and this year Mr. Edward Vidal composed an original musical score for "The Littlest Cupid." A year ago a Ballet was done to mediaeval organ music. Rita Warne does the choreography. Sets and costumes are created at the studio by Aylmer MacDonald.

The site of a Summer Ballet Camp has been purchased in the Algonquin Park Area, and building is begun.



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# Books for Ballet Lovers

## BALLET IN AMERICA

By *George Amberg*. This is the first comprehensive story of ballet in America. It follows the fascinating record from the early days of theatrical dancing, but the greatest emphasis is on recent years which have seen the emergence of ballet as a fully matured American art. George Amberg discusses the American work of such figures as Pavlova, Mordkin, Nijinsky, Balanchine, Fokine and Massine. He sees ballet not in terms of dancing and dancers alone, but as a synthesis of dancing, music and scenic art. His book is, therefore, concerned with the whole choreographic concept. The use of ballet in musical comedy is also evaluated. Two original ballet libretti are here published for the first time — FANCY FREE by Jerome Robbins and LAURIE MAKES UP HER MIND (from OKLAHOMA!) by Agnes de Mille, and the book contains a wealth of other material not available elsewhere. Illustrated with over 200 photographs ..... \$6.50

## PAINTINGS OF THE BALLET

By *Theyre Lee-Elliott*. Theyre Lee-Elliott exhibited with outstanding success both in England and America. This selection of his drawings and paintings, recapturing the mood and magical spirit of the original performances will delight all lovers of the ballet.

91 illustrations, 15 in full colour ..... \$4.50

## BALLET-HOO

By *Nicolas Bentley*. Mr. Bentley's wide knowledge of ballet and its exponents (particularly the great Irina Fallova and her partner Youpushoff); his own sensational experiences as a dancer; and his reminiscences of such authorities as Bakst, and the professors Beaumont and Haskell, make this a book which every ballet-lover should be directed to read ..... \$2.25

## SOVIET BALLET

By *Iris Morley*. To ballet lovers it will come as a shock of surprise that the incomparable ballet of Imperial Russia has not only survived in its familiar glory, but been carried to new heights of experiment and perfection under the Soviet Union.

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By *W. J. Turner*. This book is a stimulating and informative record of the ballet in England. Eight plates in full colour, 21 in black and white..... \$1.35

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## BORIS VOLKOFF

### *Pioneer of Ballet in Canada*

Back in 1930 there were very few Canadians who had any interest or in fact any knowledge of Ballet. This was the year that Boris Volkoff established his school in Toronto to teach and develop young Canadian dancers. It is a fascinating story of early struggles and disappointments and set-backs that would have discouraged a less courageous man.

In 1936 his ambitions were first crowned with the success so highly deserved, when the Boris Volkoff group of 15 dancers were chosen to represent Canada at the Olympic Dance Festival in Berlin. The Olympic success encouraged further developments at home and in 1938 Boris organized the first Canadian Ballet. The Volkoff Concert groups are well known for the excellence of their performances, as guest artists with the Symphony "Pops" concerts, Massey Hall, Royal Alexandra and Eaton Auditorium presentations. During the war years he gave unstintingly for the services and numerous charity entertainments.



In 1932 Boris was sought as choreographer for the Toronto Skating Club Carnival and in 1939 he designed the first ice ballet for that outstanding organization, first of its kind in the world, and for 9 consecutive years he has produced and directed their ice ballets. Ice ballet caught on and has invaded the movies and arenas of the entire continent. Apart from direct ballet instruction he has had a great influence on the city's cultural life. Prior to Boris' arrival in Toronto, ballet was little appreciated and its artists almost literally unknown. Today a Volkoff Canadian Ballet appearance can pack any large theatre and as a result ballet has a knowledgeable and flattering following. Touring companies are impressed with our appreciative Canadian audiences thanks to Boris Volkoff and his pioneering.

The Canadian Ballet Festival itself is the realization of a dream and its accomplishment owes much to Boris Volkoff and his hard working and enthusiastic students.

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## THE BALLET CLUB

*(Academy of Ballet)*

The Ballet Club was founded in 1943, in order that people who are interested in ballet as an art might gather together and learn more about it. The Ballet Club meets regularly each month for lectures, demonstrations, and dance programs held at the Academy of Ballet. Anton Dolin is honorary president of the club, and Bettina Byers is president and director. Honorary members include, Alicia Markova, Irina Baronova, Tamara Toumanova, Mia Slavenska, David Tihmar and the late Elissa Landi.

The Ballet Club Dance Group give at least one public performance a season besides their monthly demonstrations and have given several performances in Galt and Kingston.

