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*Series 320 - General Correspondence  
SAN FRANCISCO BALLET*

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Night Letter

W. P. MARSHALL, PRESIDENT

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Send the following message, subject to the terms on back hereof, which are hereby agreed to

Reyr inquiry concerning San Francisco Ballet it is my understanding that action now being taken by State Department reinstates original itinerary three weeks beyond Ceylon, beginning February 25. This extension includes performances in Bombay, Karachi, Abadan and Tehran. Success of tour to date is gratifying. Regards.

Richard Nixon

SEND ABOVE NIGHT LETTER TO FOLLOWING: (5 people)

J.F. Sullivan, Jr.  
Crocker-Anglo National Bank  
One Montgomery Street  
San Francisco 4, California

Mark Schorer  
68 Tamalpais Road  
Berkeley, California

Rita Kelley  
2291 Fifteenth Avenue  
San Francisco, California

Mrs. William Bayless, President  
San Francisco Ballet Guild  
645 Stockton  
San Francisco, California

Mrs. Dante Casolari  
801 West Madill Street  
Antioch, California

mm ok'd by Miss Mary Tsouvalas (code 191 x5664)

San Francisco Ballet

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mm-State Feb 13, 1957

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# WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

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JB292

1957 FEB 11 PM 7 20

O SFP321 LONG DL PD=WUX SANFRANCISCO CALIF 11 242PMP

=HONORABLE RICHARD M NIXON, VICE PRESIDENT OF THE  
UNITED STATES=SENATE OFFICE BLDG WASHDC=

=THE SAN FRANCISCO BALLET SPONSORED BY THE UNITED STATES  
INTERNATIONAL EXCHANGE PROGRAM OF THE AMERICAN NATIONAL  
THEATRE AND ACADEMY HAS BEEN ON WORD TOUR SINCE JANUARY  
6 IT HAS BEEN ENTHUSIASTICALLY RECEIVED IN ALL COUNTRIES  
SO FAR VISITED. THE SAN FRANCISCO BALLET GUILD WHICH  
MADE THE INITIAL APPROACH REGARDING THIS TOUR HAS NOW  
BEEN ADVISED THAT BECAUSE OF INCREASE IN TRANSPORTATION

RATES AND OTHER UNFORSEEN DEVELOPMENTS, THE TOUR WILL BE  
TERMINATED IN CEYLON FEBRUARY 18 IN VIEW OF THE GOOD  
WILL OBJECTIVE IN VISITING THESE AREA AND THE DAMAGE TO  
UNITED STATES PRESTIGE IF TOUR IS CUT SHORT. IT IS  
RESPECTFULLY URGED THAT FUNDS BE MADE AVAILABLE TO COMPLETE  
THE COMPANYS ITINERARY AS ORIGINALLY PLANNED=

=SAN FRANCISCO BALLET GUILD MRS WILLIAM BAYLESS  
PRESIDENT=

## DANCE

*Jacob's Pillow Dance Festival*

By WALTER TERRY

LEE, Mass., July 25.—Prophetically, perhaps hopefully, the San Francisco Ballet presented its charming ballet, "Con Amore," on the opening program of its first appearance on the Jacob's Pillow Dance Festival. And a near-capacity audience last evening responded in kind to the lively dancing of our West Coast visitors, "con amore," with love.

Brought across the continent for its Eastern debut by Ted Shawn, founder-director of Jacob's Pillow, the San Francisco Ballet disclosed in fine measure those particular attributes which had earned for it popularity, admiration and respect in California. The dancers are all very young, personable, spirited. But more, they have been beautifully schooled by their director, Lew Christensen, for their youthful exuberance has been nicely fused with true balletic elegance and, as a unit, they perform with greater exactitude than any ballet organization of comparable size which I have seen; indeed, they are more meticulous technically than some of our major companies have been on occasion.

