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HISTORY OF THE RUSSIAN BALLET

DURING the past thirty years the Russian Ballet has become synonymous with the highest standard in the field of choreography. To find the reason for this we have to consider that while the ballet, as an art, had lost its place in most of the countries where it had flourished formerly, it found a home in Russia, where it was welcomed and preserved in all its purity and beauty.

Like every art worthy of its name, the ballet needs a school and a permanent theatre for enshrining and handing down the best traditions from generation to generation.

The School of the Imperial Ballet at St. Petersburg was founded at the end of the eighteenth century, and from its inception was in the hands of the most celebrated French choreographers, who cultivated French traditions on Russian soil. The Ballet thus transplanted on to a foreign soil quickly became acclimatised to its new surroundings, and assimilated much of the atmosphere of the new home. Under the influence of the Slav race, it became transformed into something more perfect and more completely original than ever before.

Rapid Progress Made.

The progress which Russian dancers—men and women alike—made under the direction of these French masters was so rapid that, in the forties of last century such celebrated dancers as Taglioni and Elssler visiting Russia, found there excellent troupes and they had pleasure in dancing in such worthy company. On the other hand, the presence for several seasons of these great foreign artists in their midst, was a matter of interest and considerable benefit to the Russian artists, who learnt much from seeing them, while remaining true to the best features of their own school. The Russian Ballet flourished exceedingly, and made such rapid strides that within thirty years it was able to turn out such artists as the brilliant dancers Istomina and Mouravieva. Within a century the Russian ballet was acclaimed as first in the world, having completely superseded the Italian Ballet which had a life history behind it, and the French Ballet, which

had added so much brilliancy to the Courts of the Louis.

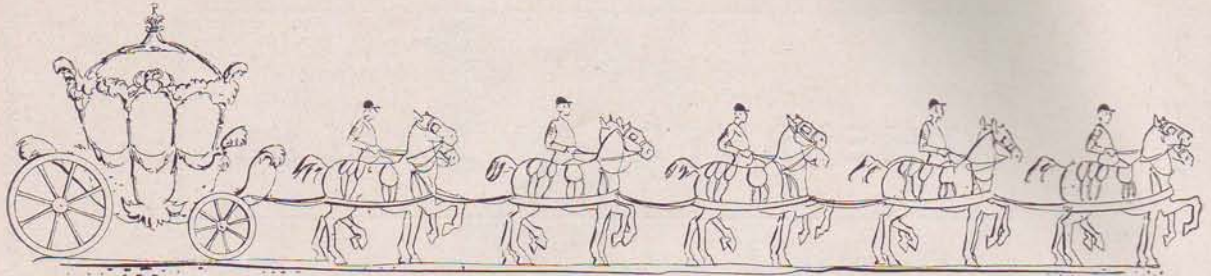
Russia was the first country in which great composers like Tchaikovsky, Glazounoff, Tcherphine, Stravinsky, and others began to supply their talent to composing special music for the ballet, and it is also in Russia that artists of the calibre of Leon Bakst, Benois, Korovine, Anisfeld, and others, used their brush in designs for the theatrical scenery and costumes.

Choreography and Music.

This union between choreography in its best form, and the music of great composers, with the colouring, scenery and costumes of great masters, resulted in the performances of the opera and ballet at St. Petersburg and Moscow being quite a revelation to those who visited those cities. Foreigners were astonished and confessed they had never before seen anything approaching the amazing brilliancy and pure beauty of these performances.

The Imperial Russian Theatres, which for over a hundred years set themselves the task to develop and place on a high pinnacle the art of the Dance, now no longer exist, and with them has disappeared the home where the traditions of this glorious past were so faithfully fostered and preserved. Happily for the Ballet and for all lovers of this art, while the Imperial Theatres were still in existence, the public outside Russia had the good fortune to become acquainted with its achievements, first during the Russian season in Paris of the Diaghilev Ballet in 1911, when the best ballets of Fokine were presented, framed in scenery which was the work of the best Russian painters, and again later when Anna Pavlova with her company bringing scenery by Bakst, Anisfeld, Korovine and others, travelled the world over with her ballet enterprise.

The art of dancing as expressed in the form and decor of the Russian school, is to-day the most vital in the world, for it has that international appeal which alone can make any artistic endeavor really great and lasting.



