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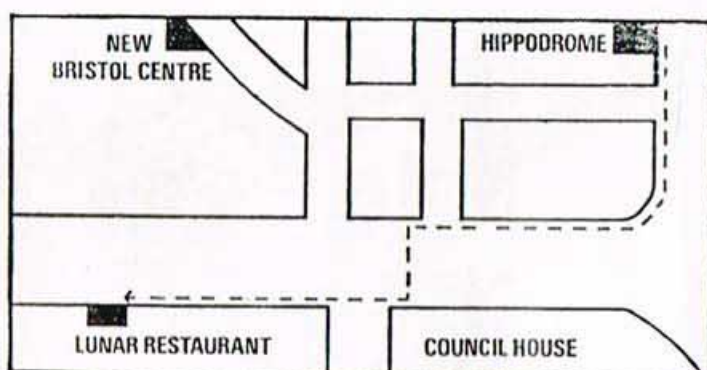
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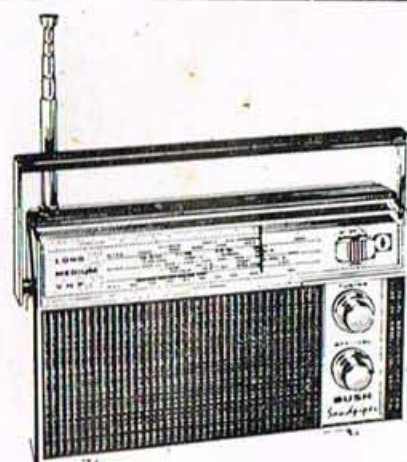
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PROGRAMME 20p

London Festival Ballet

BRISTOL - WEDNESDAY DECEMBER 14th 1977 - EVENING

NUTCRACKER

ACT 1

The Scene is set in Dr and Frau Stahlbaum's drawing room in Nuremburg.

Dr Stahlbaum

Frau Stahlbaum

Louise) their
Clara) children
Fritz)

Lotte, their housemaid

Herr von Rattenstein

Frau von Rattenstein

Herman, their son

Drosselmeyer, Clara's godfather

Karl, his nephew

Hans, Fritz' Schoolfriend

Guests

Parents

Rats

Soldiers

Vassilie Trunoff

Margot Miklosy

Patricia Ruanne

Manelle Jaye

Trevor Wood

Elizabeth Anderton

Michael Pink

Linda Darrell

Nigel Burgoine

Terry Hayworth

Kenneth McCombie

Christopher Carney

Valerie Aitken, Margot Clarke,
Roberta Walker, Susanne Burch,
Kathleen Munson, Anthea Neal,
Goffrey Wynne, Nigel Burgoine,
Jean Louis Cabane, Phillipe Arrona,
John Whillans, Bertrand Perreau

Alexandra Pickford, Marc de Graef,
Beverly Fry, Kevin Richmond

Daniel Taboga, James Supervia,
Kevin Richmond, Shane Cooper,
Christopher Carney, Jerome Chretien,
Sean O'Brien, Gavin Pollard

Marc de Graef, Jean Louis Cabane,
Christopher Mercer, Phillipe Arrona,
Phillip Betley, Daniel Taboga,
John Whillans, Bertrand Perreau
Anthony Ryvers

Snow Queen
Snowflakes

Manola Asensio

Freya Dominic, Diane Hunwin,
Roberta Walker, Andria Hall

with Wendy Hubbard, Anne Manger,
Amanda Wenban, Vanessa Millar,
Nicky MacLaurin, Janette Mulligan,
Gwendoline Edmonds, Margot Clarke,
Susanne Burch, Caroline Humpston
Elaine Mayson, Beverly Fry

ACT II

The voyage across the Lemonade Sea to the Kingdom of Sweets

Cavaliers

Jean Louis Cabane, Michael Beare,
Marc de Graef

The Spanish Dance

Liliane Belfiore, Kerrison Cooke

The Arabian Dance

Nigel Burgoine, Valerie Aitken,
Linda Darrell, Alexandra Pickford,
Shane Colquhoun, Bertrand Perreau

The Chinese Dance

Children from Arts Educational Schools

Mirlitons

Marian St. Claire, Christine Keith
Anne Manger

The Russian Dance

Hugh Rathbone, John Whillans,
John Carney, Kevin Richmond

The Old Woman Who Lived in a Shoe

Elizabeth Anderton, Terry Hayworth
and children

Flowers

Freya Dominic, Diane Hunwin,
Kathleen Munson, Andria Hall

with

Amanda Wenban, Caroline Humpston,
Margot Clarke, Gwendoline Edmonds,
Vanessa Millar, Anthea Neal,
Susanne Burch, Nicola Wilde

Grand Pas de Deux

Patricia Ruanne, Kenneth McCombie

CONDUCTOR:

Graham Bond

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Ballet Mistress:

Eve Pettinger.

