

Ballet Russe Prances From Gutter To Prairie

The Ballet Russe's panorama of American choreography in Hollywood Bowl last night started off in the gutter and finally reached the prairie.

This reviewer's objection to Ruth Page's ballet setting of "Frankie and Johnny" is not based on a blue-nose attitude, but rather on the fact that its choreography stresses contortion rather than definable modern or classic style, and that its presentation is unbalanced between slapstick and seriousness. Bawdiness may be acceptable, but never banality.

After this primrose pastiche, the world premiere of "Cirque de Deux," a pastel-colored sugar-drop choreographed by the troupe's rapidly-rising ballerina, Ruthanna Boris, was a delight to the eye. Miss Boris, who had done a brilliant job as Frankie opposite Fredrick Franklin's Johnny, soloed with Leon Danielian in this classic-styled number, in which the two principals strike living-statue poses in a circus atmosphere of pink and blue. A novel touch to this number, set to the ballet music of Poulenc's "Faust," was a circular platform on which Miss Boris and Danielian were wheeled about the stage by two dancing pages (Patricia Wilde and Frank Hobi) in their poses. Although there is nothing novel in Miss Boris' choreography itself, the conception was pleasant and altogether palatable. The audience enjoyed immensely.

A marked contrast to the permyery of "Cirque de Deux" was added Bolender's "Comedia Baladica," a stylized divertissement for five solo dancers set to Stravinsky's arrangement of Pergolesi's "Pulcinella" suite. Ivan Kutnikoff conducted the score excellently, considering the natural curtailment of rehearsal time for ballet scores, and the settings and costumes by Robert Davison again proved themselves excellent for the Bowl. Leon Danielian substituted for Aaron Girard in this work.

"Rodeo," Agnes DeMille's splendid and carefree ballet set to Copland's airy score, is always one of the Ballet Russe's finest pieces, and last night was no exception. It has a native verve and attachment to our milieu which is a natural for audience appreciation. Unspun, but never corny; vigorous but not calisthenic in the Lanchine sense; it is, like the earlier "Swan Lake," a sure thing ballet. Last night's lead as the Cowgirl was Vida Brown, who is remarkable, not only in her dancing prowess, but in her dramatic appeal.

Tonight's "pop" concert at Hol-

lywood Bowl features Sigmund Romberg as conductor. With Helena Bliss, who made such a hit in "Song of Norway," as his soloist, he will feature music from his own and other operettas, Sunday's program, to be led by James Sample, will feature the 15-year-old pianist, Sylvia Zaremba. (C.S.H.)

BALLET WINS TULSA FANCY

Capacity Audience At Hall Applauds Classical With The Modern

By GEORGE L. KETCHAM
Theater Editor, Tulsa World.

There can now be no doubt that ballet has come into its own—especially with Tulsans. This classic form of entertainment made its debut of the season at Convention hall Wednesday night, when Ballet Russe de Monte Carlo was presented before a capacity audience which thundered its approval—and stayed to the fag end for repeated curtain calls.

It was a show of infinite grace and beauty—and of sharp contrast between classical and modern versions. Strange as it may seem, the patrons who packed the hall—many of them of the 'teen-age element—received the bona fide ballet with equally as much enthusiasm as it did the "ranch-style" modern offering.

Ballet Imperial, a brilliant creation in choreography by George Balanchine, drew great admiration. It was a spectacle without a theme, danced in classic style to Tchaikowsky's Second Piano Concerto in G Major. This number had lovely ballerina Mary Ellen Moylan and Nicolas Magallanes as its soloists, with Oklahoma's Maria Tallchief featured secondarily with Herbert Bliss and Nikita Talin, danseurs.

INTRICATE TIMING

It was a ballet of intricate timing and great finesse in solo work. Miss Moylan and Magallanes won generous recognition for their faultless artistry. In the corps de ballet was Yvonne Chouteau, 15-year-old daughter of Mr. and Mrs. C. E. Chouteau, of Muskogee, who came to Tulsa to see her perform. Yvonne is the baby of the company, but acquitted herself like a veteran.

Ballet Imperial closed with the entire cast doing difficult entrechat-sis in unison. Pianist Rachel Chapman, who bore the burden of accompaniment for this spectacle deserved a big bouquet. Conductor Emanuel Balaban was generously applauded for his masterful direction.

