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TAMARA TCHINAROVA	NINA YOUCHKEVITCH	ERINA VASSILIEVA
SONIA WOZIKOWSKA	IRENA BONDIREVA	HELENE POLOUCHINA
MOUSSIA KORJINSKA	ANNA SKARPA	VERA LIPSKA
VANDA GROSSEN	OLGA VALEVSKA	BETTY SOUVOROVA
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## COLONEL de BASIL AND THE GREAT TRADITION

By Arnold Haskell

Author of "Balletomania," "Diaghileff," etc., etc.

### THE PAST.

WHEN DIAGHILEFF died in 1929, many lovers of ballet confidently buried it in Venice with him, while those who had been his associates even in a remote degree appointed themselves as his successors, eager for the prestige, but unaware of what the burden involved. They talked, they planned, and they quarrelled, but the curtain never went up.

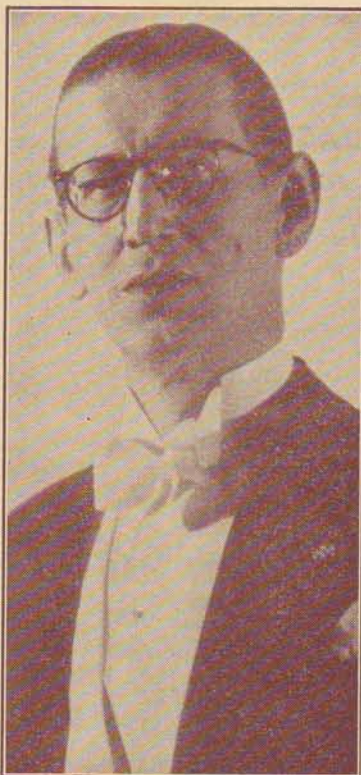
Colonel W. de Basil presented the first evenings of Russian Ballet in 1931 with his Season of Russian Opera at the Lyceum. The result was welcome but very far from the perfection of two years later, and it certainly failed to satisfy its creator. It was an apprenticeship from which great things were to come.

The task of forming a large permanent ballet company was one of incredible difficulty. It had become necessary not only to build at a time of world financial crisis, but, in addition, to overcome on the one hand the hostility of the imagined heirs and their partisans, and, on the other, the scepticism of those who had buried the ballet by the lagoon, and were content with memories. It was essential also not merely to recreate an anaemic imitation of the past, but to introduce fresh methods and new ideas while retaining all that was best in the great tradition. Such an adventure—I can call it nothing else—required a fighting spirit, foresight, an unusual knowledge of psychology, and also the strength to inspire others with confidence. These qualities Colonel de Basil possesses in full. In an amazingly short time he had laid the foundations, had chosen as his collaborators the strongest and most creative elements of the old organisation and had mixed them with the new. Without the rich resources of the Imperial Schools to draw upon he selected and created his own bright stars. Time has now proved him right, but what daring, to expect a theatre eager for names and records to accept those thirteen-year-old dancers. There can be no doubt that this fresh start saved ballet.

The task of building occupied an extremely short time, from 1932 till 1933. After the triumphant London season of that year the problem altered in character, becoming one of consolidation and expansion, a task equally hard, since it is human nature to imagine last season better than the present; but the foundations that he had laid were admirable, and, whether one applauds each individual contribution or not, it is impossible not to admire the structure as a whole, especially when one has been fortunate enough to see each successive step in its growth, and can appreciate the enormous difficulties in the path of the builder.

### THE PRESENT.

In 1934 Colonel de Basil for the first time divided his company to play in America and in Monte Carlo; by 1936 the material at his disposal had become so rich that he had decided to form parallel companies of equal



COLONEL W. DE BASIL

strength and similar artistic ideals, feeling not only that the whole world should have the opportunity of seeing this remarkable work, but also that the two companies would be mutually beneficial and enable him to discover and develop fresh talent. Moreover, having acquired the entire Diaghileff repertoire in addition to his own rich list of creations, the largest ever known, it became impossible for one company to keep all these works running and the formation of the parallel company became an artistic necessity. The costumes, scenery and music of the de Basil organisation constitute the finest museum of living art: one could imagine, a cultural institution without equal, a peripatetic academy of dancing tradition. The ballet has in its repertoire today the greatest works of Petipa, Fokine, Massine, Balanchine, Nijinska and Romanoff. It is complete in every sense of the word.

And everywhere de Basil has gained enthusiasts, has re-awakened an interest in ballet and has stimulated local and national efforts. In America, unlike England, but a short time ago the word ballet awoke nothing but apathy, even hostility in many circles, where it was associated with a regiment of synthetic blondes in flimsy dress pirouetting for dear life between the feature film and the news reel. "De Basil a change tout cela," his tours have been a triumphant success from coast to coast, a success proved both by box office and press, and during the season 1935-1936 the company packed the vast Metropolitan Opera House during two visits.

### THE FUTURE.

Colonel de Basil believes in the further development not only of his own company, now the biggest that has ever been on tour, but of the art in general. He feels that the public must be limitless for the one art that truly speaks to the whole world.

He is doing much to safeguard and to shape the future. Nothing must be left to chance. In the ballerina's schools in Paris and elsewhere he has many small wards whose education he supervises and pays. They are the debutantes of 1940 and on. If two-out of ten turn out to be premieres danseuses, he will feel himself well rewarded. I have seen many of these children at work. They promise great things.