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	† Peter Schaufuss appears by kind permission of New York City Ballet.		
	* Guest Artists		
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Senior Artists	Philippe Arrona Ozkan Aslan	Michael Beare Nigel Burgoine	Marian St Claire
Soloists	Valerie Aitken Jean Louis Cabane Linda Darrell Freya Dominic Andria Hall	Diane Hunwin Manelle Jaye Christine Keith Cheryl Liss Anne Manger	Kathleen Munson Alexandra Pickford Roberta Walker
Coryphées	Shane Colquhoun Gwendoline Edmonds Marc de Graef	Michael Pink Hugh Rathbone Jean-Francois Sedeno	Trevor Wood Geoffrey Wynne
Artistes	Philip Betley Susanne Burch Christopher Carney Jerome Chretien Margot Clarke Sarah Cole Shane Cooper Phillip Devonshire Beverly Fry Anya Gilbert Wendy Hubbard	Caroline Humpston Nicky MacLaurin Mary McKendry Elaine Mayson Christopher Mercer Vanessa Millar Janette Mulligan Anthea Neal Sean O'Brien Gavin Pollard Bertrand Perreau	Summer Lee Rhatigan Kevin Richmond Anthony Ryvers Jane Scott James Supervia Daniel Tabago Katrina Todd Amanda Wenban Nicola Wilde John Whillans
Teaching Staff	Elizabeth Anderton <i>Teacher and Repetiteur</i>	Vassilie Trunoff <i>Ballet Master</i>	Joan Potter Sheila Humphreys <i>Ballet Mistresses</i>
Orchestra of the London Festival Ballet	<i>Principal Conductor</i> Graham Bond	<i>Assistant Conductors</i> David Coleman Bramwell Tovey	<i>Leader</i> Donald Weekes
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Beryl Grey, CBE

Artistic Director



BERYL GREY, Artistic Director of London Festival Ballet, joined the corps de ballet of the Sadler's Wells (later Royal) Ballet at the age of 14. A year later she was promoted to soloist rank and a distinguished career was clearly indicated when — on her fifteenth birthday — she danced her first full-length *Swan Lake*. Her appearance as Odette/Odile, and as Giselle when she was 17, took place during the taxing war years when, despite all the discomforts of touring, Beryl Grey established her position as a leading ballerina of the Company. When the Sadler's Wells Ballet took up residence at Covent Garden in 1946, Miss Grey danced almost all the ballerina roles, with Odette/Odile being arguably her finest achievement, though she shone in many modern ballets in which roles were specially created for her. In 1957 she decided to become a freelance ballerina, and her journeyings took her all over the world: she became the first British ballerina to be invited to dance with the Bolshoi Ballet in Russia and the National Peking Ballet in China, and she published illuminating accounts of these experiences in her two books — *Red Curtain Up* (Secker & Warburg, 1959) and *Behind the Bamboo Curtain* (Collins, 1965).

Upon her retirement from dancing Miss Grey was asked to take charge of the Arts Educational Schools, and then in 1968, she was invited to become Artistic Director of London Festival Ballet. She had already known the Company, first as a guest ballerina, then as artistic adviser for *The Sleeping Beauty* production, and in 1972 Miss Grey produced a new version of *Swan Lake* for the Company. She was made an Honorary Doctor of Music of Leicester University in 1970 and has recently been awarded an Honorary Doctor of Literature from City University, London. She received the CBE in the 1973 New Year's Honours list.

A book about her life by David Gillard has just been published by W. H. Allen.