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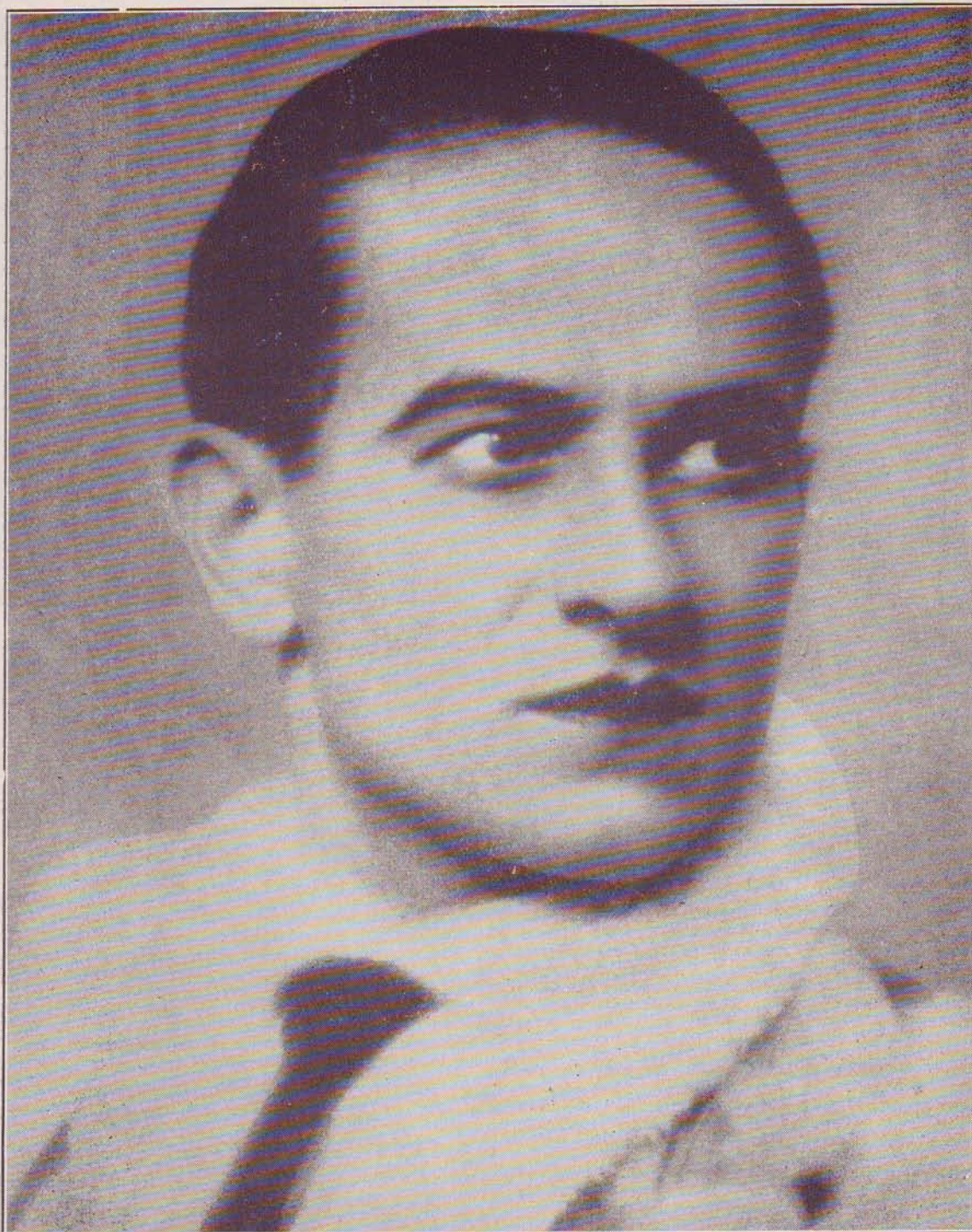
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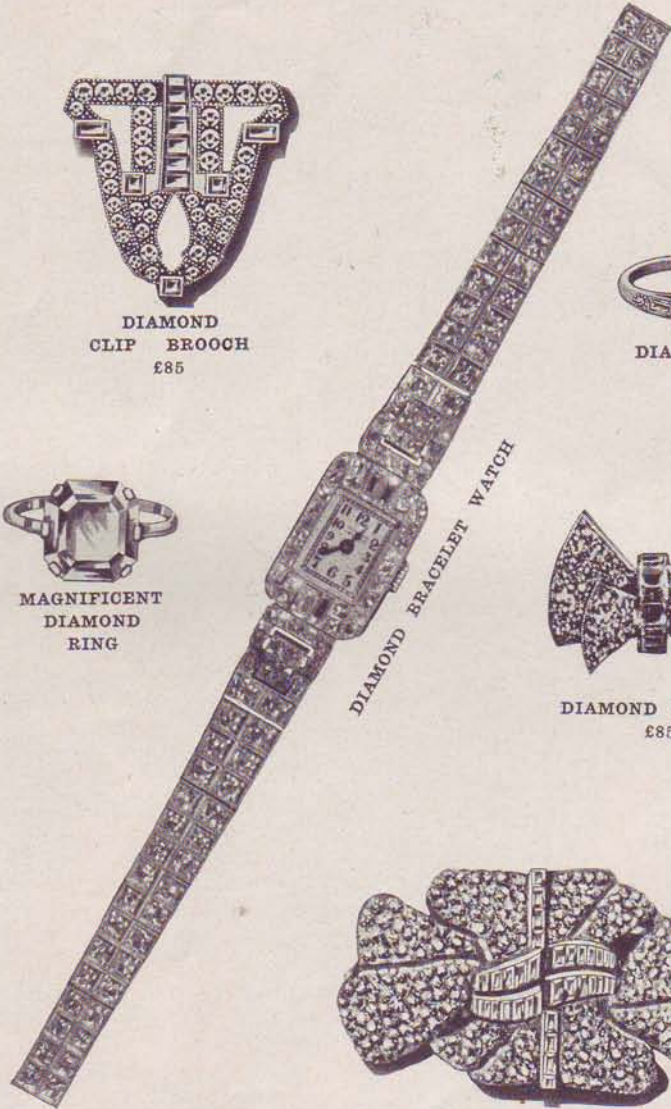
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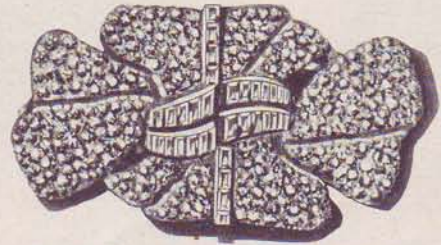
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HELENE KIRSOVA

One of the principal dancers of Colonel W. de Basil's Monte Carlo Russian Ballet. This effective camera-study depicts her with the butterfly wings that she wore when she appeared in the ballet, "Fantasie Chinois," with Colonel de Basil's company at Covent Garden Opera House, London.

*Dorothy Wilding
photo., London*

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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.

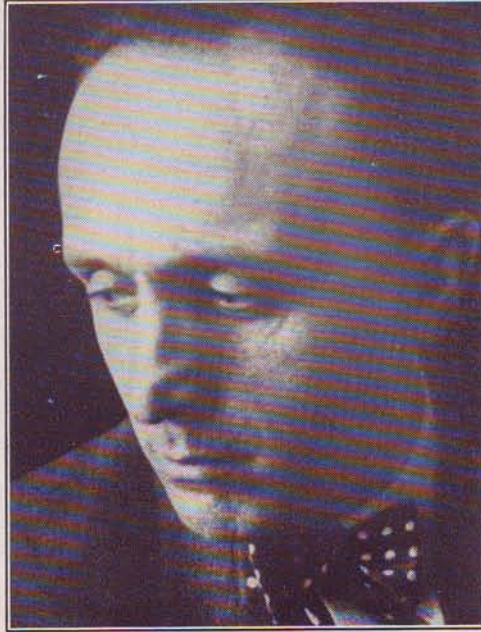
Re-christened, Diaghileff put it into his first programme in 1909. It remained his

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.



JASCHA HORENSTEIN
Musical Conductor.

"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 Shah 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, Shah 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.

"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 re-pay him by wrecking the shop; but the dolls come to life and chase them, terrified, into the street.

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"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.

"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. Karsavina 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.

"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

escape 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.

"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



IVAN CLAYTON
Musical Conductor.

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.

"COTILLON"

The scene is laid in a ballroom where the following episodes take place. The introductions—the Master of Ceremonies turns up late and in a hurry. The Master and Mistress of Ceremonies demonstrate the first dance, which is repeated by the guests. A new entree and dance of the hats—Harlequins, Jockeys and Spaniards. The Hands of Fate. The Cavalier

comes up to the curtain to choose one of the hands that are revealed above it, but is stopped by the sudden apparition of a hand gloved in black. The Magic Lantern—a young girl reads the fortune of the guests. Apparition of "The Bat" and "The Cup of Champagne"—Grand rondo and conclusion of the Cotillon.

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“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.

“L'APRES MIDI D'UN FAUNE”

In Attic Greece, a faun lies on a rock basking in the warm sunshine. Nymphs enter. He follows them and dances. Then, frightened, they withdraw; or has he only dreamed of them? But one has left her scarf behind. He seizes it, goes back to his rock, and in his imagination dreams that it is the nymph herself that he has captured.

When first produced in Paris in 1912, Nijinsky's ballet caused a major scandal. It was vigorously attacked in the “Figaro,” and many famous men came to its defence, including Rodin, who wrote: “I wish that every artist who truly loves his art might see this perfect personification of the ideals of the beauty of the old Greeks.”

“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 Polovtzi—a Tartarian tribe who lived on the plains of Don

He and his son, Vladimir, were taken prisoners, but the great ruler of the Polovtzi, 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 the Prince Igor ballet forms an integral part of his great work.