His plans also include much that is new in music and painting, and for that purpose he is forming advisory committees of painters and musicians who will keep him in close touch with what is best and most progressive in their countries.

Ballet must be run by a dictator, but a benevolent despot who is well informed and well advised. Such a man is Colonel de Basil.



# Margo

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## THE GREAT WOIZIKOWSKY

Star of Col. de Basil's Monte Carlo Russian Ballet is World's Finest Character Dancer—  
Amazing Sense of Rhythm—Choreographer of Note—Dynamic Personality.

Leon Woizikowsky, greatest male character dancer in the world, and one of the most brilliant names in the history of the ballet, is the star of Colonel de Basil's Monte Carlo Russian Ballet, which has returned to the Theatre Royal, Adelaide, for a 7-night season.

Woizikowsky was a member of the original Diaghileff Company, taking over with outstanding success roles made famous throughout the world by Adolph Bolm, Vaslav Nijinsky and Leonide Massine. The favourite slave of the unfaithful wife in Scheherazade and the Polovtsien warrior in Prince Igor, are two of his finest roles.

Leon Woizikowsky possesses magnificent physique. He is lithe, tanned and incredibly supple, and

is as fit as any prize fighter to the very minute.

Woizikowsky possesses that rare sense which characterises the born dancer. His talent is self evident, his technical control swift and unerring. He possesses an amazing sense of rhythm.

This great artist, this dynamic personality, is quiet and unassuming off stage. He was educated at the Warsaw Ballet School, cradle of great male dancers. As a youth he joined the famous Diaghileff Company and Diaghileff immediately informed his friends that he "has made a very great discovery." Woizikowsky, who has had his own Ballet Company, has also displayed great talent as a choreographer. Two of his creations, Port Said and L'Amour Sorcier, are included in the present company's repertoire.

Like Massine, Leon Woizikowsky, star of the Monte Carlo Russian Ballet, has turned towards choreography. "L'Amour Sorcier" and "Port Said" are two of his creations.

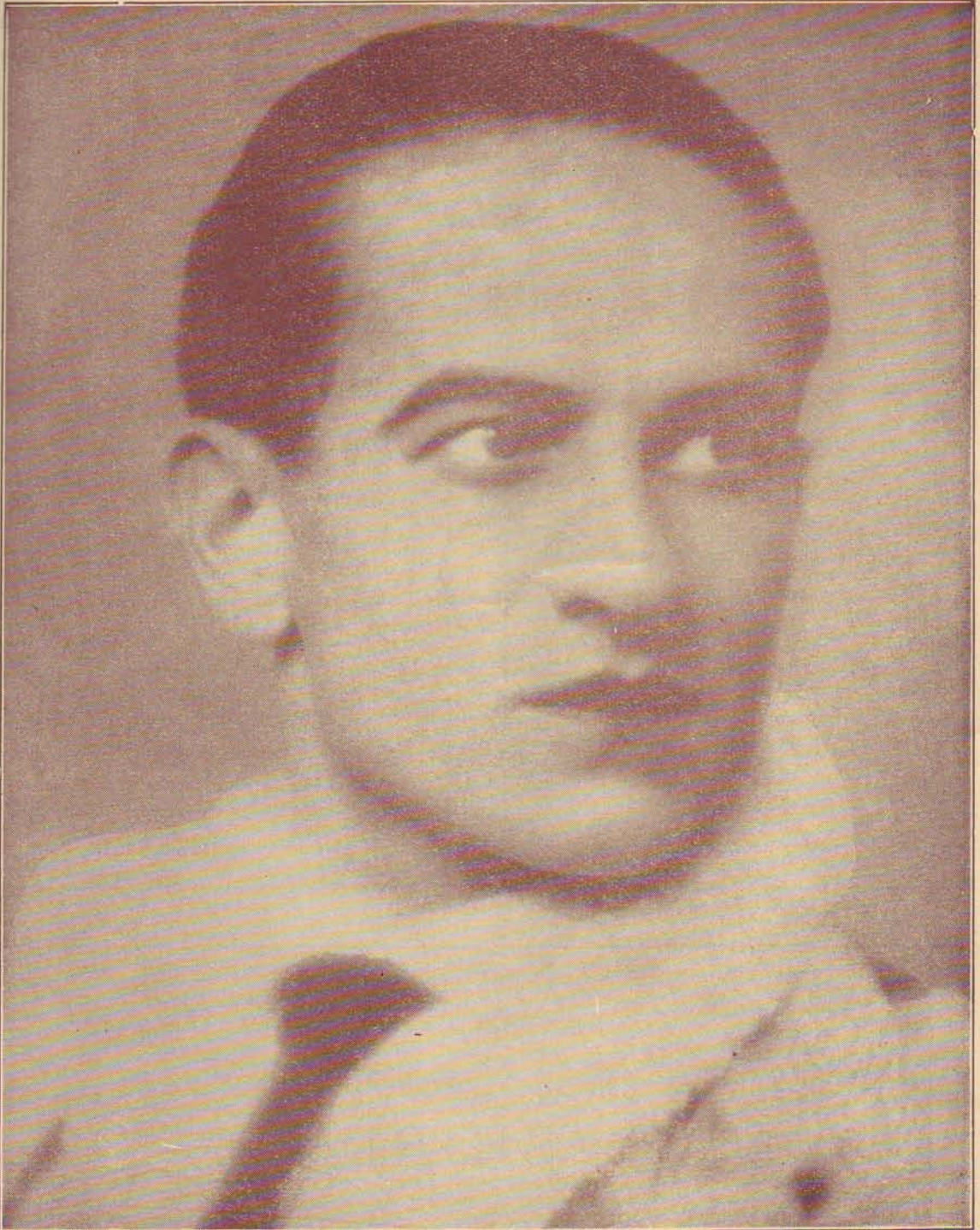
Discussing choreography, he states that he believes the composer and the choreographer must work together to obtain the best results.