Monday and Tuesday at 7-30, Wednesday at 2-30 and 7-30

The Nutcracker

Music by Pyotr Ilyich Tchaikovsky

A NEW PRODUCTION OF THE NUTCRACKER

Sponsored by The National Westminster Bank

Produced and Choreographed by Ronald Hynd

Production Designed by Peter Docherty

Lighting by John B. Read

A NEW PRODUCTION OF THE NUTCRACKER

by Ronald Hynd

Probably one of the major emotional experiences of the music lover is the discovering of Tchaikovsky: an inspiring inner upheaval that occurs usually in early youth when one's emotions are particularly receptive. I was no exception, having become a passionate devotee by the time I was eighteen.

However, the one work that I never heard in its entirety was *The Nutcracker*, despite having danced the second Act. So it was a deeply moving revelation to discover at the age of 35 a whole hour of vintage Tchaikovsky. Night after night I stood in the wings at Covent Garden utterly engulfed by the emotions of a fifteen-year-old.

But somehow the music seemed to be saying something deeper than the story required. Here was emotion that was hardly explored by the situation of a child and a Nutcracker. It seemed to be asking for an expression of love that reached fulfilment in the great second Act Adagio. But how could that be fitted to the slender narrative of Petipa's original synopsis?

I was still pondering these questions when Beryl Grey invited me to stage this new production. Peter Docherty presented me with the original Hoffmann story suggesting I might find a pointer therein. He was right. Towards the close, the Prince (who in the child Clara's dream is the Nutcracker come to life) declares himself to be the nephew of Drosselmeyer, Clara's Godfather, who had given her the Nutcracker. Here is a character who could accompany Drosselmeyer to the Stahlbaum's Christmas Eve party. But would he fall in love with a child? Hardly with the passion Tchaikovsky suggests. But what about Louise, the elder sister who barely exists in Hoffmann? In elevating her to the romantic heroine, she would then be a constant factor rather than the somewhat superfluous Sugar Plum Fairy who existed solely in the original version for



Party Scene, Act I — Artists of London Festival Ballet

a Pas de Deux with variations. I retained Sergueyev's reconstruction of Ivanov's original Pas de Deux.

There is also a threatening element in much of the music, particularly in the dream sequence of the battle of the mice and soldiers. To underline this I have invented a new character, a prospective suitor for Louise, Hermann von Rattenstein; a distasteful character who becomes distorted in her dream to a nightmare King Rat.

The problematic second Act, which is merely a series of divertissements, I have sought to relate to the happenings of the party scene, happenings which are distorted in the visions of the dreaming sisters.

Peter Docherty and I have, above all, tried to keep Tchaikovsky's score as our guide, yet at the same time preserving the contrast of everyday reality with its related fantasy which gives Hoffmann's tale its warmth and peculiar fascination.

Ronald Hynd's production of "The Nutcracker" was premièred at the Empire Theatre, Liverpool, on 9th November, 1976.



ELISABETTA TERABUST, PATRICE BART

ACT I

The Scene is set in Dr. Stahlbaum's drawing room.

Dr. and Frau Stahlbaum and their children — Clara, Fritz and Louise — are awaiting the arrival of their guests for the Christmas Eve party, amongst whom number their special guests of honour, the Von Rattensteins and their son Hermann. Frau Stahlbaum is most anxious to impress this wealthy family as she wishes to marry off Louise, her eldest daughter, to Hermann. Her plans, however, are to be thwarted by the arrival of her younger daughter Clara's Godfather, the eccentric Drosselmeyer, who brings his nephew, Karl, with him.

Karl and Louise are instantly attracted to each other; and to ease what threatens to be a tense situation, Drosselmeyer produces a variety of diversions including a Nutcracker doll for Clara. Eventually, the Von Rattensteins coolly take their leave and the party draws to a dismal close. Louise and Clara are left asleep by the fire and their dreams, apparently controlled by Drosselmeyer, reflect the many and varied happenings of the day: sometimes menacing; sometimes romantic.

ACT II

Still dreaming, Clara and Louise are led by Drosselmeyer in a dream-like journey to the Kingdom of the sweets where Louise is united with Karl and Clara, indulging her insatiable appetite for sweets, is further entertained by Drosselmeyer's magical confections.

Eventually the dream fades and the children are found back on the sofa and as Frau Stahlbaum arrives to awake them we realise that she has become reconciled to the fact that Louise is in love with Karl. The sisters reflect on their strange journey: was it really a dream?