“LE LAC DES CYGNES”

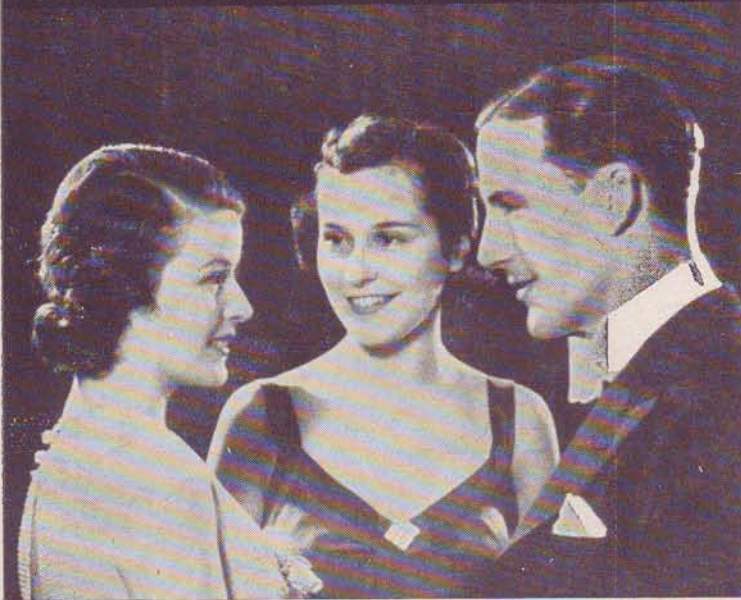
(The Swan Lake)

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

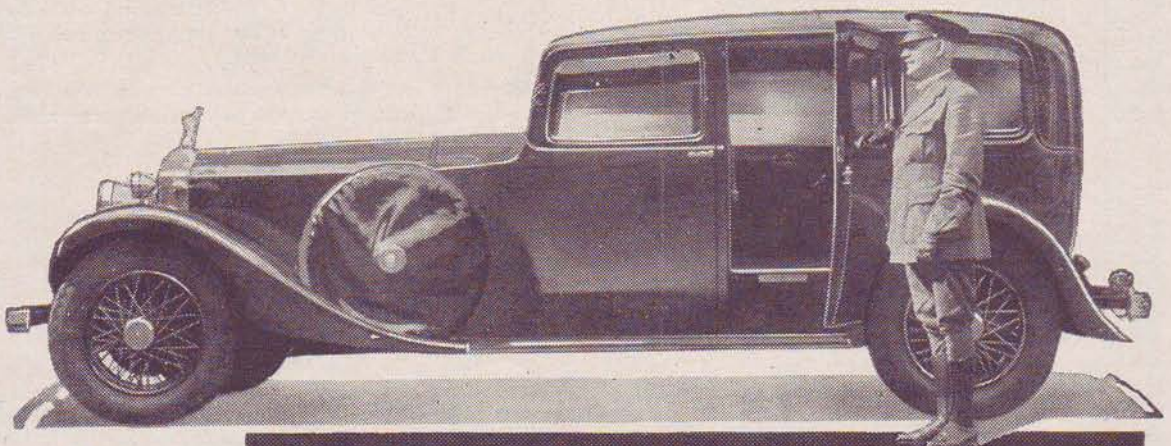
his friends have planned a nocturnal hunt near a lake where, the night before, they had seen a flock of swans. But the Queen of the Swans reveals herself to the Prince, who orders the hunt to be abandoned. He falls in love with the Queen of the Swans, but at break of day she and her companions become 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.

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“PETROUSHKA”

The scene is laid in Admiralty Square, St. Petersburg, about 1830. In the midst of the Carnival merry-making, there appears an old magician of Oriental aspect, who displays to the crowd his animated puppets, Petroushka, the Dancer, and the Moor, who perform a brisk dance.

By his enchantments, the magician has endowed them with human attributes and sentiments. Petroushka has the most humanity of the three, and, therefore, suffers most from the cruelty of the magician, who keeps him a prisoner, aloof from human life. He feels deeply his enslavement, his ugliness and his grotesque appearance. He seeks consolation in the love of the Dancer, and is on the point of believing his suit successful, when she is frightened by his uncouth manners.

The Moor is quite different. He is stupid and spiteful, but richly attired, and the Dancer is captivated by his sumptuous appearance. She succeeds in fascinating him, but, at the moment when they are ready to declare their love, Petroushka comes to interrupt

them with a jealous scene. Furious, the Moor throws him out.

The carnival is at its height. A merchant who is out for a frolic, escorted by a couple of gypsy girls, throws banknotes among the crowd; coachmen and nursemaids join in a dance; a dancing bear is led through the crowd by his attendant, and finally masked revellers break into a mad dance.

Suddenly cries are heard from the magician's booth; the rivalry of Petroushka and the Moor assumes a tragic turn. The puppets escape from the booth, the Moor pursuing Petroushka, whom he fells to the ground with his scimitar. Petroushka dies in the snow in the midst of the crowd, and a policeman fetches the magician who reassures the bystanders by proving to them that Petroushka is only a puppet, with a wooden head and a body stuffed with sawdust. The crowd disperses, but left alone, the magician to his consternation sees Petroushka on the roof of his booth threatening him and deriding the people who have been deceived.

“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.

“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.

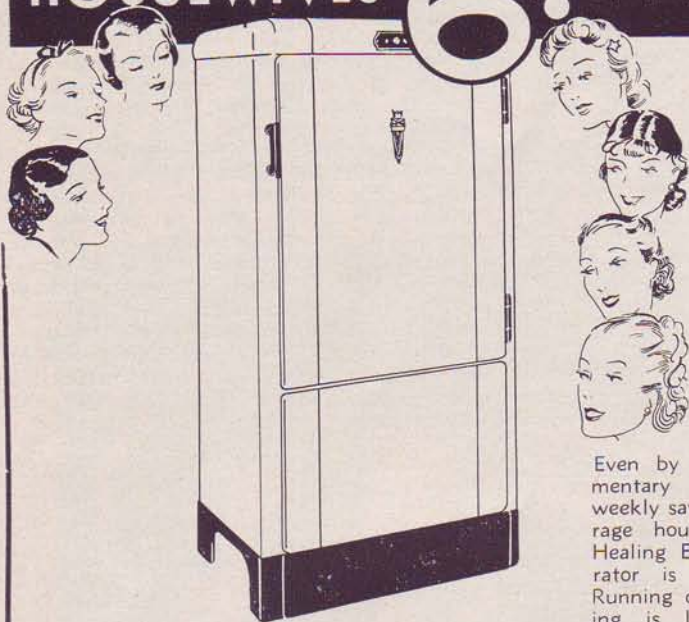
The siren of a steamer is heard, which causes excitement amongst the women in the cafe. The sailors arrive and make merry. The captain enters, full of authority, which changes the atmosphere. Suddenly, a French girl dances the “Can-Can” and attracts the captain. She sits on his knees, much to the annoyance 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 captain's attention. She dances and achieves her object. The whole company join in the dance with wild abandon.

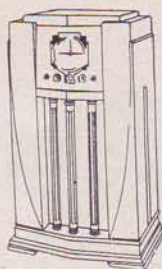
The siren of the steamer is again heard at a distance. The dance stops—the captain is called back to duty and the sailors leave with him.