Bettina Byers, A.R.A.D. et A.T.C., director of the group, received her training from Allison Sutcliffe in Toronto and in London England, and is well known to Toronto audiences as a dancer of exceptional merit. She is also an excellent choreographer and has produced many original and popular ballets which include, "Jabberwocky" to original music by Dr. Graham George; "The French Suite" based on music by Bach; the original Classical Ballet, "Ecole de la Danse" to Prokofieff's Classical Symphony, and "In Olde Cypress", to music of Schubert.

The dance group is comprised of students who have a professional career in mind, teachers of ballet, and others who just love to dance as a recreation. Most of the members follow their director to Queen's University each July and August to the Fine Arts Summer Course, where Miss Byers and Miss Haskins teach a full time course in Ballet. There are usually two or three performances here during the summer and always one with full symphony orchestra.

Arnott Mader, a promising and popular young member of the group, last year won a scholarship to the Queen's Summer Course for his outstanding work. Another member of the group, Ralph Slee, has designed and constructed settings for the ballets and also does the lighting. Georgina Galloway, Diane Forhan and Norma Findlay are well known to Toronto audiences and will dance leading roles in "Tayle of Olde Cypress". The majority of the group are senior members of the Royal Academy of Dancing, London, England and have successfully tried advanced examinations.



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## RUTH SOREL BALLET

Miss Ruth Sorel, famous European dancer, established her Ballet School in Montreal upon coming to Canada in 1944. She is well-fitted by background, training and inherent ability to add distinction to the cultural life of Canada.

Miss Sorel is not only an artist of genuine individuality, but also a choreographer of considerable imagination, intelligence and resource.

In her Canadian presentations, Ruth Sorel has ably demonstrated her ability and won acclaim from the Winnipeg critics when her ballet of modern dance was presented there during the first Ballet Festival last Spring. This was followed by equally high tribute from Montreal critics following the presentation in the Monument National in June, 1948.

The ability to translate drama into dance, and for exquisite motion of hands and arms is perhaps her incomparable talent. After touring Europe with the Mary Wigman group, Miss Sorel became soloist at the Opera at Berlin, under the musical direction of Bruno Walter. In 1933, Miss Sorel left Germany for Poland, where upon winning first prize in the International Solo Dance Competition, she toured Poland, Sweden, France, Egypt, and in 1935, gave a series of solo recitals in New York. Returning to Poland, she opened a School of Dance which was to bring further success until terminated by the war.

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NEO-DANCE THEATRE—This group is made up of University students, art students, teachers, housewives and school children. They have varied dance experience, several having studied in New York. All of them hope to dance professionally. The serious dedication of Cynthia Barrett's students is an inspiration to all young Canadian artists. One student has twice postponed her marriage in order to give her time to the almost nightly rehearsals. Another is fortifying her ability against the day when she plans to go to the new State of Israel, there to practice the art of modern dance and help that country to build its cultural life.

Cynthia Barrett—Director and choreographer of "Song of David" ballet, has studied since childhood under world-renowned teachers all forms of dance, including the experience of dancing on Broadway. Out of this varied and extensive training, Miss Barrett has developed her own distinctive style. Toronto's critics have enthusiastically hailed her work. Cynthia Barrett has a particular flair and interest in exploring Canadian themes. Among her works which have won acclaim are a series of Eskimo dances—using authentic music and folk lore and a series of dances based on historical Canadian themes.

**For Ballet Lovers**  
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### GOD SAVE THE KING

I

#### RUTH SOREL BALLET

presents

### "SHAKESPEAREAN SHADOWS"

Choreography by Ruth Sorel      Settings and Costumes by Mstislav V. Dobujinsky

Book by Michel Choromanski      Pianist: Edna Marie HAWKIN

- (a) Pavane (Ravel): Jacqueline Boisvert, Yves Chatel, D'Anjou, Michèle Gervais, David Haber, John Kelly, Gail McEachern, Gilles Villandré, Roslyn Walker, Ruth Sorel, Andrée Millaire.
- (b) Lady Macbeth (Lewandowski)—Ruth Sorel.  
Witches: Pauline Rheault, Jacqueline Boisvert, Michèle Gervais.
- (c) Puck (Debussy)—Andrée Millaire, Jacqueline Boisvert, Carmencita Gallagher, Joan Stirling, Pauline Rheault, Michèle Gervais.
- (d) Ophelia (Faure)—Ruth Sorel.  
Trees—Jacqueline Boisvert, Andrée Millaire.
- (e) Shadows (Medtner)—Jacqueline Boisvert, Michèle Gervais, Andrée Millaire, Carmencita Gallagher.