**Three Excellent Soloists**

Add to these virtues, three excellent soloists—Sally Bailey, Nancy Johnson, Conrad Ludlow—who are of star material, some admirable supporting artists and exquisite taste in costuming and decor, for which James Graham-Jujan, the artistic director, must be praised.

There were, inevitably, some debit aspects to this initial performance. There were thin moments choreographically, especially in the new "The Dryad;" in pantomimic passages there were touches of gaucheness, of immaturity, and, through no fault of the dancers, there was the unfortunate necessity of dancing to two pianos instead of to orchestral accompaniment. This last was particularly noticeable in the opening "Concerto Barocco," set to the Bach Concerto for Two Violins.

Despite the thinness and unavoidable percussiveness of the music, which the pianists, Raylene Pierce and Dorothy Franklin, played valorously, the dancers drew the beautiful patterns choreographed by George Balanchine with marvelous accuracy and no little style. In fact, interestingly enough, they follow its original design (if my memory is accurate) more closely than does the New York City Ballet directed by Balanchine himself. (However, they have a right to



Lew Christensen, director of the San Francisco Ballet.

deux for Nancy Johnson and Mr. Ludlow as the Dryad and a hunter. The final tableau was also effective, but I'll not tell what happens to the elusive creature of the woods and her mortal cavalier.

The closing piece, "Con Amore," familiar to New York audiences (as is "Concerto Barocco") because of its performances by the New York City Ballet, was danced with fine gusto by the San Franciscans. In this fast-paced satire on eighteenth-century plots—there are beautiful Amazons and a handsome thief, an errant wife and her trio of lovers and the figure of Love equipped with bow and arrow—the dancers let themselves go and everyone on both sides of the footlights, had a marvelous time. Miss Bailey, as the Chief of the Amazons, danced with brilliance and a stirring elan; Mr. Ludlow's prowess in technical matters was richly exploited and a gift for broad comedy was revealed; Nancy Johnson was delightful as the flirting wife, Mr. Carter was engaging as the duped husband and Virginia Johnson was both fleet and winsome as Amore.

Well, it was a matter of "amore" throughout as the San Francisco Ballet opened its three-week stand at Jacob's Pillow and as the audience demonstrated its approval with extended and fervent rounds of applause at the close of each offering.

San Francisco Ballet 1-11-57

Miss

Mary Tsouvalas code 191 x5664

original information State received on cost of 13-week tour was \$206,800

However, Indian internal transportation charge is outrageous (and performances are being given free by USIA there) -- increased cost not counted upon -- and consequently remainder of tour will have to be curtailed to keep in the budget allotted for tour.

There are no more funds available, consequently, can't allot any more to ballet. (would need \$60,000 more to take care of increased Indian costs)

State is gratified at success of tour, and every effort is being made to find ways and means to allow Ballet group to complete India, and also include Pakistan

COPY

May 6, 1957

Dear Mr. Christensen:

This is just a note to thank you for your letter of April 17, regarding the recent trip of the San Francisco Ballet to the Far East.

I greatly appreciate your evaluation of this trip, especially at this time when the U. S. I. A. 's proposed budget is under such heavy attack. I hope that you will avail yourself of any and all opportunities to interpret to others the value of the President's Special International Program for Cultural Presentations, as well as the work of the U. S. I. A.

The dance, of course, is truly a universal language and I can imagine how well-received the San Francisco Ballet was by people everywhere. As a Californian, I was indeed proud that your company was chosen to represent the United States. On the goodwill trips Mrs. Nixon and I have taken during the last four years, as President Eisenhower's representatives, we found, just as you did, that the reaction of the people where we visited was warm and friendly.

With congratulations and my best wishes to you and all the members of the San Francisco Ballet,

Sincerely,

Richard Nixon

Mr. Lew Christensen, Director  
San Francisco Ballet  
378 - 18th Avenue at Geary  
San Francisco 21, California

AW/gmh

# San Francisco Ballet

378—18th AVENUE AT GEARY • SAN FRANCISCO 21, CALIFORNIA • SKYLINE 1-2141

April 17, 1957

The Honorable  
Richard M. Nixon  
Vice President of the United States  
Washington, D. C.