"With your music and story on the way, the next collaborator to seek is the artist to do the decor," he stated recently. "This settled, the work of evolving the actual ballet really begins."

Woizikowsky usually gets his dancers together and explains the ballet to them piece by piece. "Of course, one cannot write down a musical score," he added. "The only writing down is done in the mind."



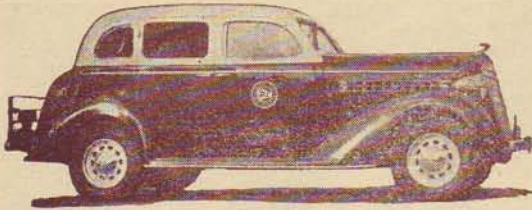
**IN THE MONTE CARLO RUSSIAN BALLET**



LEON WOIZIKOVSKY, one of the most outstanding male dancers in the world today who is a feature of Colonel de Basil's Monte Carlo Russian Ballet, which J. C. Williamson Ltd. is presenting at The Theatre Royal, Adelaide. English, American, and Continental critics have lavishly eulogised this wonderful and handsome dancing star.



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**VALENTINA BLINOVA**



VALENTINA BLINOVA, one of the principal ballerinas of Colonel de Basil's Monte Carlo Russian Ballet, is an internationally-famous star. The Monte Carlo Russian Ballet has returned to the Theatre Royal for a seven night's season.



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**HELENE KIRSOVA**



HELENE KIRSOVA, beautiful and brilliant dancer, is one of the principal ballerinas of Colonel de Basil's Monte Carlo Russian Ballet. Mlle. Kirsova is an artist of world renown.



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## BEAUTIES OF THE MONTE CARLO BALLET

That youth, grace, and beauty are characteristic of Colonel de Basil's Monte Carlo Ballet is indicated by these pictures, which are representative of the whole of this famous company. Beauty of face and form are combined in the physical attractiveness of the dancers of the Ballet Russes De Monte Carlo.



**NINA RAEVSKA**



**NINA GOLOVINA**



**NATHALIE BRANITZKA**

Brilliant dancer, and one of the most popular members of the Monte Carlo Russian Ballet.



**TAMARA TCHINAROVA**



## Tradition

A new Russia has replaced all accepted forms of Government. Changes, radical, cruel, much had to be destroyed to be built anew; everything had to be new, different, modern. A new Nation had to be created, a nation had to be remoulded, educated, different standards had to be introduced.

Still the heart and soul of the Slav could never be divorced from his love for music, and his devotion to the expression of music in movement

"THE BALLET."

A great tradition of the old Russia had to be accepted by the new

"EUROPE"

caused a revolution, a small one, a stir in a tea cup, literally; all staid and conservative ideas concerning values and surroundings were thrown overboard when

"EUROPE"

opened its hospitable portals, so modern and yet so old, inspired by the old and the new Russia.



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## Music will be feature of Monte Carlo Russian Ballet

### *A Famous Conductor*



JASCHA HORENSTEIN

BALLET, according to Jascha Horenstein, principal conductor of Colonel de Basil's Monte Carlo Russian Ballet, is one of the greatest art movements of the age.

Mr. Horenstein was born in Russia. His father was a German-Russian and his mother an Austrian. Educated at the Vienna Academy of Music and the Berlin Hochschule fuer Musik, he plays the piano, violin, and clarinet, and has written a number of string quartettes, instrumental sonatas and lieder. His career has been a brilliant one.

From 1924 to 1928 he was conductor of the Municipal Concerts of the Berlin Symphony Orchestra arranged by the Berlin City Council, and, at the same time, conductor of a series of concerts by the Berlin Philharmonic Orchestra. He has been Guest Conductor at Brussels, Dresden, Hamburg-Leipzig, Frankfurt-on-the-Main, Moscow, Paris, Vienna (Vienna Symphony Orchestra), Warsaw (Philharmonic Orchestra and State Opera).

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# Stories of the Ballets

## "LES SYLPHIDES"

IN A WOODED GLADE under the gentle glow of silvery moonbeams, the dancers, attired as sylphs, dance to the romantic strains of Chopin's music, to the dreamy nocturnes, languorous waltzes and animated mazurkas, transporting their audience to another world.

This was first produced in St. Petersburg for a charity performance under the name "Chopiniana," and it was later taken into the Maryinsky repertoire, where it soon became a favourite of the great ballerinas. The magnificent poses of the corps de ballet were actually arranged by Fokine during the playing of the overture.