TCHAIKOVSKY AND THE NUTCRACKER

by Noël Goodwin

Tchaikovsky was not very happy with the subject of *The Nutcracker* when it was first proposed to him. Only after he began composing it in 1891 did he find that it made more demands than he expected. He had been commissioned by the Director of the Imperial Theatres at St. Petersburg to write a two-act ballet and a one-act opera, both to be performed in the same programme. (The opera was *Iolanta*, never staged in Britain until it was produced for the Camden Festival in 1968.) Tchaikovsky characteristically deprecated whichever work he was currently engaged on. Writing in June, 1891, he thought *The Nutcracker* would be infinitely inferior to *The Sleeping Beauty*. Within a month he wrote again: "Now that I've started *Iolanta* it seems to me that *The Nutcracker* is the one that is good, and the opera is turning out poorly." The immediate success of his music for the ballet was helped by the concert suite he arranged from it and performed first, in March, 1892. Indeed, the "Nutcracker Suite" gained such universal popularity that some people even today imagine that the ballet is a confection arranged only to this music. Many books also suggest that the concert suite contains the best of the music — a lopsided idea after one has heard the Snowflakes waltz, the final waltz and the vividly descriptive battle music, to name only three other outstanding numbers.

Petipa prepared the scenario and he intended to create the choreography before illness compelled him to let Ivanov take over. He gave Tchaikovsky a detailed list of musical requirements in such terms as "*4 measures avec des accords d'étonnement*," etc. Most biographers and musical commentators invite sympathy with the composer in having to work with such irksome restrictions, but there is no evidence of Tchaikovsky's own views. It would be equally plausible to suggest that he found Petipa's list a great help — and might be nearer the truth, so skilfully concentrated are his musical ideas.

Tchaikovsky first heard the sounds of Mustel's invention, the celesta, during a visit to Paris in 1891. He immediately decided to have one sent to Russia for use in the ballet, provided it was hidden from Rimsky-Korsakov and Glazunov until after he had used it first. It became indelibly associated with the Sugar Plum Fairy. The composer also originally contemplated using a variety of toy instruments, after the manner of Haydn's "Toy Symphony," but he discarded this in favour of more imaginative orchestration. The Overture, for instance, suggests a toy-like character by avoiding all bass-register timbre. By such means did Tchaikovsky create music of endearing charm, which only becomes fully rewarding when heard in the overall context of the ballet.

Thursday and Friday at 7-30, Saturday 2-30 and 7-30

Rudolf Nureyev's **Romeo and Juliet**

Music by Sergei Prokofiev

Designed by Ezio Frigerio

Lighting by Tharon Musser

London Festival Ballet gratefully acknowledges financial assistance from Victor Hochhauser Ltd. and Michael Edgley International Pty. Ltd. for this production.

ROMEO AND JULIET

The legend of the young lovers of Verona now seems such a natural theme for ballet that it comes as a surprise to find it was little exploited in dance until our own time. The first recorded version of Shakespeare's play was in 1795 by the Venetian choreographer Eusebio Luzzi. It next crops up in Russia, choreographed by Ivan Lesogorov, later known as Walberg. It was under this name that he presented his *Romeo and Juliet* in 1809. It was such a success that in 1812 the subject was tackled again, this time by the Italian choreographer Vincenzo Galeotti, ballet-master in Copenhagen. His pupil Anna Schall was Juliet and the 52-year-old Antoine Bournonville was Romeo. His age may have accounted for a contemporary comment that there was little dancing in the ballet, apart from a pas de deux in which a daring touch was introduced; at the "lovers" first embrace the music stopped completely and the dancers froze.

Curiously the story seems not to have been used again in the 19th century. It did not reappear until 1926, and even then in a garbled form. Diaghilev presented a short surrealist satire under the title, with a score by Constant Lambert and designs by Miró.

It was not until 1934 in Leningrad that plans were made to use the play again as the basis for a full-length ballet. Rotislav Zacharov was to be the choreographer and the score was commissioned from Sergei Prokofiev. But, to accord with the prevailing communist dogma, the librettists gave the story a happy ending: the lovers were to be discovered in the tomb at the last moment by Friar Laurence, who would sound a gong and summon the whole company to a merry finale. This change was more than Prokofiev could swallow. The Leningrad production was held up and Prokofiev accepted an alternative invitation from the director of the ballet company in Brno, Czechoslovakia. It was there, on 30th December, 1938, choreographed by Vanya Psota, an ex-member of Col de Basil's Ballets Russes, that the score was heard for the first time — with a newly written tragic finale.