Dear Mr. Nixon:

Now that the tour of the Orient is over and we have had time to evaluate the work done, we find that we were not alone, but part of a huge team.

May I first state that from reports received officially and unofficially, the San Francisco Ballet was marked as one of the most effective instruments in the field. This would not have been possible if you and others like you hadn't supported us at home, nor can we overlook the untiring work put out by the U.S.I.A. long before we arrived.

It is our personal observation that the President's Special International Program for Cultural Presentations is a very effective means in reaching the people. Through this team we performed as artists and afterwards spoke to the cultural ministers on down to the people. We were able to discuss cultural problems on simple American terms, and their reactions were warm, friendly and cooperative.

With this brief summary, we wish to thank you for your valuable support on this tour and hope our work was of benefit to our government.

Sincerely yours,  
SAN FRANCISCO BALLET

*Lew Christensen*  
Lew Christensen, Director

RECEIVED  
APR 20 1957  
OFFICE OF THE VICE PRESIDENT

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**SAN FRANCISCO BALLET GUILD**

645 STOCKTON STREET • SAN FRANCISCO 8, CALIFORNIA • EXBROOK 2-7206

RECEIVED  
MAR 29 1957

OFFICE OF THE VICE PRESIDENT

March 27, 1957.

Honorable Richard M. Nixon  
Vice President of the United States  
Senate Office Building  
Washington, D. C.

My dear Mr. Vice President:

The members of the Board of Directors, San Francisco Ballet Guild, wish to express their deep appreciation for your gracious assistance in the matter of a continuance of the San Francisco Ballet's Far Eastern tour, when it was threatened with cancellation in Ceylon.

Thanks in large part to your splendid cooperation, the State Department and ANTA arranged for three additional weeks with performances in Bombay, Karachi, and Teheran.

The Company is now home again, and the dancers and staff wish to add their thanks to our own.

Very sincerely yours,

*William Bayless*

Mrs. William Bayless, President.

OFFICERS

Mrs. William Bayless, President

Mrs. John R. Upton, 1st Vice-President

Mr. James J. Ludwig, Secretary

Mr. Lawrence Livingston, 2nd Vice-President

Mrs. Jerd Sullivan, Treasurer

DIRECTORS

Mrs. James Bodrero

Mr. Joseph H. Dyer, Jr.

Mr. H. W. Roden

Mr. Lew Christensen

Mrs. Hugh David Phillips

Mrs. Gene Walker

Mrs. Alfred Crapsey

Mr. Walter Prendergast

Mr. Harold L. Zellerbach

# San Francisco Ballet

378—18th AVENUE AT GEARY • SAN FRANCISCO 21, CALIFORNIA • SKYLINE 1-2141

November 28, 1956

The Honorable  
Richard M. Nixon  
Vice President of the United States  
Washington, D. C.

RECEIVED  
DEC 3 1956  
OFFICE OF THE VICE PRESIDENT

Dear Mr. Nixon:

Thank you sincerely for your support and assistance in helping to send the San Francisco Ballet on a tour of the Far East next January. You can well imagine how proud we are to have been selected to serve as good-will ambassadors for the United States in the Asian countries.

I have enclosed our tour press book and itinerary to keep you informed of our activities.

With all good wishes.

Sincerely yours,

SAN FRANCISCO BALLET

*Lew Christensen*

Lew Christensen

Director

LC/11

Encl.