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

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“SOLEIL DE NUIT”

(The Midnight Sun)

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.

“L'OISEAU DE FEU”

(The Fire Bird)

This ballet presents an old Russian legend laid in the enchanted realm of the skazki (Russian fairy tales). It tells the story of the heroic Prince Ivan and the gleaming Fire Bird.

The curtain rises on an enchanted night in a magic garden in the midst of which shimmers the tree bearing the golden apples of life. Into the darkness there suddenly comes a fiery, multi-coloured light. It is the Fire Bird, a fairy creature, half bird, half woman, in search of the golden fruit. Agitatedly, it flutters hither and thither, and then seeks refuge in flight, disturbed by the entrance of a young man, who has clambered over the wall.

He conceals himself, and the Fire Bird reappears and approaches the Golden Tree, emerges and seizes it. Imploringly, the lovely creature begs his pity, seeks to enchant him, and finally, to regain its liberty, offers him a feather from its magic plumage, a talisman of fairy powers. The young man, the hero-prince Ivan, releases it and, transported with delight in its regained liberty, the radiant creature flutters about him and then takes shining flight. Dawn spreads gently over the garden and before the eyes of the wondering prince emerges the form of a mysterious ancient castle, without the gates of which he stands.

He enters its gates, but, hearing approaching sounds, conceals himself, as thirteen young girls, with flowing white robes, enter the garden playing together. They are the captives of the wizard Kostchei, princesses ensnared by his spells, whom none have been able to rescue because of the magic which has rendered him invulnerable.

Ivan emerges, reassures the startled girls and joins in their play. Between him and the loveliest princess, the beautiful Tzarevna, awakens shyly the realisation

of love. The other girls dance, encircling them and, with shy tenderness, they exchange their first kisses. Day grows, however, and the princesses must return to the gloomy castle from their short respite. Lingeringly, the lovers part, but Ivan, disregarding the warnings of the beautiful Tzarevna, decides to follow.

He forces the great gate that has closed behind them and, as he does so, an unearthly din of gongs and bells arises, and from the castle breaks a terrifying motley horde of fantastic creatures, the weird slaves and transformed captives of the magician. They surround the horrified prince in a demoniac dance, then fall prostrate as Kostchei himself, a figure of grim, macabre terror, appears. The enraged wizard, with gruesome gestures, seeks to transform his new captive into stone, but his spells are powerless against the magic feather of the Fire Bird which Ivan now waves before him. The prince calls upon the Fire Bird to aid him. Instantly the radiant creature flutters down before him and, with its alluring evolutions, excites the fantastic throng to a delirious riot of dancing. Overcome by their frenzy, they sink down insensible, one by one, and, when all are prostrate, the Fire Bird, weaving a spell of sleep over them, reveals to Prince Ivan the magic egg which holds the life of Kostchei. The prince seizes it and dashes it to the ground. As it shatters into fragments the dreadful wizard expires and his wizardries are for ever lost in a sudden darkness.

When light reappears, all the magician's captives, princes and princesses whom he has torn from their loves, are seen restored to their own forms. Amidst triumphant acclamations and the strains of a liturgical chant, the betrothal of Prince Ivan and the beautiful Tzarevna is celebrated and he is crowned king of the liberated realm.



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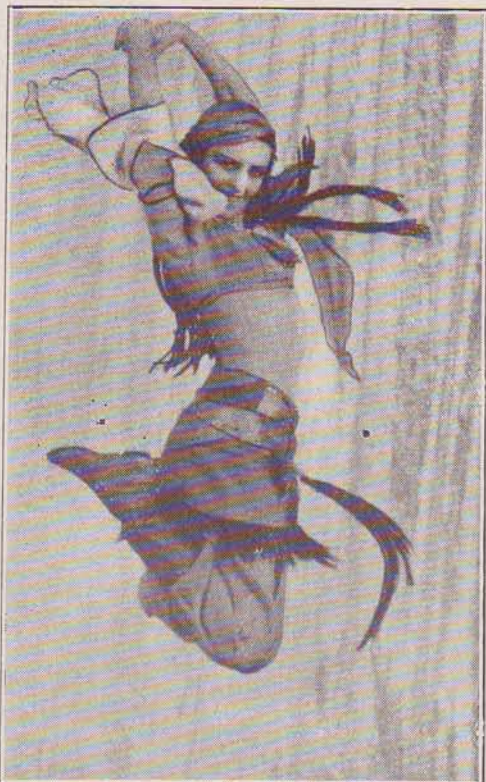
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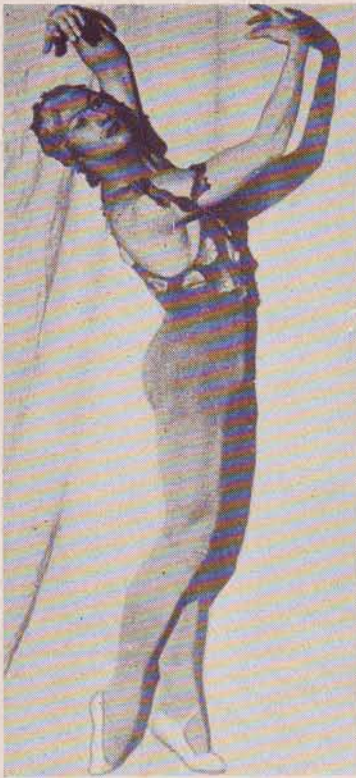
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BALLET.



Left: IGOR YOUSSEVITCH.
Above: JEAN HOYER. Right:
ROLAND GUERARD



THADEE SLAVINSKY.

LEON WOIZIKOWSKY

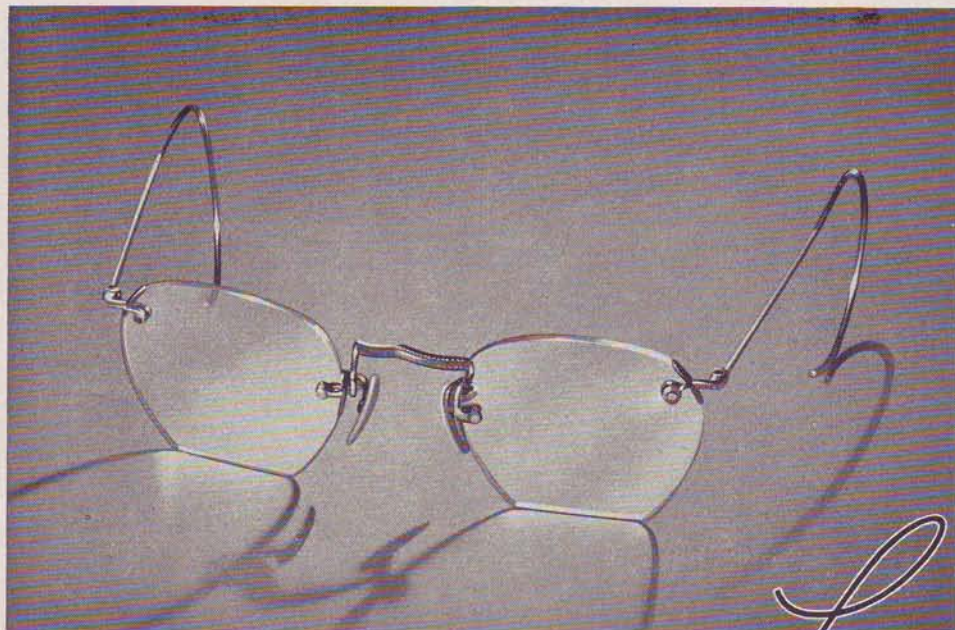
"A company that is fortunate enough to possess Woizikowsky has in him at least five dancers and five artists," wrote Arnold L. Haskell in "Balletomania," and never was praise more truly earned.