Re-christened Diaghileff put it into his first programme in 1909. It remained his favourite ballet

throughout the twenty-five years. He said "It has no corps de ballet, all are premieres danseuses."

Chopin's melodies which are used in "Les Sylphides" include—Nocturne, Op. 32, No. 2; Valse, Op. 70, No. 1; Mazurka, Op. 33, No. 3; Mazurka, Op. 67, No. 3; Prelude, Op. 28, No. 7; Valse, Op. 64, No. 2; Valse, Op. 18, No. 1.

The seventh prelude is played before the curtain rises, and then the Ballet ensembles begin the dance with the Nocturne and conclude with the Valse, Op. 18, No. 1.

"Les Sylphides" is by tradition always given as an opening ballet in the seasons at Covent Garden Opera House, and also in Continental Theatres.

## "PORT SAID"

THE ACTION of this ballet takes place in a cafe in Port Said. It depicts life at a seaport—a thoroughfare for all nations. Torrid heat—oppressive atmosphere—the monotonous rhythm of the sea murmurs at a distance.

The siren of a steamer is heard, which causes excitement amongst the women in the cafe. The sailors arrive and make merry. The captain enters, full of authority, which changes the atmosphere. Suddenly, a French girl dances the "Can-Can" and attracts the captain. She sits on his knees, much to the annoyance of an intoxicated sailor.

A Russian girl dances and the atmosphere becomes subdued. An American girl dances the Rag Time and restores gaiety. Meanwhile, an Oriental girl tries to attract the captains' attention. She dances and achieves her object. The whole company join in the dance with wild abandon.

The siren of the steamer is again heard at a distance. The dance stops—the captain is called back to duty and the sailors leave with him.

Torrid heat—oppressive atmosphere — the sea continues its monotonous rhythm.

## "CONTES RUSSE"

Russian Folk Tales

THE DANCE of a street vendor precedes the first legend, which presents the birth of Kikimora the very embodiment of wickedness. Kikimora is rocked in her cradle by the Cat, the nursery-tale teller recalled in Pushkin's reminiscences. But when Kikimora begins to feel strong she jumps about the room and forces the Cat, her sole protector, to combat. She vanquishes and kills him, and makes good her escape, and the pedlar who relates the story is himself terrified at the sight of Wickedness let loose upon the world.

The rustic jests which follow are revels representing a grotesque celebration, in which the Cat and Kikimora are acclaimed by the crowd.

The second legend presents, first, the lament of the Swan Princess, who has been bewitched by a horrible Dragon, and is only permitted to return by night to watch on the shore of the lake she loves until her rescuer shall appear. But when dawn comes her sisters wait upon her to clothe her in the royal mantle and take her back to the palace, where the Dragon holds her captive. Upon the scene arrives Bova Koralevitch, who is a kind of Russian Round

Table knight, riding through the vast planes of Russia with no other thought than to vanquish evil. He thus arrives in the country where the wicked Dragon holds the Princess in his power. His sisters implore the doughty knight errant to set free the unfortunate victim. Bova Koralevitch alights from his horse, and, after a short struggle, strikes off the heads of the monster. He revives the Princess with a kiss, but, in spite of her entreaties, departs again in search of further exploits.

In a procession—tragic, get gay—the peasants celebrate the obsequies of the Dragon's Head, and the ceremony suddenly changes into a merry dance.

Baba-Yaga is the subject of the third legend. She is an Ogress, who lives with her attendant demons in a deep forest, in which little Wassilissa has lost her way. Demons laugh and dance around the poor child, and draw her towards the Ogress, who is waiting to devour her. But, suddenly, the child makes the Sign of the Cross, and the forces of evil are scattered. The peasants crowd into the forest and the scene ends with a general dance, in which all the characters join with the merry-making peasants.



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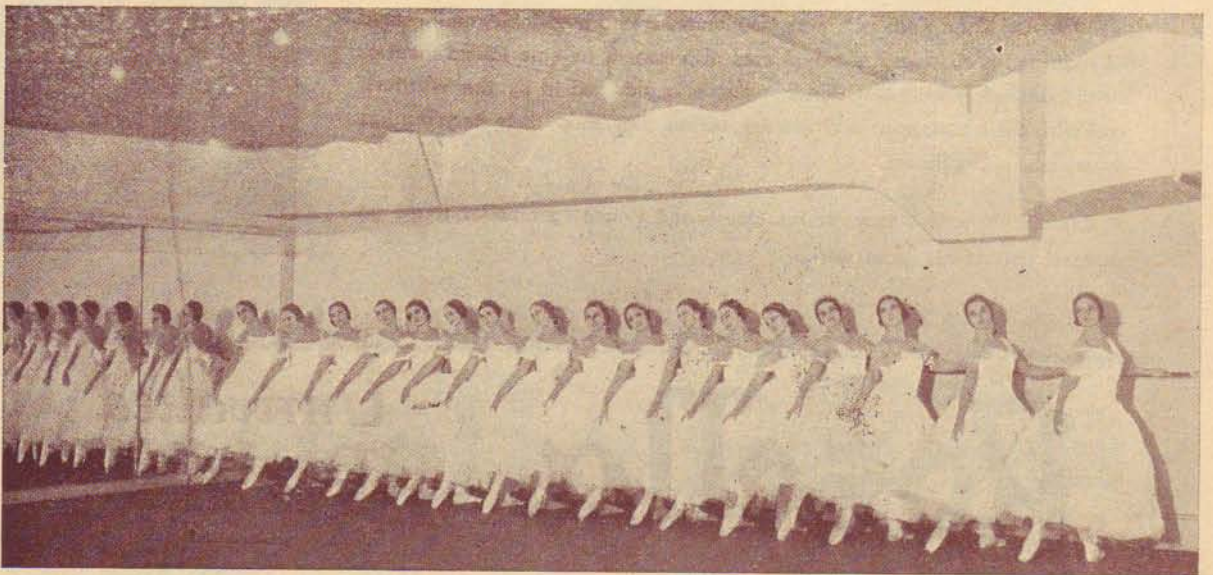
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A Rehearsal Scene from "La Lac des Cygnes" with the Monte Carlo Russian Ballet.