SAN FRANCISCO BALLET - FAR EASTERN TOUR

1957 - ITINERARY

7 January	Depart San Francisco	
9 January	Arrive Tokyo	
10 January	Rest - Tokyo	
11 January	Depart for Taipei	
12, 13 January	Performances - Taipei	
14 January	Depart for Manila	
15, 16, 17, 18 January	Performances - Manila	
19 January	Depart for Hongkong	
20 January	Rest - Hongkong	
21, 22, 23, 24 January	Performances - Hongkong	
25 January	Depart for Rangoon	
26, 27, 28 January	Performances - Rangoon	
29 January	Depart for Bangkok	
30, 31 January, 1 February	Performances - Bangkok	
2 February	Depart for Pnom Penh, Cambodia	
3, 4 February	Performances - Pnom Penh	
5 February	Depart for Saigon	
6, 7, 8, February	Performances - Saigon	
9 February	Depart for Singapore	
10, 11, 12, 13 February	Performances - Singapore	
14 February	Depart for Kuala Lumpur and performance	
15 February	Performance - Kuala Lumpur	
16 February	Depart for Penang and performance	
17 February	Performance - Penang	
18 February	Depart for Colombo, Ceylon	
19, 20, 21, 22, 23, 24 February	Performances - Colombo, Ceylon	
25 February	Depart for India	
26 February thru 23 March	Performances - India	Itinerary for India not yet established by Embassy in New Delhi. Will be announced as soon as received.
24 March	Depart for Karachi, West Pakistan	
25 March	Performance - Karachi	
26 March	Depart for Lahore	
27 March	Performance - Lahore	
28 March	Depart for Dacca, East Pakistan	
29 March	Performance - Dacca	
30 March	Depart for United States via Japan with possibility of performance still to be arranged in Japan.	



# NEWS

about the

SAN FRANCISCO BALLET

*Jim Forman*

*"America's Most Dynamic Dance Spectacle!"*

**SAN FRANCISCO BALLET**

LEW CHRISTENSEN, Director • LEON KALIMOS, Manager

378—18th AVENUE

SAN FRANCISCO 21

The New York Times

VARIETY

dance

THE NEW YORKER

NEW YORK HERALD TRIBUNE.

THE Nation


San Francisco Chronicle

Distant Cities Hail S. F. Musicians and Dancers

San Francisco Examiner

'Filling Station' Comic Triumph

**NEW YORK CITY BALLET**



TONIGHT 8:30: Newest Hit **CON AMORE**; also Scotch Symphony; Metamorphoses; Fanfare.  
TOMORROW EVE, 8:30: Swan Lake; Filling Station; Prodigal Son; Metamorphoses.

(Air-Cond.)—POPULAR PRICES \$3.60 TOP  
N.Y. CITY CENTER • 131 W. 55 St., Circle 6-8989

LAST 6 PERFS.

'Filling Station' Peddles Laugh Gas by the Gallon

THE DANCE: SUMMARY

Christensen's Ballets Take The Chief Honors

BY JOHN MARTIN

FROM the standpoint of the repertory, the New York City Ballet should circle the genial brow of Lew Christensen with a laurel, for his two new works were both great fun and unquestionable hits. definite bright-

'Con Amore' Is 2d Fine Ballet By Christensen

Newsweek

DANCE:

Ballet Out of the West

When Ted Shawn stepped to the front of the stage in the Ted Shawn Theater near Lee, Mass., last week, he had the air of a man on the verge of a momentous event. In the last three summers, he told the audience, the Jacob's Pillow Dance Festival (which he founded and now directs) had brought off the U.S. debuts of the National Ballet of Canada, the Celtic Ballet of Scotland, and Ten Leading Dancers of the Royal Danish Ballet; all three achieved such hits in the Berkshires that they were offered major American tours. Now, Shawn went on, Jacob's Pillow had another "first" which, he felt, compared with its predecessors in geographical variety and artistic impact. For the first time, an East Coast audience was to witness a performance by the San Francisco Ballet.

It had taken the 23-year-old company all that time to venture across the Rocky Mountains. When the curtains finally parted on George Balanchine's "Concerto Barocco," an intricately designed abstraction to the Bach Double Violin Concerto, balletomanes in the house recognized that Shawn had, once again, picked the right group at the right time. The dancers had the fresh beauty of youth, a disciplined unity of style, and a remarkable technique which was apparent even in the corps de ballet as well as in the leading stars. The company which had once been a source of regional pride had now matured into a national asset.