Leon Woizikowsky was educated at the Warsaw Ballet School, cradle of great male dancers. It is interesting to note that there he was a contemporary of Pola Negri and that as children they led a quadrille together. As a young boy he joined the famous Diaghileff Company and Diaghileff immediately told his friends: "I have made a very great discovery." Later, that discovery was to save the fortunes of the Company, for when Massine left suddenly, Woizikowsky assumed all his roles without any notice. Apart from his own great creations he has danced roles created by Nijinsky, Fokine, Bolm, and others.

Leon Woizikowsky has had his own Ballet Company that played with great success for an extended season at the London Coliseum.



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COMMENCING SATURDAY, NOVEMBER 7, 1936

J. C. WILLIAMSON LTD.

presents

GLADYS MONCRIEFF

in

"A SOUTHERN MAID"

A MUSICAL PLAY IN THREE ACTS

Book by DION CLAYTON, CALTHROP, and HARRY GRAHAM.
Lyrics by HARRY GRAHAM, ADRIAN ROSS and DOUGLAS FERBER.
Music by HAROLD FRASER-SIMPSON.
Produced by FREDERICK BLACKMAN.

CAST:

Sir Willoughby Rawdon (Owner of the Plantation, Santiago)	ARTHUR CLARKE
Walter Wex (Proprietor of the Cafe del Santiago)	PHIL SMITH
Todo (Head waiter at the Cafe)	DON NICOL
Desiago (Waiter at the Cafe)	LESLIE DONAGHEY
Lady Julia Chichester	LESLEY CRANE
Lady Mendie	JOY PARSONS
Hon. Clementine Hardwich	ELSMA MATTHEWS
Mrs. Duff Brassington	LEONTA PROCTOR
Miss Violo Bulkenough	ISOBEL WALSH
Miss Daisy Norton	DOROTHY DUNCAN
Lord Toshington	JERRY CONELLY
Hon. Bertie Talc	MURRAY LEWIS
George Ullswater	PAT SMITH
Charles Windermere	TIM BLACKMAN
Francesco Del Fuego (Head of the Vendetta)	CLAUDE FLEMMING
(His return, in his original Role)	
Sebastian	SYDNEY WHEELER
Lopez	CECIL PAWLEY
Miguel	RADFORD STUART
Pedro	GEOFFREY COLLEDGE
Manuel	PETER DAWSON
Ramon	MAX PEARCE
Father Christophero	IAN DEVEREAUX
Chiquita	LOIS GREEN
Juanita	ISOBEL CUE
Duenna to Dolores	RITA LLOYD
Dolores	GLADYS MONCRIEFF

[Programme continued overleaf

HIS MAJESTY'S THEATRE: MONTE CARLO RUSSIAN BALLET.
COMEDY THEATRE: "ROBERTA" and "JALNA."

SYNOPSIS OF SCENERY

ACT I.

The Market Place, Santiago.

ACT II.

The Cafe Del Santiago.

ACT III.

Orange Grove, Santiago.

MUSICAL NUMBERS

Musical Director: WILLIAM QUINTRELL.

ACT I.

- | | |
|--|---------------------------|
| 1. Opening Music and Serenade | Singer: Geoffrey Colledge |
| 2. Entrance of Wex | |
| 3. Song—"Francesco Del Fuego" | Francesco and Chorus |
| 4. Entrance of Dolores | |
| 5. Song—"Love's Cigarette" | Dolores |
| 6. Entrance of English Party | |
| 7. Song—"The Call of the Sea" | Dick and Chorus |
| 8. Duet—"Our Cottage by the Sea" | Wex and Chiquita |
| 9. Duet—"I Want the Sun and Moon" | Dolores and Dick |
| 10. Trio—"The New Firm" | Wex, Francesco and Todo |
| 11. Serenade and Song—"Dark Grows the Sky" | Dolores |
| 12. Finale—"Sacer Amor" | |

ACT II.

- | | |
|------------------------------------|---------------------------|
| 13. Opening Music and Dance | |
| 14. Duet—"A Little Job for Two" | Todo and Juanita |
| 15. Song—"Bird of Blue" | Dolores and Chorus Ladies |
| 16. Duet—"A World Without Women" | Wex and Todo |
| 17. Song—"Here's to Those We Love" | Dick and Chorus |
| 18. Song—"My Way of Love" | Dolores |
| 19. Finale. | |

ACT III.

- | | |
|------------------------------------|---------|
| 20. Opening Music and Dance | |
| 21. Song—"Southern Love" | Dolores |
| 22. Song—"He Won't Worry Me Again" | Wex |
| 23. Finale Ultimo. | |

Ballet Mistress: GWEN BULLOCK

The Management retains the right of refusing admission to the Theatre.

The Management reserves the right to make any alterations in the Cast which may be rendered necessary by illness or any other unavoidable cause.

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GLADYS MONCRIEFF IN "A SOUTHERN MAID"

Australia's popular comic opera star has been enthusiastically welcomed back by Melbourne playgoers. After brief revivals of "The Maid of the Mountains" and "The Merry Widow," Miss Moncrieff is now appearing at the King's Theatre in "A Southern Maid."



ON the dim stage of a dark theatre in Sydney some years ago a girl stood and sang. Two or three men sat near the stage, and further back there was a woman. The singing ceased, and the girl wondered what the manager would say about her voice, and whether her hopes of a stage career were doomed to disappointment. The woman came forward, and with great surprise, the girl, Gladys Moncrieff, found that she had been singing to a world-famous prima donna, Dame Nellie Melba. Since then, as everyone knows, Miss Moncrieff has reached the leading place on the Australian comic opera stage.

"My knees trembled," said Miss Moncrieff, telling of the incident. "If I had known that Melba was there it would have been simply

impossible for me to sing. And in my audacity I had chosen one of her own special numbers, 'The Jewel Song,' from 'Faust!' She was very encouraging, and gave me an hour, sitting at the piano and taking me all through my notes, up to E in alt. I had never known before that I could sing E. Then she told me that with hard work I had every hope of a great stage career, gave me some wonderful advice, and sent me away thrilled and happy."