Costumes for Madame Sorel executed by d'Anjou.

II

#### HAMILTON BALLET COMPANY

presents

### "SUITE CLASSIQUE"

Music by Anton Arensky      Orchestral Arrangement by Reginald Bedford and Roy Taylor

Pianist: James F. Pottruff      Choreography by Nancy Campbell

Costumes by Dorothy Stock Garside      Executed by Ellen Gardner

The music for this ballet was originally written as a Suite for Two Pianos by Anton Arensky. The orchestration was made by Reginald Bedford and Roy Taylor.

The suite is comprised of three movements with contrasting rhythm and aspect, very adaptable to the ballet. The romance, which opens the suite, has alternating allegretto and adagio themes, creating a romantic setting.

The waltz, which follows, the best known movement of the suite, is presented as a Pas de deux. The polonaise, the third movement, with its strong rhythmic pulse, provides a fitting climax to the ballet.

- (a) Adagio  
(b) Pas de deux  
(c) Polonaise

Edythe Dunnett      Alex Gaureletz      Marion Alder      Audrey Davidson      Gladys Polowski  
Dorothy Simms      Fredrik Mattuiz      Joseph Vetesi      Michael Zabolotney

III

#### THE MILDRED WICKSON BALLET

presents

### "THE SHOES THAT DANCED"

Music arranged by ELIZABETH MACKAY

Orchestration by OSKAR MORAWETZ

Choreography by MILDRED WICKSON

Music by DVORAK

Costumes designed by JAMES PAPE and made by VIVIEN KEOGH

Pianist: ELIZABETH MACKAY

Lighting by RAI PURDY

This is the story of a king who had eight beautiful daughters. They were beautiful and good but mysterious, too, for every day they wore their shoes to tatters; and no one could understand why. The king had to buy each of them a new pair every day. In despair, he offered a reward. Any man who could find out what had bewitched the shoes, might marry whichever princess he chose.

A poor but brave young soldier who had fallen in love with the eldest princess determined to win

# BALLET FESTIVAL . . . 1949

VENING, MARCH 3rd

or: Paul SCHERMAN

the reward. A fairy whom he had once befriended, lent him a cloak of invisibility and, concealed in this he saw the princesses jump from their beds at midnight and vanish down a secret passage.

The soldier followed them till they came to the shores of an enchanted lake. Here they were met by eight princes who danced with them the whole night through until their shoes were in tatters.

In the morning the soldier told the king what he had seen and showed him the branch of a magic tree to prove he had been in fairyland. The soldier and the eldest princess were married amid great rejoicing.

Act 1—The Morning Room in the Palace.

Act 2—Scene 1 The Princesses' Bedroom.

Scene 2 Outside the Bedroom.

Scene 3 The Bedroom.

Scene 4 Going to the Party.

Scene 5 The Enchanted Lake.

Scene 6 Going Home from the Party.

Scene 7 Outside the Bedroom.

Act 3—The King's Study, the next morning.

Princesses (starting with the eldest) ..... KATHARINE STEWART, Lillian Jarvis, Nora Roger,  
Brigida Magner, Joan Kean, Nancy Chisholm,  
Greta Jacobsen, Ann Coleman

King ..... LONNIE COTHRON

Nurse ..... MARY HELEN NOONAN

Chives (Simply a Servant) ..... BRIGIDA MAGNER

Soldier ..... CHARLES ROGER

Fairy ..... SALLY MAYE NOONAN

Princes ..... Patty Brown, Ann Jeffrey, Sheila Catto, Shirley Brigden, Sally Maye Noonan,  
Mary Littlejohn, Florence Wyman, Jean Anderson

## INTERMISSION

IV

## THE BALLET CLUB OF TORONTO

(Academy of Ballet)

presents

### "A TAYLE OF OLDE CYPRESS"

Choreography by BETTINA BYERS

Music by SCHUBERT

Pianist: Edna Marie Hawkin

"A Tayle of Olde Cypress" is a demi-character ballet, in the style of the sixteenth century, to an arrangement of Schubert's music. The setting is the Royal Palace in Olde Cypress, and concerns a doting elderly monarch and his four beautiful, but bored, young daughters for whom he is trying to arrange suitable marriages. Four charming princes from foreign countries arrive on a diplomatic visit, and the king, of course, is delighted and immediately introduces them to his daughters. When each prince is captivated by the charms of his chosen partner and asks for her hand in marriage, royal consent and blessings are readily forthcoming and everyone lives happily ever after.