'Indecently Young': Although the San Francisco Ballet, through its continual association with the San Francisco opera, is the oldest ballet ensemble in the United States, the average age of its members is, as Igor Stravinsky once put it, "indecently young"—19.8 this season. Its leading ballerinas, Nancy Johnson (24) and Sally Bailey (23), are practically matrons. Conrad Ludlow, the ensemble's brilliantly promising first male dancer, is all of 21. Three of the eighteen dancers who appeared last week are only 16. Most are San Francisco born and have had their training at the San Francisco Ballet School.

This intimate relationship between the school and the performing company, commonplace abroad, is particularly close in San Francisco, for the school is led by one brother, Harold Christensen, and the company by his brother Lew. Most of the troupe's repertory is his, including the delightful "Con Amore," and the tragic "Jinx." A third dancing Christensen, elder brother Willam, developed the company as an entity nearly twenty years ago and today teaches at the University of Utah at Salt Lake City. He is the only full professor of ballet in the nation.

# SAN FRANCISCO BALLET

OVERSEAS TOUR -- 1957

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4. THE DANCERS
5. REPERTOIRE
6. WHAT THE CRITICS HAVE SAID ABOUT THE SAN FRANCISCO BALLET

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Note: These stories contain the facts about the San Francisco Ballet and are intended to serve as source material for the press and critics of countries to be visited on the 1957 overseas tour. Although the stories are written in what might be called "newspaper style," they should by all means be suitably edited, revised and re-phrased before presentation to the press, to conform with the style and preference of each particular country to be visited. All the details concerning performances, programs, times and places, of course, remain to be added.

Additional stories of strong local interest will suggest themselves. For instance, arrival and departure of the company, what the company is doing around town between performances, interviews with various personalities involved, etc. Stories of local dance groups and the like will also be timely -- especially on those occasions when members of the San Francisco company have the opportunity to see local dancers perform. Members of the company will be as helpful as possible in supplying additional details and material when they arrive.

## SAN FRANCISCO BALLET TO PERFORM HERE

The San Francisco Ballet, one of the most celebrated of America's classical ballet companies, is coming to (city).

The famous troupe, it was announced today, will visit our city on the first Far-East tour ever undertaken by an American ballet company.

The tour, which extends to 11 countries throughout the Far East, was made possible by the International Exchange Program of the American National Theatre and Academy -- a private, professional organization which, in co-operation with the United States Government, enables American performers to tour abroad, and assists performers from other countries in making tours in the United States.

The troupe, sponsored locally by the (local sponsoring organization) in co-operation with the American National Theatre and Academy, will perform at the (theatre) on (dates).

### A Remarkable Reputation

The reputation of the San Francisco Ballet which precedes its arrival here is a remarkable one.

The company, founded in 1933, has the distinction of being the oldest performing ballet organization in the United States.

Although it is a resident civic organization of a kind nowadays to be found

in almost every large American city, it has been so highly acclaimed by American critics that it has come to be regarded as an asset to the entire nation.

Directed by the distinguished American choreographer Lew Christensen, it has won fame for both its superb artistry in performance and its colorful, imaginative repertoire.

The Charm of Youth

The troupe is noted for its scrupulous adherence to the classical idiom. Yet, like every good ballet company anywhere -- or any individual dancer -- it has its own distinctive personality.

Its charm is the charm of youth.

As one critic expressed it: "The San Francisco Ballet is alive with youth, color, comedy, drama and music. It also has an abundance of beauty... Its female dancers are slender and lissome, while its male dancers are handsome young men with more than ordinary athletic ability."

The average age of the dancers, just about 20, is perhaps the youngest for any professional ballet troupe in the world. (According to a leading American news magazine, the composer Igor Stravinsky once called the company "indecently young.")