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## " PRINCE IGOR "

THE PRINCE IGOR ballet with Borodin's fascinating music is one of the most vital in the repertoire. Before the curtain rises the Orchestra plays an introductory overture, and as the curtain rises you see the soldiers camped in the Russian Steppes—making merry with their womenfolk—to celebrate a victory.

This historical Russian epic was written in the 12th century. In the year 1185 Prince Igor who was descended from Rurik had led his forces against the Polovtsi—a Tartarian tribe who lived on the plains of Don.

He and his son, Vladimir, were taken prisoners, but the great ruler of the Polovtsi, Khan Koutchak, was magnanimous and hospitable, and instead of treating his captives the two princes as prisoners, he entertained them as royal guests. A wild and Barbaric dance is indulged in by the Warriors, and with their bows taut and whirling bodies they show their fiery natures to an assembled throng.

Borodin chose this tale for his Opera and Prince Igor ballet forms an integral part of his great work.

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## "THAMAR"

THAMAR is a cruel, voluptuous Queen of Old Georgia, who keeps watch in a high turret chamber overlooking a pass, and lures to their doom such wayfarers as venture within hail. She welcomes them with joy and passion, but on the morrow dooms them to death.

The Queen is sleeping when the news passes among her girls that a traveller has been seen. The Queen wakes, and from the turret window waves a rose-red scarf, while the men lead in the young stranger, who gazes in wonder at the splendours of the Queen's chamber, and at once falls captivated by her charms. Moments of pleasure quickly pass by. There is languorous dancing by the Queens handmaidens, and wilder measures by her warriors. The Queen dances with them, and her new lover, intoxicated with pleasure, is forgetful of all but the moment's bliss. The orgy reaches its climax. And then the stranger meets his doom. A door in the outer wall is opened and his body vanishes through it into the torrent which rages below. The door is closed; the vampire Queen falls wearily among her girls. The Queen is awakened, and from the turret window once again she waves the rose-red scarf.

The story of the cruel and voluptuous 12th century Georgian Queen has long been celebrated by Russian painters and poets.

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**"LE SPECTRE DE LA ROSE"**

(The Spectre of the Rose)

A YOUNG GIRL who has just returned from her first ball sits dreaming. The spirit of the rose she is wearing visits her, and they dance together. He leaps out of the casement, and then she awakens, saddened and disillusioned.

This small poem, first given in 1911, popularised the classical dance in Paris, and turned the attention

towards "Sylphides" and other ballets sur les pointes. Previously the French public had looked to the Russians purely for the exotic. Korsavina tells the charming story of how Bakst wandered on to the stage with a birdcage in his hand, convinced that the heroine should have a canary in her room.

**"SCUOLA DI BALLO"**

(The School of Ballet)

THE SCENE is the dancing academy of Professor Rigadon. He is endeavouring to give the class a lesson, while the pupils are trying to slip away on various pretexts.

Lucrezia enters, saying she wishes to discuss an important matter with him in private. When he has dismissed the pupils he praises the talent of her daughter Rosina and Rigadon, after giving the girl a test, enters into a contract with Lucrezia to manage her daughter.

Don Fabrizio is brought to the studio by Ridolfo, who explains to Rigadon that Don Fabrizio is a very influential impresario from whom much money may be obtained which he—Ridolfo—would share with Rigadon. Fabrizio first pretends to be an amateur in search of a partner. To him Rigadon brings Felicitia, praising her grace and beauty, but quite omitting to mention her complete ineptitude as a dancer. Ridolfo says he knows Fabrizio's position, so the latter asserts the importance of seeing Felicitia dance before engaging her, but Rigadon firmly refuses. He insists that a contract must be signed before so great an artiste can be asked to perform. Fabrizio eventually consenting, they part company, both eminently pleased with themselves.

Comte Anselmi then enters with Rigadon's favorite pupil, Josephina. There is a little dance in which they express their mutual passion.

When Fabrizio returns, bringing with them Felicitia, he requests her to dance that he may decide in

what manner her talent may best be presented to the public. She dances. . . and her hopeless ignorance and clumsiness reveal to the enraged Fabrizio that he has been duped. Felicitia, determined to hold him to his contract, uses all her art to persuade him. Though she cannot dance, she is a marvellous dramatic actress. Almost convinced by her eloquence they leave together.

Rosina arrives with her mother for a lesson. Carlino, coming by chance to the studio, recognises in her a former colleague and their joy at this proves mutual. Fabrizio returns and insists that all the pupils be presented to him that he may choose one to replace the impossible Felicitia. Much against his will, Rigadon consents, and the whole school dances before Fabrizio.

