Theatre Royal  .  .  .  Adelaide

J. C. WILLIAMSON, Ltd.,

Present

COLONEL W. DE BASIL'S

Monte Carlo

Russian Ballet

Tuesday, October 20th, at 8 p.m.

PROGRAMME

Overture ..................  "Merry Wives of Windscn"  ...............  Nicolai

Conductor ................  IVAN CLAYTON

"LE LAC DES CYGNES"

(The Swan Lake)

Choreographic Poem in One Act.

Music by P. TCHAIKOVSKY.

Choreography after M. PETIPA.

Scenery by Prince A. SCHERVACHIDZE.

The Queen of the Swans  ..........  Valentino BLINOA
The Prince ................  Valentin FROMAN
The Friend of the Prince ......  Birger BARTHOLIN
The Evil Genius ...............  Joseph DOLOTINE

The Swans:

Marija KORJINJA, Irina VASSILEVA
Miles. PLOUCHINA, SKARPA, VALEWSKA, BONDIREVA, WOZIKOWSKA, GOLOVINA,
GROSSON, LIPSKA, NATOVA, Mouravieva, ROUSSOVA,
SEVERSKA, GEORGIJEVA, DUCRET, KALINOVSKA, GARINA.

Dance of the Little Swans:

Miles. BONDIREVA, SCARPA, WOZIKOWSKA, GROSSON.

The Huntsmen:

MM. RISTIC, RYKOFF, TOVAROFF, ANDREIEFF, BALINE, Frank, WINTER,
VLADIMOIFF.

Conductor ................  JASCHA HORENSTEIN

INTERVAL
"L'apres-midi d'un Faune"

Choreographic Poem.

Music by Claude DEBUSSY.

Choreography after Vaslav NIJINSKY

Scenery by Prince A. SCHERVACHIDZE

Costumes by LEON BAKST.

The Nymph

The Faun

Nymphs:

Mlles. VALEVSKA, KORJINSKA, POLOUCHINA, ROUSSOVA, KALINOWSKA.

Conductor

JASCHA HORENSTEIN

Debussy's prelude to the elusive eclogue of Stephane Mallarme—"L'Apres-Midi d'un Faune"—written in 1892—marked with its appearance a fresh phase in musical development. It united the atmospheric and colourful qualities of Monet's painting and the subtleties of verse of the French Symbolists with music—created in a stroke what is known today as "musical impressionism." This notable work is the musical basis of Nijinsky's dance-poem. The substance of Mallarme's poem has hitherto evaded translation. It consists of half-light of speech, so to say, subtle nuances half-expressing half-veiling, transient, elusive moods.

The Faun, a simple, passionate creature of sylvan life, wakens in the forest. Fleeting memories of the preceding afternoon tease his brain. Here and there the images of alluring nymphs, each with her contrasting fascinations, drift through his brain, but he cannot assure himself whether these are actual memories of beings, or mere visions of imagination. Surely there was one lovely nymph—and yet more—tender, shy, bold, provoking, yielding—only to recapture events! But he cannot. One after another, images take life before him, only to elude him. He strives to discern whether it be a swan in shining flight down by the lake, or naiads playing in the water. The delicious sensations grow more vague; fact or fancy, he will never certainly know. If he could but put substance into his dreams as he blows out empty grape-skins. It is impossible. He forsakes the vain attempt. The rich sunlight enmeshes him in languor. The grass is lush and soft. He turns lazily to sleep again and dreams, since waking blurs the actuality of his visions.

Such is the theme of this pagan poem, pagan, yet etherealised through its symbolic vision, so that, as has been said, "All that is leering and savage in the fact of the satyr disappears. Desire still speaks, but there is a veil of tenderness." The whole poem, as the dance, is symbolic of the transcendence of physical delights and the solace of dreams.
"La Boutique Fantasque"
(The Fantastic Toy-Shop)
A Ballet in One Act.
Music by G. ROSSINI, Orchestroted by RESPIGHI
Choreography by Leonide MASSINE.
Curtain, Scenery and Costumes by Andre DERAIN.