After playing all sorts of parts, small and large, in musical comedy and comic opera, as well as Fairy Queen in pantomime, Miss Moncrieff left Australia for South Africa. There she appeared in the leading roles of several J. C. Williamson Ltd. productions of those days—"The Girl in the Taxi," "The Girl in the Train," and others. Back in Australia

she took the name parts in "Katinka" and "Oh, Oh, Delphine," followed by the leading roles in "Maytime," and "The Boy." Her successes also included appearances in Gilbert and Sullivan opera, but her most picturesque triumph came when, on Saturday, January 22, 1921, at the Theatre Royal, Melbourne, she was acclaimed a star on the memorable first-night performance of "The Maid of the Mountains." It is appropriate, therefore, that Miss Moncrieff should make her reappearance under the J. C. Williamson Ltd. management in the same play.

Miss Moncrieff confesses that she has no "favourite part."

"I try to make every part my favourite while I am playing it," she says, "for I feel that if one does not enjoy the work the audience will not enjoy it."

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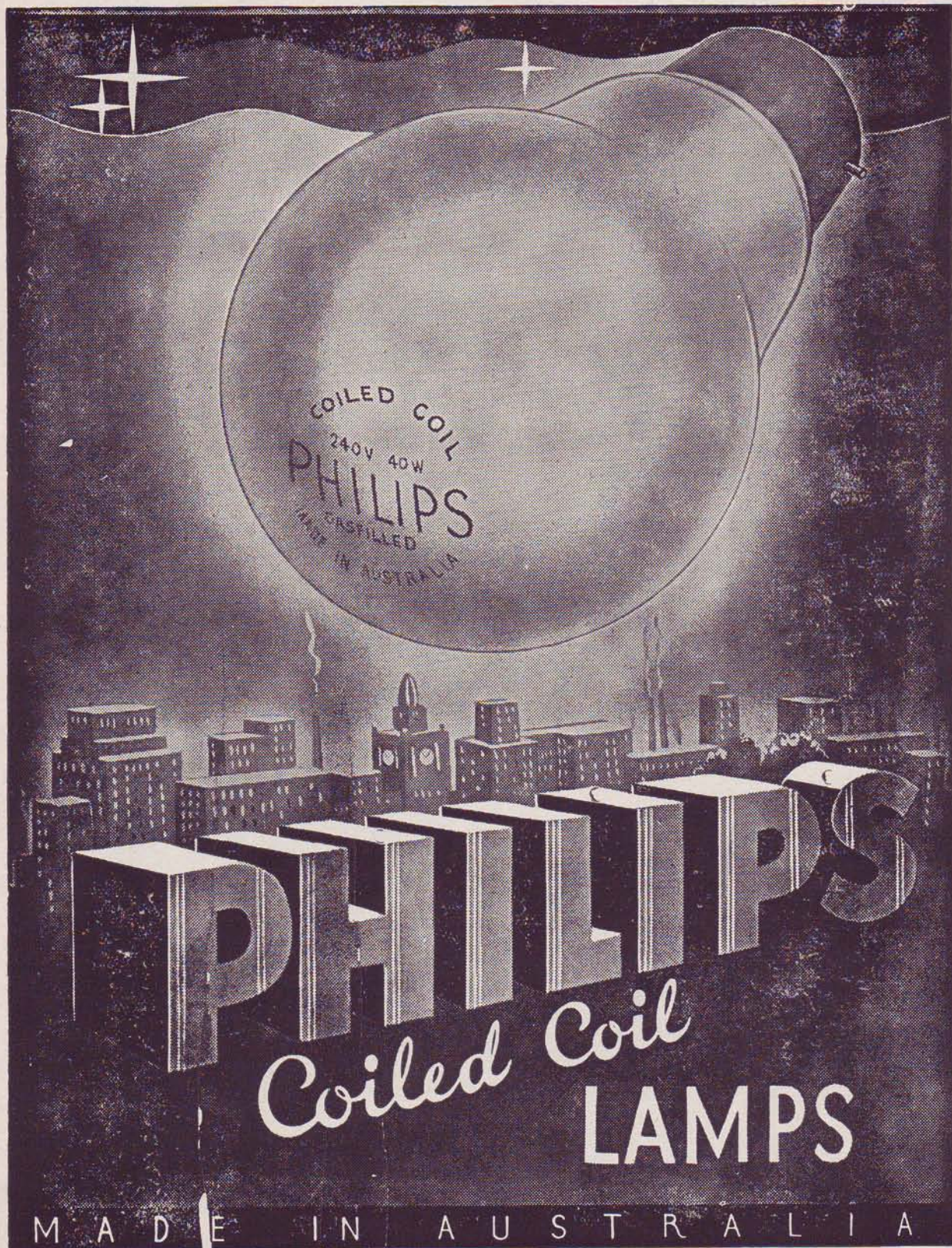
NOW IN "A SOUTHERN MAID"



CLAUDE FLEMMING

Who is being welcomed back to the stage in Melbourne in his original role of Francesco del Fuego, with Gladys Moncrieff in "A Southern Maid" at the King's Theatre.

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VALENTINE BLINOVA

"This delightful ballerina," says a well-known London critic, "has, perhaps, the most beautiful line to be seen in contemporary dancing, and her adagio with her partner is a thing of remarkable beauty."

She was trained in the great Russian Ballet School by Vaganova, in those days the greatest teacher remaining there. She became the first ballerina of Col. de Basil's Company, appearing with extraordinary success in Monte Carlo. After an interval of other work she became ballerina with the Woizikowsky Company, dancing every role in the classical repertoire and creating many others.

* * *

HELENE KIRSOVA

is a Dane and a compatriot of Adaline Genee. Together with Russia, Denmark has the greatest ballet tradition, and Kirsova is essentially a dancer of magnificent schooling, light yet strong and precise in movement.

The author of "Balletomania" says of her: "She is flawless in technique, with a back of finely tempered steel."

Kirsova is one of the most travelled members of the Company. She is a great favourite with the London public. She will be seen in many of Fokine's ballets and has recently won the approval of the master himself.

* * *

NINA RAIJEVSKA

Famous for her interpretation of character and exotic roles, she has a temperament that is irresistible on the stage when she depicts the Sultan's unfaithful wife in "Scheherazade" or the wild mountain dancer in "Prince Igor." She has been for some time in Col. de Basil's Company and was one of those who appeared in the memorable five months' season in 1933 and who made the first trip to America. Subsequently she has been appearing as principal character dancer in the Woizikowsky Company, making a great hit in Woizikowsky's own ballet "L'Amour Sorcier." She won fine criticism for her Spanish dancing in Spain itself.

**MUSIC A FEATURE
OF MONTE CARLO
RUSSIAN BALLET**

A FAMOUS CONDUCTOR

How important a feature of the performances of the Monte Carlo Russian Ballet is the music is indicated by the fact that a conductor is Jascha Horenstein, who is known throughout Europe as a great musician and one of the most notable orchestral conductors of the day.

From 1922 to 1924 he was assistant-conductor, with Professor Siegfried Ochs, of the Berlin Philharmonic Choir. 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 of the Berlin Philharmonic Orchestra. He was first conductor of the Municipal Opera House at Dusseldorf in 1928 and 1929, and, for four years following, Director of Music of the Dusseldorf Municipal Opera. His association with the Berlin Municipal Concerts and the Berlin Philharmonic Orchestra lasted until 1933. 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).