The impresario recognises Rosina's talent and wishes her to replace Felicitia. Rigadon refuses, and a general squabble terminates by Fabrizio being thrown out. He later returns, accompanied by a notary, who demands the reimbursement of the money paid by Fabrizio to Rigadon. The latter, after much angry protestation, is forced to agree. The gay young pupils flirt and play around the notary to the fury of Rigadon. The dancers taunt him, and, after telling him they have all obtained much more lucrative engagements, leave him alone and disconsolate in his empty studio.

**"LA BOUTIQUE FANTASQUE"**

(The Fantastic Toy-Shop)

THE ACTION takes place in 1865. Customers of varied tourist types are seen in a toy shop, where the proprietor shows them his novelties, some Tarantella dancers, street vendors, kings and queens from playing cards, dogs, Cossacks, and especially two dancers from the Cabaret. Some of the visitors purchase dolls. Amongst the customers there is an English lady an American family, and also a large Russian family of the rich manufacturing class. All of them are delighted with the two cabaret dancers, but, unfortunately, each of the pair is bought by different customers. After paying the customers go away and the shop is closed for the night.

Coming to life after nightfall, the dolls, left alone, are filled with pity for the fate of the two dancers, lovers who are about to be separated because they

have each been bought by different people who do not know each other.

The lovers then plan to escape. They take a tender farewell of their companions and disappear into the night, the other toys aiding their flight.

In the morning the shopkeeper and his assistants come in to open the shop. The customers of the day before arrive to take away their purchases, and are astonished at not having had them delivered as had been promised. The shopkeeper calms them down and shows them the parcels ready for them to take away, but as he hands over he finds only paper. In spite of his amazement the customers think he is cheating them, and repay him by wrecking the shop; but the dolls come to life and chase them, terrified into the street.





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## " LES CENT BAISERS "

(The Hundred Kisses)

THIS IS THE STORY of a princess, fey and capricious, who, seeking material beauty, fails to see the treasure of a true love. The Princess is playing with her companions when the song of nightingale attracts their attention. It heralds the entrance of a suitor, a young prince, whose retinue enters bearing a casket. She is all impatience to see its contents. When opened it discloses a rose, whose magic virtue, the gift of happiness, she does not realise, and a cage with a singing bird, whose virtues are also not apparent. In her petulance she discards the gifts and makes mock of her suitor; her companions reflecting her mood, retire with her into the castle. The Prince, dismayed, is left alone to meditate upon his sorrow, when presently the sound of strange music strikes upon his ear. It is a swineherd drawing melody from a magic crook. The Prince, entranced, covets the toy, with which the simple and grotesque fellow refuses at first to part, but which he finally yields in exchange for the Prince's beautiful garment. The Prince changes his

habit for that of the swineherd, who leaves the scene delighted with his bargain. The Prince then plays upon the magic instrument, the sound of which reaches the ears of the lovely denizens of the castle, who one by one come tripping out to hear and dance to the strange new melody. The Princess follows in their train, and is herself entranced. She wishes to possess herself of the wonderful instrument, and the Prince, turned swineherd, names the price—a hundred kisses. He will not bargain; she succumbs. While the forfeit is being paid the King appears, and in fury at seeing his daughter kissing a swineherd, dismisses them all. He retires into the castle, and as the Princess in obedience tries to follow, he bars the door in her face. She falls weeping to the ground, while the Prince reveals himself, picks up the discarded gifts, and waving a farewell, disappears into the night. Which only shows that some things that do not glitter are gold.

## " LES PRESAGES "

(Destiny)

The subject of this ballet, based on Tchaikovsky's Fifth Symphony, is Man's struggle with his Destiny.

The first scene represents life, with its diversions, desires and temptations. In the second scene love is revealed in conflict with the baser passion which shatters the human soul. The beauty of love is imperilled, but prevails in the end. The third scene is one of frivolity untrammelled, in which Destiny, for a time,

is forgotten. In the last scene the evil in man has aroused the angry passion of war. The women, though striving to hold back their men, are themselves tempted by the martial glamour, and follow them. After facing many dangers the heroes are victorious, but the triumph they celebrate is over the evil spirit of war which they have conquered.

## " LE MARIAGE D'AURORE "

(Aurora's Wedding)

THIS BALLET, which shows the dances at the marriage feast of the Sleeping Beauty, has no developed story. Among the guests are the various fairies and

nobles, the Blue Bird, Little Red Riding Hood, and other fairy-tale celebrities. Aurora herself dances with her Prince.

## " CARNAVAL "

THIS BALLET is based upon Schumann's music the "Scenes Mignonnes," which are known to every musician.

The characters include the sad Pierrot—the fickle Columbine, and the sprightly Harlequin, who with their numerous companions — fly hither and thither across the stage alternating with the conventions of Schumann's phantasy, the romantic Eusebeus, and the impetuous Florestan and others—who manage to es-

cape from the revelry of the Carnival, and indulge in a frivolous flirtation.

We see the dancers flitting about the stage as in "Valse Noble." Then Pierrot pursues a butterfly which eludes him. Harlequin and Columbine dance together and Pantaloon's efforts at flirting are made the laughing stock of both.