It was so successful that the Kirov was persuaded to accept the unhappy ending, and in 1940 it presented a new version, choreographed by Leonid Lavrovsky. It was this version, first danced by Ulanova and Konstantin Sergeyev and later adopted by the Bolshoi, which that company brought to the West on its first visit in 1956.

Since 1940 no less than ten different productions have been mounted. One-act versions have used scores by Tchaikovsky, Berlioz and even Delius (by Tudor); but the full-length ballets have all relied on the Prokofiev score. Ashton arranged one for the Danes in 1955; Cranko for Stuttgart in 1962; MacMillan for the Royal Ballet in 1965. Now Nureyev uses it again for his production for the London Festival Ballet.

Its detailed structure ineluctably determines the main shape of the ballet; but Nureyev has taken a new look at the characters and background. Shakespeare had played fairly freely on the legend as it had come down to him from Italy. His immediate source was almost certainly Arthur Brooke's long poem *The Tragical History of Romeo and Juliet* published in 1562. A generation later, in 1594, Shakespeare produced his own dramatic version.

In his play the story becomes a far richer subject than the mere account of an unlucky affair between a boy and a girl. It is shot through with other themes, and every producer has emphasised one or other of them. Nureyev has approached the tale with an eye on the earlier versions and the manners and beliefs of their times; but at the same time reflects a close reading of Shakespeare's text. For instance, he has restored the episode in which the Friar's message to the exiled Romeo is accidentally intercepted — a crucial moment in the plot but omitted in most ballet accounts: and from this emerges a theme always present in the play — the belief that the stars spin above us like a wheel of fortune, that fate presents itself to men in the shape of chance.

Other passages seem to spring straight out of lines in the play — such as Mercutio's mocking "Queen Mab" speech, Romeo's dream in Mantua and Juliet's anguished invocation to death as a bridegroom. Brought up in Russia with Lavrovsky's rather 19th-century-romantic version, Nureyev has replaced it by a more vigorous and red-blooded interpretation, a blend of lyricism, bawdy irony, sex and aggressiveness which seem to link 15th-century Verona with Elizabethan London and also with our own violent times.

SYNOPSIS

There will be an interval at the end of each act

Act I — *"Some consequence, yet hanging in the stars,
Shall bitterly begin this fearful date
With this night's revels."*

Scene 1 — The Market Square

The city of Verona is split by a feud between the Montague and Capulet families. Romeo, a young Montague, is paying court to Rosaline, but she rejects his advances. An encounter between the retainers of the rival families turns into a brawl. Benvolio tries to pacify his followers, the Montagues, but Tybalt encourages the Capulets; Mercutio, who is friendly with both families, joins in cheerfully both sides. The quarrel is interrupted by the arrival of the prince of Verona and peace is restored — temporarily.

Scene 2 — Juliet's Anteroom

Juliet is playing with her companions and her Nurse. Her father and mother, Lord and Lady Capulet, arrive with their nephew Tybalt. They introduce Paris, a young man whom they have chosen as a husband for Juliet. He brings a wedding dress as a gift.

Scene 3 — Outside the Capulet's House

Guests are arriving for a feast given by the Capulets. Rosaline is still followed by Romeo, but again she spurns him. Mercutio and his friends make fun of Romeo's dejection, caricaturing the effects of love. Lord Capulet invites Mercutio and his party to the feast. They merrily put on their masks and enter, with Romeo following

Scene 4 — The Capulet's Ballroom

Tybalt leads off the dancing with Lady Capulet and the whole assembly celebrates its solidarity against the Montagues. Juliet enters and performs a betrothal duet with Paris. Romeo enters with Mercutio and Benvolio and they join in the dance. At the first touch of their hands, Romeo and Juliet fall in love. Romeo is recognised and Tybalt tries to throw him out, but Lord Capulet intervenes. All join in a final Wheel of Fortune dance.

Scene 5 — The Capulet's Garden

Romeo is hiding outside where Juliet is preparing for sleep. Mercutio and Benvolio come in search of him but Tybalt's arrival disturbs them. As Juliet comes out into the garden Romeo emerges and they pledge their love for each other.