"RODEO" PROVES HIT

Agnes de Mille's clever "Rodeo" proved a big hit with the crowd. "The Courtin' at Burnt Ranch" was really something to see. Beautiful Cowgirl Vida Brown took the audience by storm with her zestful performance. The only gal who wasn't in a dress, she wasn't wanted by the cowboys while the other gals were giving out all sorts of rustic coquetry. But when she shucked her pants and got into an "Elvirie" dress, she and Premier Danseur Fredrick Franklin showed the folks how "the cow ate the cabbage" at dancin'.

Rodeo

Also featured in this number were Nicolas Magallanes and Ruth Rikeman. Miss Chouteau had a prominent role in the Eastern Girls from Kansas City. She was greeted with a large bouquet.

DANILOVA SCORES

The closing spectacle, "The Poppy," featuring Premier Danseuse Alexandria Danilova Soloist Leon Danielian Yurek Lazowski, was raved with prolonged applause. Danilova gave a vivid interpretation of the story of a rescued Chinese girl in a J.



HOLLYWOOD BOWL: Ballet Russe Prances From Gutter To Prairie

The Ballet Russe's performance of American choreography at the Hollywood Bowl last night started off in the gutter and ended in the clouds. The troupe, which has been in the business since 1909, was the first to perform at the Hollywood Bowl. The performance was a success, and the audience enjoyed it.

BALLET WINS TULSA FANCY

The Ballet Russe's performance at the Tulsa Civic Center last night was a success. The audience was captivated by the dancers' grace and skill. The performance was a highlight of the season.

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Grace of Ballet de Russe Dancers Thrills Audience

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Beautiful Dances

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DANCELOVA SCORES
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H. Davis, No. 101746

Young Dancers Stand Out in Ballet Russe Offering

By **HARRY R. BURKE**

One still lays bouquets at the twinkling feet of Alexandra Danilova, whose thistledown dancing has so long characterized the visits of the Monte Carlo Ballet Russe, and yet one may welcome no less enthusiastically two young dancers who were outstanding as that company at Kiel Auditorium last night began a three-night engagement under the aegies of Entertainment Enterprises.

Those younger stars are Ruthanna Boris, whose exquisite feeling for rhythm as disclosed in "Concerto Borocco" — the Balanchine adaptation of Bach's Double Concerto to ballet—was no less a delight than her miming of El Morito in "Madronos," a series of dance tableaux based on Spanish tradition; and Vida Brow, whose presentation of "The Cowgirl" in Agnes de Mille's "Rodeo" was Dickensian in its mingling of mirthful humors and those of pathos while no less sensitive to rhythm.

antly bumptious Bonito. But it was the gay humor of Ruthanna Boris which held together and was the focal point of unity in an otherwise meaningless succession of sensuous appeals.

"Rodeo" is almost too familiar. The "almost" was deleted last night, however, because of the poignancy of Vida Brow's miming of the adolescent cowgirl and the robustious spirit of Stanley Zompakos' Head Wrangler. Indeed the entire presentation was marked by a new, a brighter, livelier spirit. And it may have been because Mr. Franklin could attend to detail as ballet master rather than having to concentrate upon his own performance as in the past.

Last night's performances were marked by an excellent and augmented orchestra under the direction of Ivan Boutnikoff and Paul Strauss. By brilliant costumes and sufficient, if sketchy settings. But most of all by the enthusiasm of an appreciative audience.

flame, and they range a paining scale until they reach the girl, lily slender, in white. She is Tanaquil LeClercq, who does a sweeping, swooping turn truly vertiginous. It is the sort of spectacularly lovely dancing Balanchine thinks of, demands, and incredibly gets.

Balanchine knows that if you are young and very beautiful and you go to a ball, almost anything can happen. Perhaps you are three girls together, like Vida Brown, Edwina Fontaine and Jillana, having the time of your lives. Perhaps, like Patricia Wilde and Frank Hobi, you dance in a coruscant dream. Perhaps, like Diana Adams and Herbert Bliss, you might be falling in love. Perhaps, like Tanaquil LeClercq and Nicholas Magallanes, you have a premonition of separation, say a "Lilac Garden" in waltz time. Perhaps you whirl too close to the edge, and a man of doom, in this case Francisco Moncion, wraps frail black around frailer white, so that death strikes and terror calls the tune. This is Balanchine's ballet, a testament to the beautiful and the damned.