Dance follows dance, and the Philistines who have hitherto been indifferent, come on the scene, and are compelled to join in the merry Carnival.



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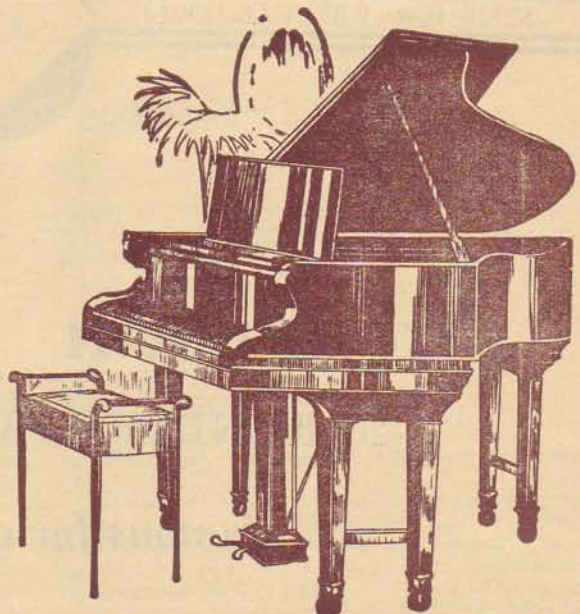
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## "SOLEIL DE NUIT"

THE MIDNIGHT SUN belongs to pagan primitive Russia. At the time of the year when in these northern regions, the Sun rises soon after midnight, there are ceremonies and dancing to hail the coming of Yardo, the Sun-God of ancient times.

The whole village takes part in the ritual, which

includes dances by buffoons and by the 'Innocent,' who assumes such prominence in Russian folk-lore. "The Midnight Sun" is symbolised by a youth chosen from the village, who, at the end of the ritual, is lifted towards the dawn to propitiate the God and ensure the coming of the Sun.

## "L'AMOUR SORCIER"

THIS BALLET of Manuel de Falla, composed on the book of G. Martinez Sierra, is a work full of passion and mysterious reminiscences of old Spanish legends—fascinating in its sincerity, its bizarre rhythms, and its harmonies.

Death does not free the human soul from its earthly passions—this is the main theme as portrayed by this choreographic poem.

Leon Woizikowsky has slightly simplified this story—at the same time augmenting its value in choreographic expression. He shows us how the young gitane Candelas unfaithful to the memory of her dead husband—who appears to her as a jealous and pitiless spectre—comes to a tragic end as soon as she finds a new love; and, by contrast, how her young rival, Lucia, finds life radiant and fascinating.

## "LE BEAU DANUBE"

(The Beautiful Danube)

THE SCENE is laid in a public garden at Vienna on a holiday in 1860. The people are dressed in their best. Little milliners and their companions are filled with the holiday spirit. They are joined by a group of foppish young men-about-town, who amuse everyone by their antics. Whilst itinerant performers are displaying their art, a young hussar enters and meets a charming girl. One of the strolling players, a dancer, recognises in the hussar her former lover, and engages in a violent quarrel with his companion, who faints and is taken away by her parents. She contrives, however, to escape from them, and returns in time to interrupt a love scene between the hussar and

the dancer, who retires vanquished, leaving the young couple together. The parents, having missed their daughter, now arrive on the scene and bestow their blessing.

In the evening there is a public ball with the quadrille, in which all join—old and young. The King of the Dandies, surrounded by young girls, adds to the general enjoyment. Returning to the scene the hussar and his sweetheart meet the dancer who, accepting the inevitable, becomes reconciled to them, and the happy ending of the idyll is merged in the gaiety of the throng.

## "LE LAC DES CYGNES"

(The Swan Lake)

THIS is an abridged version of a four-act ballet composed by Tchaikovsky between August, 1875, and March, 1876, and produced at Moscow, February 20th, 1877.

The story concerns a Princess and her companions who have been changed into swans by the spells of a wicked sorcerer, but are permitted to resume human shape from midnight to dawn. A young Prince

and his friends have planned a nocturnal hunt near a lake where, the night before, they had seen a flock of swans. But the Queen of the Swans reveals herself to the Prince, who orders the hunt to be abandoned. He falls in love with the Queen of the Swans, but at break of day she and her companions become swans once more and fly away. The Prince attempts to follow them, but the Sorcerer bars the way. Powerless against his spells, the Prince dies.

## "SCHEHERAZADE"

THIS FAMOUS BALLET was composed by the celebrated Russian musician, Rimsky-Korsakoff, and was written in 1888, and has since become one of the most popular suites in Russian musical literature.

The story of the Ballet is taken from "The Arabian Nights," and the original scenario came from Leon Bakst in collaboration with Fokine.

The suite is in three movements.

Briefly, the story of Scheherazade concerns the events which took place in the Palace of Shar Rier. The Shah is entertaining his brother, Shah Zeman, to whom he discloses the fact that he has no belief in the fidelity of women, and this always preys on his mind.

Seeking distraction, he goes on a hunting expedition with his brother, and leaves the Palace safely guarded, as he thought, by his soldiers.