Act II — *"Now Romeo is beloved and loves again"*

Scene 1 — The Market Square

Romeo is waiting for news from Juliet. Her Nurse arrives with a letter but she cannot find Romeo: Mercutio and Benvolio tease them both. The square fills up with market crowds, acrobats and entertainers. The Nurse discovers Romeo and delivers the letter. Romeo reads that Juliet has arranged for Friar Laurence to marry them secretly in his chapel.



Artists of London Festival Ballet

Scene 2 — A Chapel

Romeo is waiting in the chapel. Juliet arrives and the two lovers are married by Friar Laurence.

Scene 3 — The Market Square

The rival factions vie with each other in displays of dancing. Mercutio and Benvolio enter followed by Tybalt, who is angrily looking for Romeo. He tries to provoke Romeo to fight and, when Romeo refuses, accuses him of effeminacy. At this insult Mercutio challenges Tybalt. He jokes as they fight but Tybalt is serious; a knife flashes and the revellers find that Mercutio is dead. The Montagues force a sword into Romeo's hand and he fights Tybalt and kills him. The Prince arrives with Juliet, who finds that her new husband has become her cousin's murderer. Romeo is condemned to leave Verona next morning for exile in Mantua.



Juliet (Patricia Ruanne) with the ghosts of Tybalt (Frederic Werner) and Mercutio (Nicholas Johnson)

Act III — *"Come, nurse, I'll to my wedding bed and death, not Romeo, take my maidenhead!"*

Scene 1 — Juliet's Bedroom

While Lord and Lady Capulet discuss with Paris his marriage to Juliet she sits in her room filled with dread. But Romeo steals in by the window and their marriage is consummated. Day breaks and he must leave for Mantua. Juliet's family return and force her to prepare for her wedding with Paris.

Scene 2 — A Chapel

Juliet runs to Friar Laurence for advice but finds Paris discussing his wedding. Friar Laurence gets rid of Paris and explains to Juliet a way out of her predicament. She is to drink a potion which will cast her into a deep sleep. Thinking her dead, her parents will place her in the family crypt. Meanwhile Friar John will have warned Romeo in Mantua and he will return at night to carry her away when she awakes. Juliet foresees herself reunited with Romeo.

Scene 3 — Juliet's Bedroom

Juliet pretends to agree to be married to Paris. Left alone, she is filled with doubts. Should she choose suicide with Tybalt's dagger for the family honour, or the device to live for love? Finally she drinks the potion.

Scene 4 — Juliet's Ante-Room

Paris arrives to greet Juliet with his marriage retinue of musicians and dancers. But when her family try to wake her she appears to be dead. The wedding turns into a funeral. Then Benvolio hurries away to tell Romeo.

Scene 5 — The road to Mantua

On the way to Mantua with Friar Laurence's letter to Romeo, Friar John is attacked, robbed and killed.

Scene 6 — Mantua

Ignorant of all that has happened in Verona since he left, Romeo dreams of Juliet. He is woken by Benvolio bringing news of Juliet's apparent death. Seized by despair, he leaves for Verona.

Scene 7 — The Capulet Crypt

Juliet is laid to rest in the Capulet Crypt. When the mourners have gone, Romeo steals in to say farewell to his wife. He finds Paris there, and kills him; then, distracted by grief, he poisons himself. Juliet wakes to find him dead beside her and kills herself.

"Capulet, Montague, See what a scourge is laid upon your hate, That heaven finds means to kill your joys with love."

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London Festival Ballet reserves the right to change, vary or omit any item of the programme when this shall be necessary through illness or any circumstances beyond their control.

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Mailing List

In order to provide a more efficient service Festival Ballet's Mailing List is in the process of being computerised. Because of the cost of postage and printing it will no longer be possible to provide this service free of charge. The cost will be £1.00 for a two-year period ending April, 1979. If you wish to be informed of the Company's activities please write your name, address and telephone number on a card and send it together with cheque/postal order for £1.00 made out to London Festival Ballet, Publicity Office, 48 Welbeck Street, London, W1M 7HE.

Souvenir Brochure 1977

This year's 40-page Souvenir brochure contains 32 pages of superb colour photographs specially commissioned from one of the leading ballet photographers in the world, Anthony Crickmay. There are also photographs of all the Company's leading dancers. This 40-page booklet is wonderful value at only £1.00. On sale in the foyer or obtainable from Publicity Office, London Festival Ballet, 48 Welbeck Street, London, W1M 7HE, at £1.45 including P. and P.