* * *

NATHALIE BRANITZKA

was a member of the great Diaghileff Company during its last few years, and has a rare experience. She studied in the great Russian Ballet School under Vaganova. She joined Col. de Basil's Company when it was first created in 1932, and has appeared with it ever since.

Branitzka adds luck to her talent for a few years ago she won a small but useful prize in the French National Lottery, and wisely invested it in the purchase of a charming flower-decked villa in the sunny south of France, where her parents now live. For one month in the year she lives a completely rustic existence, looking after her chickens, each one of whom is named after a famous dancer.

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COLONEL W. DE BASIL

That "Cossack of Genius," as he has so often been called, Col. W. de Basil, was born in the wild mountain country of the Caucasus, and very early in life gained an affection for dancing through joining in with his soldiers round the camp fires in the lezghinka and the other marvellous dances of that country.

During the war, daring to a degree, he was wounded seventeen times and was decorated for valour on the field of battle. At one period he fought against both Turks and Bolsheviks.

After the war he had many of the startling adventures that befall an emigre and such a daring one as that. He started a Russian Opera Company of which Chalipine was the bright star, and never have singers and management got on better together, for de Basil has always been the man of feeling and never the impresario. It was during these seasons of Opera that he saw the immense possibilities of ballet founded on a new aesthetic principle — that of extreme youth backed up by sound experience. After an extraordinarily difficult start, which, however, lasted but one year, de Basil went to London for a three-weeks' season and stayed five months.



ARTHUR CLARKE

Who has the role of Sir Willoughby Rawdon in "A Southern Maid."

LOIS GREEN

LOIS GREEN, now in "A Southern Maid" at the King's Theatre, made one of her biggest successes when she won high praise for her playing of the role of Baba Lawrence in "Sixteen" at the Comedy Theatre.



In musical plays she appeared as Lorelei in "Nice Goings On," the Lady Reporter in the all-Australian musical play "Blue Mountains Melody," and in "Ball at the Savoy."

Prior to that she had been touring with the Firm's Musical Comedy Company throughout New Zealand and Queensland, playing leading roles in a number of popular musical plays.

A Melbourne girl, Lois Green made her first appearance on the stage at the early age of ten, when she appeared with the Guy Bates Post Company. She is also one of the finest toe dancers on the Australian stage, and attracted the favourable attention of Anna Pavlova.

Lois Green studied dancing with the Jennie Brenan School in Melbourne, and eventually graduated to the ballet. Considering the brief period she has actually been on the stage, she has come to the fore very rapidly.

She is an attractive young artist of charm and personality, and is very fortunate to possess the valuable combination of acting and dancing ability.

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THE QUEEN.

The Royal Academy of Dancing, London

President:
MADAME ADELINE GENEÉ

OFFICIAL ANNOUNCEMENT

The Royal Academy of Dancing, London, will despatch an Examiner to Australia next year for the purpose of conducting examinations as laid down by the Academy.

Examinations will be held in Children's Grades; also Major Examinations:—Elementary, Intermediate and Advanced. Advanced Teacher's Certificate and Solo Seal.

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The Opening of a Door



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Yet if musical training had as its only goal success on the concert stage, parents might wonder whether the hazard were worth the effort. Genius, even to-day, is all too rare. But fortunately, music is something more than bright lights and fame . . . It is a personal escape from world-weariness, a joy, an adventure in fascination. To translate, on a Steinway, the spirit-stirring moods of music's immortals, is well within the opportunity of almost every child.

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CLAUDE FLEMMING in "A SOUTHERN MAID"

With Gladys Moncrieff in "A Southern Maid," now being presented at the King's Theatre. Claude Flemming is being welcomed back in his original role of Francesco del Fuego.

When the Daly's Theatre management contemplated producing "A Southern Maid" in London, Claude Flemming was at that time producing "As You Were," "Officer's Mess," and other plays at the Tivoli Theatre, Melbourne. He received an offer to go to London and play opposite Jose Collins in the part of Sir Willoughby Rawdon. He accepted and played in London for over ten months.

Coming back to Australia when the late Oscar Asche was about to produce "A Southern Maid" in Melbourne for J. C. Williamson Ltd., Mr. Flemming was asked to create the part of Francesco Del Fuego opposite Miss Gladys Moncrieff.

Mr. Flemming has not appeared in a J. C. Williamson production since 1927, when he was in the cast of "A Cousin from Nowhere." Since then he has appeared in and made pictures in Hollywood, New York, and London. His last appearance in London was at Her Majesty's Theatre in C. B. Cochran's production, "Music in the Air."

If one were to pick up the programmes of London, New York, Hollywood and Australia, the name of Claude Flemming would be found associated with some of the most successful productions.

His work in Australia as a producer has put him in the front rank not only for stage productions but also for films. With Gladys Moncrieff he played the leads in "The Maid of the Mountains," "A Southern Maid," "Sybil," "Street Singer," "Lady of the Rose," "Ma Mie Rosette," and others. His performance in "Lilac Time" endeared him to music lovers.

* * *

A unique feature of the season of Colonel W. de Basil's Monte Carlo Russian Ballet in Adelaide was that the South Australian Government booked 500 seats. It has been pointed out by J. C. Williamson Ltd. that this is the first occasion upon which a theatrical enterprise—not even excepting grand opera—has received Government support or recognition in Australia.

"ROBERTA" AND "JALNA" AT THE COMEDY THEATRE.

A notable double-feature programme is now being screened by J. C. Williamson Ltd. at the Comedy Theatre, comprising "Roberta" and "Jalna." Both of these are RKO Radio pictures for General Exhibition.

The best in singing and dancing, in band music and in fashions is presented in "Roberta," the gay and tuneful musical romance starring Irene Dunne, Fred Astaire and Ginger Rogers.

Miss Dunne sings several of Jerome Kern's finest musical hits. Her role is that of a European countess who is the fashion expert of the glamorous "Roberta" establishment, and hers is the chief heart interest of the spectacular musical comedy, since the plot deals with her romance with the American football star, played by Randolph Scott, who unexpectedly falls heir to the Paris gown shop and the many talents of the countess.

Fred Astaire and Ginger Rogers introduces spectacular new dance routines to the lilting tunes of other Kern hits. They also do some singing, and Astaire shows that his fingers are as nimble as his feet by playing a torrid piano number.

And for the eye appeal, as well as a tip to the discriminating feminine shopper, a corps of the most beautiful girls in America, model the latest in fashions, from lingerie to luxurious furs and evening gowns.

The power of the family as the most important unit of society is examined in its many intricacies in "Jalna." Based on the story of the same name by Mazo de la Roche, which won a 10,000 dollar prize, "Jalna" deals with three generations of the Whiteoak family grouped together under one roof. Despite their beliefs that all must strive for individual happiness, their innate loyalty subordinates romantic attachments to the interests of the clan. Two brides, brought as strangers to the Jalna estate, stir the Whiteoak emotions. When one rebels, the clan's steady course of life is jarred. Conflicting romances, involving another son, a neighbour and his motherless daughter develop into a climax which introduces real happiness into the lives of the Whiteoaks.