#### CAST

King ..... Dick Westlake  
Queen ..... Marjorie Haskins  
Pages ..... Sonia Williams, Oldyna Maruszewska  
Ladies-in-waiting ..... Jean Quick, Anne Stagg, Martha Clarke, Louise de Camp  
Princesses ..... GEORGINA GALLAWAY, DIANE FORHAN, NORMA FINDLAY, JANINE LALONDE  
Princes ..... ARNOTT MADER, JACK ANDERSON, RALPH SLEE, JOHN MAHONEY  
Dancers ..... Christina Early, Judie Colpman

V

## HAMILTON BALLET COMPANY

presents

### "CAMPUS LOVE"

A Modern Ballet in One Act

Music by Muriel Pollock and Ben Oakland

Orchestral Arrangement by James Guthro

Pianist: James F. Pottruff

Choreography by Nancy Campbell

Costumes by Duart Stadelman

Executed by Helen Monty and Dorothy Riehl

Scenery by Madeline Francis and Vincent Francis

Scene is set in Tuck Shop on College Campus; opens with proprietor behind counter reading daily news. Waitress is busily polishing glasses; young artist enters, waves goodbye to the model he has just left. He puts the finishing touches on his painting and as he sits down three college girls enter and sit at counter. They are followed by college boys who playfully tease the girls and make fun of the artist.

The vivacious and popular girl enters, paying slight attention to boys present. The intellectual girl, the artists model comes in and dances with the artist. Cheer leaders carry on college pennant, held high to signal the news that Do-Less College has won the final game.

All are in high glee as football hero, preceded by his hero-worshipping companion, appear. The girls vie for his attention, with the popular girl feigning to swoon. Football hero, vain and masculine, steps over all the female hearts, and, as juke-box plays, dances with popular girl and puts on show of strength. But suddenly he becomes faint, much to the surprise and disgust of all present.

Pity attracts the popular girl to the artist and she wins his heart, stealing him from the intellectual girl. She, heartbroken, watches the artist leave. In consoling her, the football hero falls in love with her quiet, shy manner. All dance with joy as true love triumphs.

CAST

Proprietor .....	Drew McKee
Waitress .....	Helen Robb
Artist .....	Alex Gaureletz
Girls .....	Stella Machibroda, Gladys Polowski, Dorothy Simms
Boys .....	Tibor Kecxon, Russell Dawson, Michael Zabolotney
Popular Girl .....	Audrey Davidson
Cheer Leaders .....	Edythe Dunnott, Lillian Naurot
Hero Worshipper .....	Fredrik Mattuiz
Football Hero .....	Joseph Vetesi
Poetic Girl .....	Lillian Nairn

VI

**THE PANTO-PACIFIC BALLET COMPANY, VANCOUVER**

presents

**BOHEMIAN REVELS**

Rumanian Rhapsody No. 1 ..... ENESCO      Choreography by Mara McBirney

The Girl ..... Kay Farmer  
 First Boy ..... Gerry Britland  
 Second Boy ..... Ed Lipinsky

The girl discards one boy in favour of another, and then flirts with a third boy. Her affections are light, since her main interest and love is Dance! The boys quarrel—but are overcome by the infectious gaiety of the girl and her friends and all join in the peasant revelries.

PROGRAMME SUBJECT TO CHANGE

GENERAL ACKNOWLEDGEMENTS

The Canadian Ballet Festival management is most grateful for the help and co-operation of the Directors and Mr. Ernest Rawley, Mgr., of the Royal Alexandra, who generously made the theatre available for rehearsal and for the filming of the Festival by the National Film Board. Without this kind co-operation the difficult problems of presenting the Festival would have been almost unsurmountable.

The MINSHALL Organ used on this occasion kindly supplied by Heintzman & Co.

Stage Manager — JOHN ROCKWOOD

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The Ballet Society production of this American Opera .....	16.75
<b>SEBASTIAN — BALLET SUITE (Menotti)</b>	
Dimitri Mitropoulos and the Robin Hood Dell Orchestra. (Records sponsored by Ballet Associates in America, Inc.) .....	5.50
<b>SUITE FRANCAISE (Milhaud)</b>	
Darius Milhaud and the Philharmonic-Symphony of New York .....	5.50
<b>PIERROT LUNAIRE (Schonberg)</b>	
Arnold Schonberg conducting a group of soloists in twenty-one expres- sionistic melodramas .....	10.00

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## THE CBC AT THE BALLET FESTIVAL

Theatre-goers who attend the Canadian Ballet Festival at the Royal Alexandra Theatre on Wednesday, March 2nd, will be taking part in a coast-to-coast broadcast of the Canadian Broadcasting Corporation, a broadcast which will be in every way as experimental as the Festival itself—for there is no real precedent for either.