<table>
<thead>
<tr>
<th>Role</th>
<th>Actor</th>
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<tbody>
<tr>
<td>The Shopkeeper</td>
<td>Jean HOYER</td>
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<td>His Assistant</td>
<td>Serge UNGER</td>
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<td>A Thief</td>
<td>D. TOVAROFF</td>
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<td>An English Old Maid</td>
<td>E. GEORGIeva</td>
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<td>Her Friend</td>
<td>V. LIPSKA</td>
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<td>An American</td>
<td>J. DOLOTINE</td>
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<tr>
<td>His Wife</td>
<td>A. SEVERSKAYA</td>
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<tr>
<td>Their Son</td>
<td>N. NATOVA</td>
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<tr>
<td>Their Daughter</td>
<td>M. GARINA</td>
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<td>A Russian Merchant</td>
<td>M. WINTER</td>
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<tr>
<td>His Wife</td>
<td>H. ANTONOVA</td>
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<tr>
<td>Their Son</td>
<td>V. GROSSEN</td>
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Their Four Daughters:
Milles. KRASSNOVA, LVIOVA, MICHEL, STEPANOVA.

The Dolls:
Tarantella Dancers: Nina RAIEVSKA and THOMAS ARMOUR

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<thead>
<tr>
<th>Role</th>
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<tbody>
<tr>
<td>The Queen of Clubs</td>
<td>Nathalie BRANITZKA</td>
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<td>The Queen of Hearts</td>
<td>Nina YOUCHKEVITCH</td>
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<td>The King of Spades</td>
<td>Igor YOUSSEFKOV</td>
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<td>The King of Diamonds</td>
<td>Thadde SLAVINSKY</td>
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<td>The Snob</td>
<td>Valery SHAEVSKY</td>
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<td>The Melon Hawker</td>
<td>Birger BARTHOLIN</td>
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<tr>
<td>The Cossack Chief</td>
<td>Valentin FROMAN</td>
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<tr>
<td>A Cossack Girl</td>
<td>Helene POLOUCHINA</td>
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</tbody>
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Five Cossacks:
MM. VLADIMIROFF, RYKOFF, BALINE, TOVAROFF, FRANK.

Dancing Poodles:
VANDA GROSSEN and MILOS RISTIC.

Can-Can Dancers:
HELENE KIRSOVA and LEON WOIZIKOWSKY.

Twelve of their Friends:
Milles. DIMINA, VASSILIEVA, WOIZIKOWSKA, BONDIREVA, VALEVSKA, POLOUCHINA, SCARPA, GOLDVINA, MOURAVIEVA, DUCRET, KALINOVSKA, ROUSSOVA.

Conductor: JASCHA HORENSTEIN

INTERVAL.
"PRINCE IGOR"
Polovtsian Dances from the Opera "Prince Igor."

Music by BORODINE.

Choreography after Michel FOKINE.

Scenery and Costumes by Nicholas ROERICH.

A Polovtsian Woman... Helene POLOUCHINA
A Polovtsian Girl... Nina RAIEVSKA
A Polovtsian Warrior... Leon WOIZIKOWSKY

The Polovtsian Women:
Milles. TCHINAROVA, VALEVSKA, ROUSSOVA, KORJINSKA, LIPSKA, GOLOVINA, SEVERSKA, DUCRET, MOURAVIEVA, WASSILIEVA, KALINOVSKA, NATOVA, SOUVAROVA

The Polovtsian Girls:
Milles. SCARPA, WOIZIKOWSKA, BONDIREVA, DIMINA, GROSSEN, GARINA.

The Polovtsian Warriors:
MM. GUERARD, YOUSSKEVITCH, HOYER, FROMAN, WINTER, SHAEVSKY, DOLOTINE, VLADIMIROFF, BARTHOLIN, FRANK, BALINE, RYKOFF, TOVAROFF.

The Polovtsian Boys:
MM. UNGUER, ANDREIEFF, RISTIC, ARMOUR.

Conductor... JASCHA HORENSTEIN

PROGRAMME.
FRIDAY, SATURDAY, MONDAY, OCTOBER 23rd, 24th, 26th.
MATINEE—SATURDAY, OCTOBER 24th.

"Les Sylphides"
Chopin

"Les Presages"
(Destiny)

One of the outstanding Ballets in the Company’s repertoire.
Book and Choreography by Leonide Massine.
The subject of this Ballet, based on Tchaikowsky’s Fifth Symphony is Man’s struggle with his Destiny.

"Le Beau Danube"
Johann Strauss

Thornquest Press, Twin Street, Adelaide.