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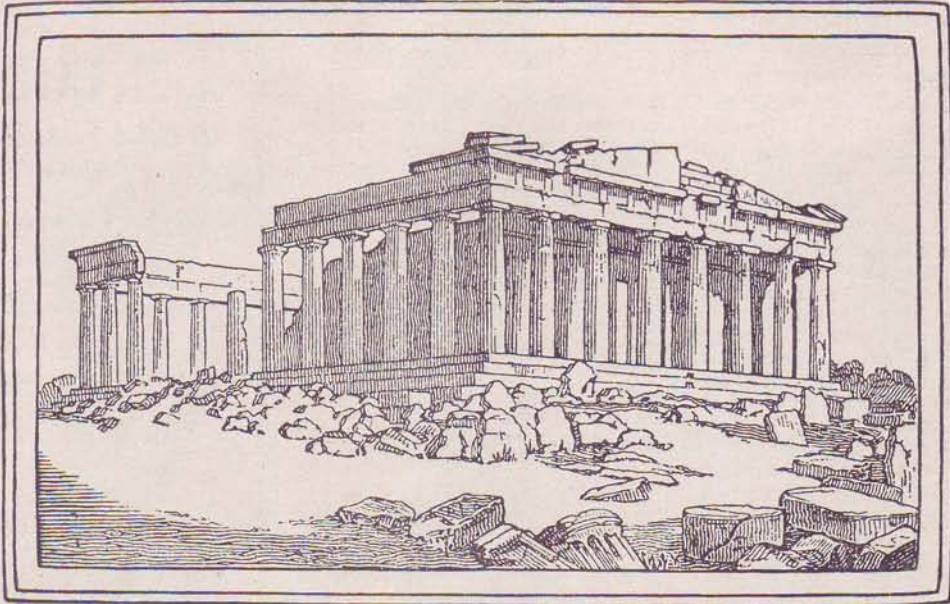
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To duplicate such a building to-day, using the same materials and methods, would perhaps not be impossible, but would be so costly that there is little likelihood it will ever be attempted. In the production of fine printing, however, the problem of cost is of much less importance, for beauty grows much more surely out of skilful design than out of the use of costly materials.

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STARS OF THE BALLET

Here are highlights of the Monte Carlo Ballet from the London papers prior to the departure of the company for Australia:—
 “The special attraction of last night’s performance at Covent Garden was the appearance of Woizikovsky in ‘Prince Igor.’ His dancing has always been of the first order and his reputation stands as high to-day as it did when he was a leading figure in the original Russian Ballet. His performance last night inspired the whole company and thrilled the audience. It was one of the most exhilarating performances we have seen this season.”—
 “The Morning Post.”

“Once again Colonel de Basil has made a real discovery—Tamura Tchinarova, whom, although only just 17 years old, he has been carefully nursing in the company for three years. Here is a potential star with a strong technique, great individuality, intelligence, humour, and sparkle. Australia is fortunate to witness the debut of a dancer who represents to an unusual degree the line and style of the Russian school.”—Arnold Haskell in “The Daily Telegraph.”

MONTE CARLO RUSSIAN BALLET

WONDERFUL WARDROBE OF 2,000 COSTUMES

No fewer than 2,000 costumes are worn in the performances of the Monte Carlo Russian Ballet, now appearing at His Majesty’s Theatre under the J. C. Williamson Ltd. management. Naturally, this phase of the production requires special care and attention, and a big staff of wardrobe assistants is in charge of the costume department. Some of the most noted artists in Europe have designed the costumes. No costume in the wardrobe is worn more than once in the season.



PHIL SMITH

Who is now appearing as Walter Wex in “A Southern Maid” at the King’s Theatre.

He was the original Tonio in “The Maid of the Mountains” in the historic production at the Theatre Royal when Gladys Moncrieff became a star over night, and played the role for two years without a break.

The comedian came to Australia in 1913 for “The Count of Luxembourg” with Florence Young in the lead and Gladys Moncrieff doing “understudies.” He was Thaddeus T. Hopper in “Katinka” when Miss Moncrieff made her first appearance as a leading lady.

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DON NICOL
In "A Southern Maid"



Asked how he came to follow the stage as a career, Don Nicol humorously replied, "I merely went from drawing 'funnies' on paper to creating them on the stage." But Don Nicol is an artist and has become quite famous as a caricaturist.

"I started out," he continued, "as a commercial artist, or rather, I called myself a commercial artist. I did anything in the artistic line that came my way. Window-dressing, interior dressing, and so on.

"I was very interested in the stage and one night I went to a party and Charles Zoli saw me. Charles was running a costume company at St. Kilda. He took me into the show, partly because I could dance, but mainly because I could paint scenery and bills. After numerous ups and downs, I joined J. C. Williamson Ltd.



LESLEY CRANE
Appearing in "A Southern Maid" at the King's Theatre.

The tremendous experiences of the Firm's experts in the dressing of musical plays is available to hirers for amateur shows and will save them considerable time and needless worry.

Costumes, etc., may be hired for one night or longer periods. Applications should be made at the J. C. Williamson Ltd. Modes, next door to His Majesty's Theatre, Exhibition Street, Melbourne. Cent. 4876. Open Fridays till 9 p.m.

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A new department has been successfully organised by J. C. Williamson Ltd., whereby the public is able to hire costumes and properties from the vast resources of the Firm's famous wardrobe.

Every type and period of dress is represented—uniforms; military and naval; and all ranks and nationalities are included in the wardrobe, and sets of costumes, as well as individual ones, will be at the service of patrons.

Very particular attention is given to the dressing of amateur musical and dramatic productions and school functions, in city, suburbs, and country, and 5,000 costumes are available for any purpose, including fancy dress balls, carnivals, bazaars, parades, Queen competition coronations, etc. Scenery may also be hired.

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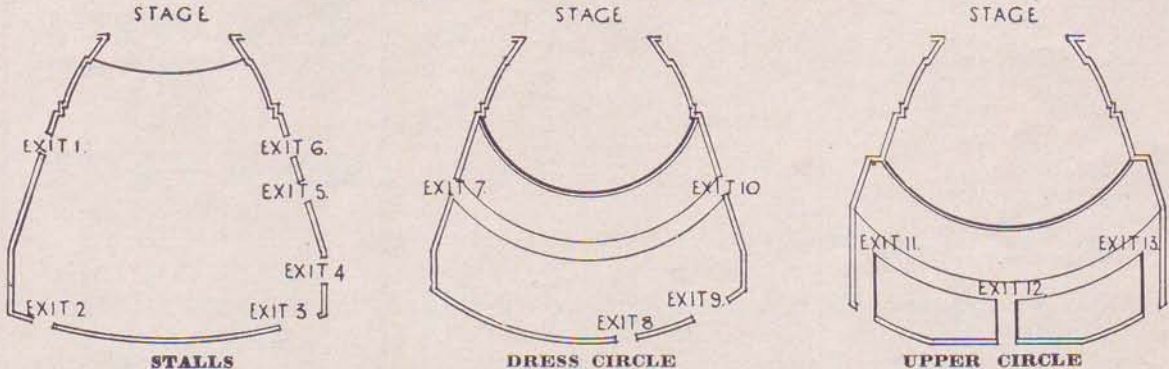
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