On that night, CBC Wednesday Night plans to devote two hours of its time on the Trans-Canada network to the ballet. In explanation of the somewhat surprising decision to attempt to present ballet through an essentially aural medium such as radio, Harry J. Boyle, program director of the Trans-Canada Network, says:

"It may seem strange to radio listeners to find the CBC broadcasting a full-length program of ballet. The answer lies in the increasing interest being shown by Canadians in this field of culture. Tied in with that is the desire of the CBC to give encouragement to the first full-scale national ballet festival to be held in Canada.

"We feel that CBC Wednesday Night listeners will share our interest, particularly since March 2nd will introduce new ballets written expressly for the occasion by two Canadian composers—Walter Kaufman and John Weinzweig.

"It is our intention to attempt to present a word and music picture of an important event in the cultural growth of Canada. We feel that there is a place in our Wednesday Night program for an evening of this type which, while being experimental in the field of broadcasting, will give to thousands of Canadians who are interested the opportunity to share as much as possible in this colorful and artistically important occasion."

In the planning of the broadcast, the limitations of radio had to be recognized and the plan adjusted accordingly. Less than half of the two hours will actually be shared by theatre audience and radio listeners alike. During the performances of "The Red Ear of Corn" by Mr. Weinzweig and the Volkoff Canadian Ballet, and "Visages" by Mr. Kaufman and the Winnipeg Ballet, the CBC microphone will sit in the theatre untended to pick up the music, the applause and whatever other sounds are to be heard—and pass these along to interested radio listeners across the country.

The rest of the two-hour period on the ballet is designed to set the mood and the scene for these two performances. The idea is to provide the listener with every possible aid to overcome the visual barrier and to share the enjoyment of the occasion.

At 7.30 p.m., before the theatre audience has assembled, there will be a program of early ballet music from the eighteenth-century French court. Then, at 8.00 p.m.,

Miss Gweneth Lloyd of the Winnipeg Ballet will be presented to radio listeners in a talk on the ballet as an art form. From 8.15 p.m. to 9.30 p.m. the CBC production booth backstage in the Royal Alexandra Theatre will have control of the Trans-Canada network.

There will be interviews in the lobby of the theatre between Byng Whitteker of the CBC and distinguished guests. Then Fraser Macdonald of the CBC will introduce "The Red Ear of Corn", explaining the music, the theme and the choreography in advance so that radio listeners will get as much enjoyment as possible from the performance which is to follow at 8.30 p.m.

At 9.00 p.m., after the first ballet of the evening, Byng Whitteker will take the microphone backstage to interview the artists themselves. Then Fraser MacDonald will be heard again, introducing "Visages". The broadcast is to end at 9.30 p.m.

If the CBC Wednesday Night program on the ballet manages to give radio listeners the feeling that they are sharing (even in a limited way) in an important national event, then it will be a success; for that is the scope of its objective.

### MILDRED WICKSON BALLETS

Mildred Wickson is known for her fairytale ballets. Sparkling and gay, the stories told by dancing feet would seem to have been born all of a piece; actually, a great deal of study and research lies behind them.

First of all, a suitable legend or bit of folk lore must be found and adapted. Then with the help of her music collaborator, Elizabeth Mackay, the score is chosen. And in each case she has used interpretive passages from one single composer. The Proud Princess was danced to the music of Tchaikovsky; Cold Snap was from the works of Glazounov; and so on, seeking always for the fresh, lesser-known airs. The Dvorak music for The Shoes That Danced was orchestrated by the young Canadian composer Oskar Morawetz. On one occasion a score was flown from England for immediate use.

The story and the music chosen, Mildred Wickson then goes to work on the choreography, adhering always to strict ballet technique. The dancers are chosen, the period of training begins, and a new ballet is ready for translation into its historical or legendary setting. James Pape has been responsible for the color and brilliance as well as the authenticity of the costumes.

There were no ballets from this studio during the war, but Mildred Wickson plans to present her pupils in some new interpretation of an age-old story, at least once a year.



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## THE WINNIPEG BALLET

The Winnipeg Ballet presented its tenth anniversary performance on February 1st last, and the S.O. sign was, as usual, hanging over the Playhouse box office. On this occasion the highlight of the show was the premiere of "Visages" the new ballet which is to be presented at this Festival. The press was loud in acclaim of this starkly daring, exciting ballet set to the music of Walter Kaufman (Winnipeg Symphony conductor) with the choreography by Gwenneth Lloyd, Director of the Winnipeg Ballet. It is an inspired collaboration and will prove one of the highlights of the Festival.