Immediately after they have left, Zobeid, Shar Rier's favourite wife, gets the Chief Eunuch to throw open the doors of the Harem to the negro slaves, the last of whom is a handsome negro slave dressed in a magnificent costume of cloth of gold, and they all indulge in an orgy of dancing, in the midst of which the Shah returns. He is maddened with what he sees and orders his guards to massacre the negroes and women of the harem. Zobeid pleads for mercy but finding the Shah unrelenting she stabs herself and dies at his feet.



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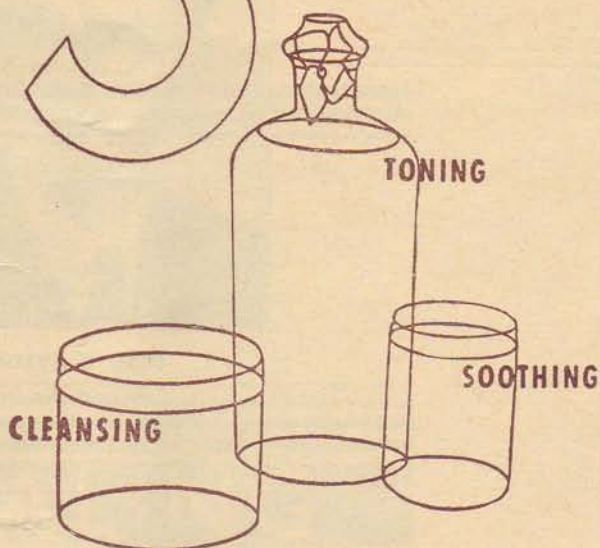


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## Russian Ballet Returns

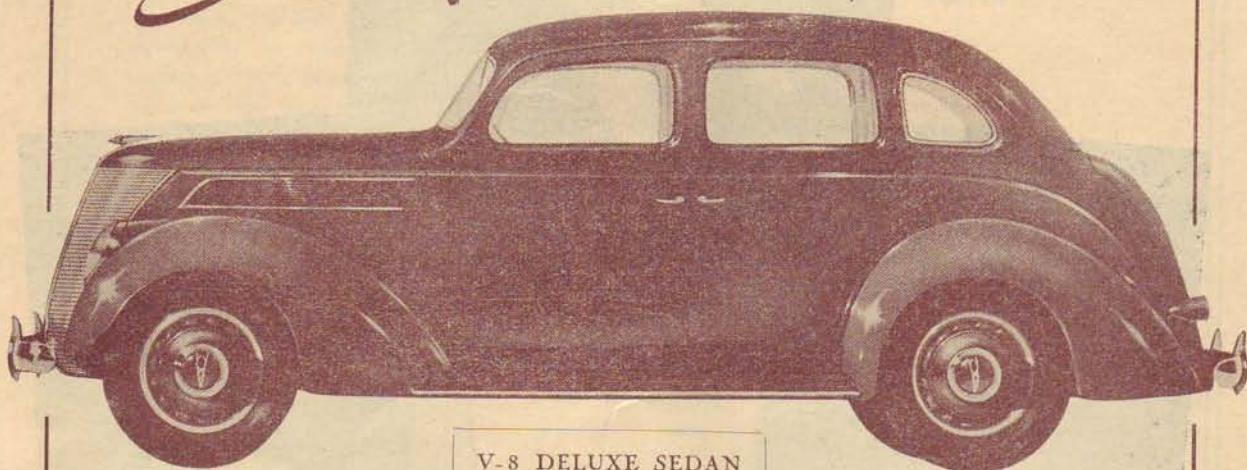


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## VALENTINA BLINOVA

"THIS DELIGHTFUL BALLERINA has the most beautiful line to be seen in contemporary dancing, and her adagio with her partner is a thing of remarkable beauty."

This praise was showered on Valentina Blinova, one of the principal ballerinas of Colonel W. de Basil's Monte Carlo Russian Ballet, by a world famous critic.

Mlle. Blinova is unquestionably a brilliant artist. She was trained in the school of Mlle. Egorova, in Paris. It was not long before her remarkable talent was recognised, and when still in her teens, became the first ballerina of Colonel de Basil's Company, appearing with great success in Monte Carlo. Later she became ballerina with the Woizikowsky Company, dancing every role in the classical repertoire and creating many others.

Valentina Blinova's father was a Russian nobleman and a member of the Senate before the Revolution. During the Soviet's regime, he has been prevented from leaving Russia.

Mlle. Blinova's favourite recreation is sketching stage settings.

She will make a welcome re-appearance at the Theatre Royal on July 7th.

## HELENE KIRSOVA

"SHE IS FLAWLESS in technique, with a back of purely tempered steel." This is one of the tributes paid Helene Kirsova by Arnold L. Haskell, authority on Ballet and famous critic.

Mlle. Kirsova, who is one of the principal ballerinas of Colonel W. de Basil's Monte Carlo Russian Ballet, possesses a gay and charming personality. She is a most experienced and versatile dancer, revealing rare talent in the ethereal "Les Sylphides" and other Fokine ballets.

Mlle. Kirsova, who is one of the most travelled members of the Company, is a great favourite in London. She is a compatriot of Adeline Genee, being born in Denmark. Together with Russian, Denmark has the greatest ballet tradition, and Kirsova is essentially a dancer of magnificent schooling, light yet strong and precise in movement.

Adelaide theatre-goers are certain to give her a welcome hand when she appears again at the Theatre Royal on July 7th.



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