1978 Calender

15 photographs of the Company, £1.20 plus 15p P. and P.

London Festival Ballet Club

Membership offers the following privileges:

1. Priority booking for London seasons of London Festival Ballet and other appearances where possible.
2. Newsletters.
3. Attendance at rehearsals from time to time.
4. A number of special functions arranged each year especially for members; there will also be opportunities to meet members of the Company.

Chairman

Russell Brown

Organising Secretary

Denise Fiennes
48 Welbeck Street
London, W.1

Annual Membership subscriptions:

Renewable on a one-year basis from date of issue (inclusive of VAT). Individual membership: £3.00. Full-time students/child membership: £1.50. Family membership — a maximum of six adults/children: £7.50. Group membership — maximum 20 for schools/youth clubs, etc.: £15.00.

London Festival Ballet Club is a department of the London Festival Ballet Trust.

Acknowledgements

Scenery built by: Ray Addison Ltd., E. Babbage & Co. Ltd., Peter Kemp Engineers Ltd., Victor Mara Ltd. and Harkers, Terry Murphy. Properties by: Jenny Levy Theatreprops, Roger Olhamstead. Draperies and scenic textiles by: J. D. McDougall Ltd. and Mick Tomlin. Make-up by: Max Factor. Shoes by: A. L. Gamba Ltd., Anello & Davide Ltd., Frederick Freed, Porselli. Dyes by: Dylon International. Sewing machines by: Elina. Tights by: Zeta. Wigs by: Wig Creations. Costumes by: Marjorie Slaski, Jane Cowood, de Gilcro, David Healey.

Acknowledgements for "Romeo and Juliet"

Assistant to Ezio Frigerio: Mauro Pagano
Assistant Costume Designer: Franca Squarciadino
Assistant to Tharon Musser: Marilyn Rennagel

Fights and acrobatic dances by Rudolf Nureyev in collaboration with B. H. Barry. Rudolf Nureyev wishes to express his particular thanks to Elizabeth Anderton for her assistance with this production.

Festival Ballet comes home for the next 125 years

May we add your name to our list of well-wishers?

The Festival Ballet Company is to be united under one roof for the first time in its history. We have already raised £317,000 towards the completion of Festival Ballet House. **But, the Building Fund still urgently needs a further £38,000 to complete the conversion of the property, which will be ours for the next 125 years.***

Festival Ballet House will rid us of the problem of having all our facilities scattered throughout the London area . . . it will provide a base for our own school . . . it will save much needed money which means wider possibilities for new works and new productions . . . it means better servicing of the regions . . . a saving on the rental of commercial rehearsal studios . . . and a reward for all our efforts over the past 27 years. How *you* can help to safeguard the future of the hardest working ballet company in the world is set out below.

We need Friends

to send whatever they can afford. Every donation is important. Every donation will be acknowledged (you may also donate by Deed of Covenant — see below

We need Founder Members*

— minimum £10.00 per annum on a 7-year Deed of Covenant. As a registered charity we can reclaim tax already paid on your contribution. £10.00 per annum is worth over £100 to the Fund. A plaque will be inscribed to Founder Members.

We need Benefactors*

Trusts, Foundations, professional firms, companies and individuals are invited to give donations over £250.00.

We need Patrons*

to "Name a Floor" in Festival Ballet House. Donations in excess of £1,500 will secure a permanent place in our history.

* Founder Members, Benefactors and Patrons will be invited to the Official Opening of Festival Ballet House.

Please select whichever category suits you best, fill in the form overleaf and return (with a separate cheque) to:

Miss Beryl Grey, C.B.E.,
Artistic Director,
London Festival Ballet,
48 Welbeck Street,
London, W1M 7HE.

Building for the future of British Ballet

I wish to contribute towards the London Festival Ballet's first permanent home. I enclose my cheque/P.O. (made payable to the London Festival Ballet Building Fund) for

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I wish to donate over 7 years by Deed of Covenant and would be grateful if you could send me the appropriate form.

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Remember, there is no limit to the amount you may give under a Deed of Covenant (Registered Charity Number 214005).

£5 for seven years would produce £53.90 for the Fund.

£25 for seven years would produce £269.23 for the Fund.

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It is up to you to express your support in your own way. We appeal to you to give generously for *our* future, and for *your* own future enjoyment of the London Festival Ballet.

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