Gwenneth Lloyd came to Winnipeg from the Royal Academy in 1936, and opened her dancing studio there. In 1939, during the visit of the King and Queen, the Winnipeg Ballet made their first public appearance. Miss Betty Hey-Farrelly, assistant to Miss Lloyd, accompanied her to Canada and has been associated with the school from its inception.

David Yeddeau, a native of Winnipeg,

and thoroughly conversant with all branches of the theatre as actor, director, scene designer, etc., directs the annual University productions, and is Business Manager of the Winnipeg Ballet.

A year ago members of the Winnipeg Ballet came to Toronto to take part in a ballet sequence in connection with the Fashion Show at the Trade Fair, and in November last, the entire Ballet gave a magnificent performance at the Eaton Auditorium here, which established them permanently in the esteem of Toronto ballet fans. Their stage presence, costuming and excellence of performance make a vastly important contribution to Canadian art.

THE NATIONAL FILM BOARD in recognition of the National importance of the Canadian Ballet Festival is making a film recording for their "Canada Carries On" theatrical series. These films are to be shown in theatres across the Dominion and in leading American cities—and will later be distributed in foreign countries with foreign language commentaries or captions.



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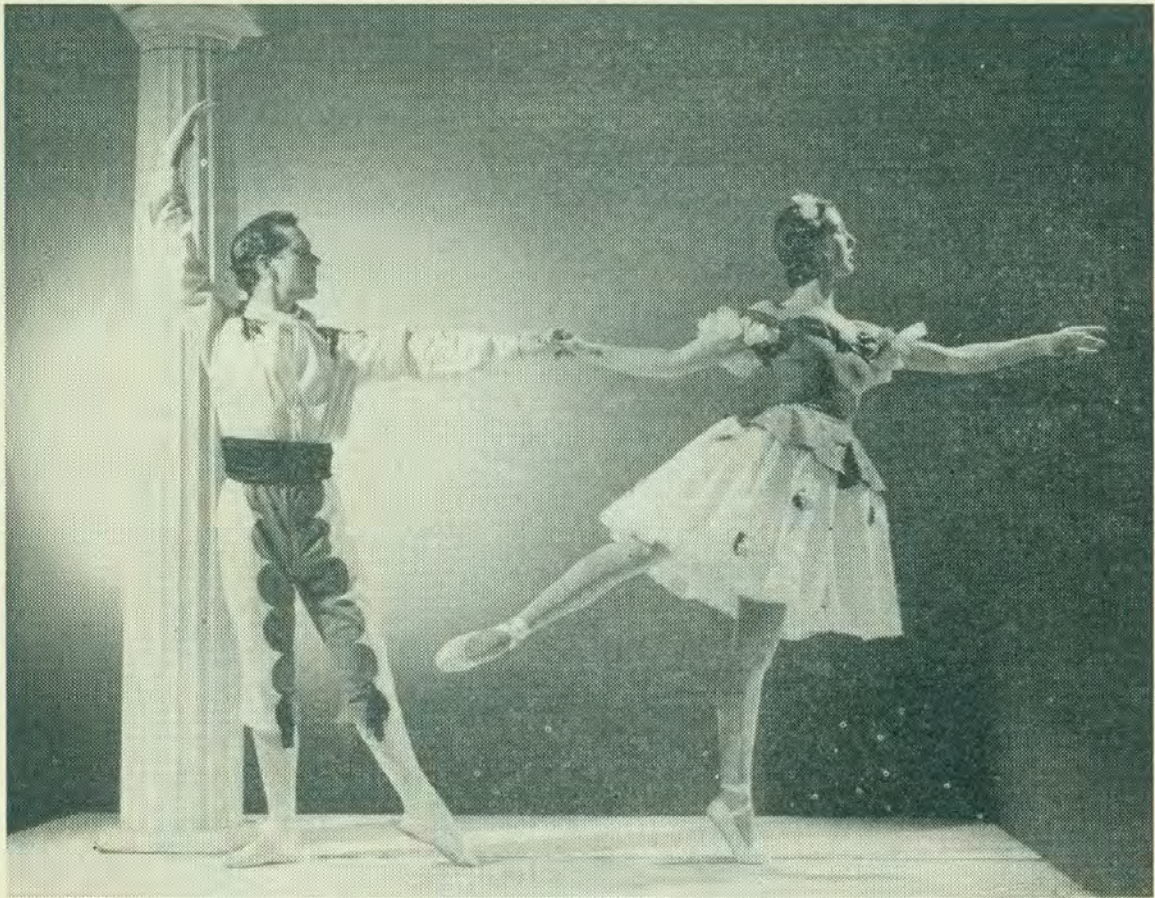