No doubt his "Symphony in C" [the Bizet the Paris Opera dances as "The Crystal Palace"] was striking aftermath—I have no luck at all on closing ballets. His "The

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On the Aisle

Balanchine Spins Vertiginous Triumph in Dusky Glitter of 'La Valse'

BY CLAUDIA CASSIDY

THREE DECADES AGO Serge Diaghileff mortally offended Maurice Ravel by refusing to use "La Valse" for a ballet after it had been written at his suggestion. Last night in the Civic Opera house Ravel was vindicated, but I am not at all sure the finger of guilt pointed at Diaghileff. It is a matter of timing that makes masterpieces seem inevitable, and George Balanchine's "La Valse" has sprung to life from the fresh young brilliance of the New York City Ballet, made twice vulnerable by the tensions of a time truly "dancing on a volcano."

This is a lovely, joyous, exciting and doomed ballet. Balanchine precedes "La Valse" with Ravel's "Valse Nobles et Sentimentales," and the music is the floor, the nervous system and the design in space of his creation. This is a ball in a garden drift of night blue gauze. Thru it shine what might be stars



Janet Reed

or chandeliers or lights strung for a party. To it come the very young, the boys in black tights and jackets, white gloved save for the man of doom. The girls have borrowed back the ballerina gowns stolen from the romantic tutu. They wear gray not quite dousing flame, and they range a paling scale until they reach the girl, lily slender, in white. She is Tanaquil LeClercq, who does a sweeping, swooping turn truly vertiginous. It is the sort of spectacularly lovely dancing Balanchine thinks of, demands, and incredibly gets.

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belief that until the Bowl ballets return to the practice of bringing strong dancing casts of stellar caliber, the Bowl balletomanes will continue to be cagy about these offerings.

Ruthanna Boris as Frankie, Frederic Franklin as Johnny, Pauline Goddard as Nelly Bly and Nikita Talin as the bartender did exceedingly well in the first place and the ballet troupe gave able support, but the presentation didn't carry impact.

WHIMSICAL SCORE

Ivan Boutnikoff conducted Jerome Moross tongue-in-the-cheek score very well, too.

"Rodeo," the most effective in last night's offerings was blessed by a spirited dancing of the cow-girl role by Vida Brown, with Nicholas Magallanes as the Head Wrangler, Herbert Bliss as the Champion Roper, and Pauline Goddard as the Rancher's Daughter dancing energetically in the fool-proof design of this superb Agnes DeMille ballet, and Conductor Boutnikoff admirably leading the orchestra through the rich welter of American folk themes.

Miss Boris, Leon Danielian, Patricia Wilde and Frank Hobi danced the somewhat insipid roles of "Cirque De Deux," a new ballet set to Gounod music, and most of the remaining principals suitably danced "Comedia Balletica," a light hearted realization of the Percollésie-Stravinsky "Pulcinella" suite.

Tonight, the crowds should gath-

1011 and the sweethearts of the Nathalie Krassovska and Nicolas Magallanes. It's all quite delightful and just playful enough to allow some spanking of the blackamoors where a blackamoor might be spanked.

FAVORITE: "Rodeo," this time with captivating Vida Brown as the cow girl who has to don girl's clothes to get her man. The dancers have a lusty time riding the horses, throwing the lasso, doing the reel—all in the best manner of this native ballet. "Rodeo" will repeat Wednesday. It deserves any number of encores.

PICTURES: Mary Ellen Moylan and Leon Danielian in "The Bluebird," that brief series of exquisite pictures which leave you struggling for a choice between the dainty Miss Moylan and the springy Mr. Danielian. And "Swan Lake," to Tchaikowsky music, occupies almost all of the troupe as Emanuel Balaban puts them through the fluttery paces of white swans imperiled by the huntsmen's crossbows. Alexandra Danilova is lovely, birdlike and ethereal under Mr. Magallanes' picturesque lovemaking, getting herself into one enchanting posture after another and leaving him in such a state that he falls dead while the crossbows are taken

company, but acquainted herself
like a veteran.

Ballet Imperial closed with the entire cast doing difficult entrechat-sis in unison. Pianist Rachel Chapman, who bore the burden of accompaniment for this spectacle deserved a big bouquet. Conductor Emanuel Balaban was generously applauded for his masterful direction.

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The closing spectacle, "Poppy," featuring Premier seuse Alexandria Danilov Soloist Leon Danielia Yurek Lazowski, was with prolonged applause. Danilova gave a vivid imitation of the story of a cuted Chinese girl in a J