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## TORONTO COMMITTEE—WHO'S WHO



**JANET BALDWIN VOLKOFF**—If there is one person, above all others whose personal efforts, constant inspiration and hard work has contributed to the success of this festival—that person is Janet Volkoff . . . and everyone of the Toronto organization agrees that without her this festival would not have been possible. From early morning until long into the night she has headed committees, patiently advised, encouraged every suggestion brought to her—submerging her particular interest in any one group to the Festival as a whole. She has given unstintingly to every committee besides keeping the enthusiasm and energy of each concentrated on the goal of making this Festival an artistic success—and laying the foundation for an annual dance festival with a standard of excellence in detail and performance that can be an inspiration to future festivals wherever held in this Dominion.

**KAY RANSOM** our hard-working secretary has contributed more than it is easy to recount to the success of the festival. Letters and directions to every part of Canada have gone out in a flood from her desk . . . information and liaison work among committees and

groups has kept the wheels moving, besides attending meetings and keeping minutes of all that goes on. Four telephones in the Ransom home ring constantly from dawn till way past midnight and "Kay" manages to smooth out difficulties and preen ruffled tailfeathers in her quiet way that has been little short of genius.



**MARGARET CLEMENS**—Musical Director for the festival has had a monumental task in arranging for the musical scores—checking and re-checking musical arrangements—ironing out difficulties and offering suggestions to hurdle obstacles that have reared their heads in a myriad places . . . always with that serene confidence and imaginative artistic ability for which she is so qualified. "Margie" is known and loved by all. She has worked with every major conductor of Ballet on this continent including—Sir Ernest Macmillan, Ettore Mazzolini, Cesar Borre, Franz Allers, Antal Dorati and Dr. Freider Weissman. As an accompanist she is tops and her unflinching sense of humour, capacity for grinding work and utter disregard for personal glory and credit marks her as one of the "big" people in the ballet picture.

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### Toronto Cmmittee—Who's Who—Cont.

H. P. VAN GELDER—Our amiable treasurer has displayed an unflinching confidence in the abilities of all committees to see the festival through to a triumphant conclusion. While holding down to practical, sound, financial stability his guidance (as a retired banker) has kept feet solidly on the ground. As a musician himself and because of his interest and many contributions to the cultural life of Toronto, as consul for the Netherlands, we have been honoured by his distinguished presence and sympathetic encouragement.

JAMES D. PAPE—One of the most demanding and important jobs of the festival has revolved around the person of "Jim Pape" the devoted Program director. Collecting the performance data from all participants, timing and arranging the sequences and musical material—collaborating with all the groups and setting up the actual working programmes has been but part of "Jim's" contribution. A dancer himself, and as a choreographer of no mean merit, he has the feel of an artist and sympathy for their problems and has been invaluable in acquainting the different committees as to

the mechanics of the festival and how each one dovetailed with the others. This smooth-working accomplishment—a veritable Registrar General for the festival has been a banker) has kept feet solidly on the ground.

B. M. SPARLING, D.O.—As President "Doc" Sparling has presided at most of our executive meetings and as chairman kept the meetings in order—and our efforts confined to the subject at hand—often not an easy thing to do; but his unflinching good humour and great interest in the overall project and limitless faith in our ability to see it through has encouraged us from the beginning.

EDWARD RANSOM—A worthy helpmate to his wife (our Secretary), Ed's efforts on behalf of the Festival really beggar description. At the beck and call of every harrassed committee he has laboured long and ardously in solving artistic and mechanical problems—has produced an almost unbelievable quantity of material that would have meant the expenditure of hundreds of dollars. Has entertained and been host on numerous occasions and in fact, been a tower of strength to the entire project—from the very beginning.



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## ROLY YOUNG — A Tribute



The tragic suddenness of Roly Young's untimely passing shocked and saddened the hearts of all who knew him. Particularly hundreds of young dancers in our own city and across the Dominion realized they had

lost a friend who never failed in his support and encouragement of Canadian talent.

Although Roly won fame as a dramatic critic and movie columnist he was an outstanding balletomane. He loved Ballet as an expression of all the arts—and was ever ready to champion and encourage the ambitions of young dancers to become recognized in their chosen field.

He was greatly enthusiastic in the idea of a Canadian Ballet Festival and when the project was brought to his attention gave us his "God Bless" and assured us support and all assistance in his power. His announcement of the Festival last November gave us encouragement and renewed vigour in our effort. And so, we feel in the realization of this festival it is fitting that we pause to pay tribute to the sincere friend who never failed to lend a helping hand and whom we will long remember for his belief in the young Canadian amateur artist—and his magnificent effort in selling this belief to all his readers. F. S.

A decorative border with ornate scrollwork and flourishes, framing the text of the advertisement.

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Toronto Committee—Who's Who—Cont.

**HARRY WARLOW**—Festival Manager of the Festival has had to be a veritable Houdini in the interests of the Festival—all business details, musical problems, publicity, transportation, advertising, displays, public relations, etc., etc., have had his personal attention and been carried through with despatch and order. Harry has had an excellent background for his chosen profession of concert management. Himself a musician of merit, he is aware of musical and artistic complexities managing a festival entails—has made a host of friends by his patient and capable handling of innumerable tricky details—and added much to the prestige of ballet through his personal understanding and interest.

**JOHN M. INNES, M.B.E.**—Controller Innes is one of the most public-spirited and best known citizens of Toronto. His name is sure to be found high on the list of sponsors for every worth-while project that benefits our city or its populace. He has been invaluable with suggestions to the Executive Committee and his genial encouragement when, as representative of His Honour the Mayor, he attended the initial meeting where plans for this Festival were launched, added the necessary stimulus to carry on with the city's blessing and support.

Controller Innes was honoured by His Majesty the King, when he received the M.B.E. for his tireless efforts in founding and constant work in carrying on the British War Victim's Fund, so ably sponsored by the Evening Telegram.

**MILDRED WICKSON**—Besides directing and teaching her own busy School of Dancing, and preparing "The Shoes That Danced" ballet, Miss Wickson has "made" time to do endless jobs and contact countless people in the interest of the Festival. Lending her studio each Wednesday evening, for the Executive Committee meetings is but one of her many contributions. Co-operative, dependable, generous—working with "Millie" has been a privilege.

**"MOLLIE" HENDERSON**—the very capable convenor of the Ticket Committee, has headed a group of 54 co-workers which she organized into the efficient team responsible for filling this theatre. The grape vine is authority for assurance that the team will not rest until the S.R.O. sign is tacked over the box office wicket. "Mollie" is the wife of Gavin Henderson of the Gavin Henderson Galleries whose interest in the art of ballet sponsored the current exhibition and sale of the work of 9 celebrated Canadian artists "Painting of the Ballet." It is a "must" for what to do this week. "Mollie" and Gavin Henderson have done a real job.



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### Toronto Committee—Who's Who—Cont.

**LOU. L. L. GOLDEN**—Toronto's most knowledgeable balletomaine! "Lou" knows everybody and is one of the city's most popular newspaper men—is keen to talk ballet to anyone "at the drop of the hat"—knows all the angles—and has done a grand job as a member of our "ways and means" committee. You'll see him down front at every performance . . . that is if we can keep him from backstage, for "Lou" has a way of getting places—but fast.

**JANE MALLET**—as convenor of the Billeting Committee has found more than sufficient billets in Toronto homes for all visiting dancers. Altho' Jane Mallett is best known across Canada for her stage and radio presentations as a serious actress, we'd love to see her do a skit on "Billeting Arrangements by Telephone." Boy!

**MRS. J. B. STEWART**—Behind-the-scenes workers do not share in the glamour of ballet performances—but without their great contributions there could be no show! As voluntary Wardrobe Mistress for the entire festival, Mrs. Stewart will supervise the

costumes of all participating groups. The amount of detail and work involved is staggering and we are most grateful for this stunning contribution.

**B. H. PICKARD**—Chairman of the Funds Committee has never wavered in his confidence that the Toronto organization could and would raise the necessary subscriptions to make the Festival possible. He has devoted hours on end to ballet concerns and supported and enthused us all. Both he and Mrs. Pickard have been most generous and hard-working members in the Festival interests all through the campaign.

**BERYL CAMERON**—Mrs. Cameron hails from Winnipeg, and with true western enthusiasm she tackled the almost thankless job of arousing public interest both locally and abroad in the idea of the Festival. Through every channel of press and radio, she reports her reception has been of whole-herated co-operation and while this task has taken months of preparation the campaign has been most successful, and has been pyramiding right up to the time of going to press with this program. It has been a labour of love, according to Beryl, for she is a terrific balletomaine.



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MASTER OF PHOTOGRAPHY, ASSOCIATE OF THE INSTITUTE OF BRITISH PHOTOGRAPHERS

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