In performance, these young people dance with an exuberance of which only

youth is capable. Their trade-mark is joy, a pure style, and that effortless precision which comes only with long years of rigorous training. Youth notwithstanding, their technical mastery has been praised in superlative terms by critics on both sides of the North American continent.

The Finest Tradition

The company's repertoire is composed of works in the finest American tradition.

Lew Christensen, who created most of the ballets, has an honored place among America's foremost choreographers, a group which has received international credit for bringing new vitality to their centuries-old art.

Christensen's ballets have captivated audiences with their imagination and ingenuity, and their stories of love, laughter, tragedy, or sheer delightful nonsense. Those of his works which do not tell a story shine with the beauty of pure dance. Through an exchange arrangement with the New York City Ballet, the company also includes in its repertoire examples of the work of George Balanchine, who perhaps has been more of an influence on American ballet than any other choreographer.

The music to the company's ballets we shall have no trouble in recognizing, for they are scored to the works of major composers: Bach, Mozart, Rossini, Tschaikowsky, and Stravinsky, to name a few.

Truly Representative

The San Francisco Ballet, in many respects, is typical of ballet companies to be found throughout America. As a civic institution, it performs mostly for the enjoyment of its own community and rarely travels very far from home -- it was not until last year that it travelled, for the first time, to cities on the East Coast. The product of a culture-conscious community, it owes its existence in large part to the private gifts of citizens who contribute annually to its support.

The dancers, with few exceptions, are all from homes in San Francisco, or other nearby communities. Most of them were trained in the San Francisco Ballet School, a flourishing organization closely associated with the company, and famous in its own right as one of the finest in America.

When the company performs here, we shall be seeing ballet that is truly representative of America's love for the art.

\*\*\*\*

(FILLER)

Leon Kalimos, manager of the San Francisco Ballet, will have a great many things to pack and unpack and keep organized during the company's visit here. The group of about 30 dancers and technical assistants is bringing with it costumes, stage lights, stage sets, sound equipment, and an electric generator, among other things -- in all, weighing about 15,000 pounds.

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## SAN FRANCISCO BALLET IS USED TO MAKING HISTORY

When the San Francisco Ballet performs at           (theatre)           on           (dates)            
it will be adding a new chapter to local theatre history.

The San Francisco Ballet is the first American company to perform anywhere in the Far East. It is also the first company from any western nation to perform in this part of the world since the 1920's, when Pavlova toured the Far East with a corps de ballet.

The troupe will bring to us, for the first time, the magic of classical western dance as performed in the American national tradition, a tradition characterized by the beauty of movement in the pure classical idiom, and internationally applauded for its abundance of imagination, inventiveness and wit. It will be ballet as Americans love it -- at times beautiful in its simplicity; at other times filled with spectacle, drama, comedy or plain merry-making as it tells a story in the universal language of movement and mimicry.

To the company which is making history by crossing the Pacific to bring us this experience in theatre, history-making is not a new occupation. It is almost a habit.

### America's Oldest Company

It all began in 1933. In that year the company made history simply by being founded, for it is the oldest performing ballet organization in the

United States. Known then as the San Francisco Opera Ballet, it began as an auxiliary to the San Francisco Opera, its main purpose being to keep that organization supplied with dancers for opera performances. At the same time, the San Francisco Ballet School was founded to assure the new ballet company a permanent source of well-trained talent. The three organizations are still closely associated. Although it is now a completely independent company, the San Francisco Ballet still provides dancers for opera performances.

Even in its first years, the San Francisco Ballet began to make a name for itself apart from its association with the Opera. Under the leadership of Adolph Bolm, its first choreographer, it staged many successful independent productions and established ballet as part of the permanent cultural scene of San Francisco.

In 1936, Serge Oukrainsky succeeded Bolm as choreographer and continued to enlarge the company's scope. The future development of the company was presaged when Oukrainsky appointed William Christensen as premier danseur. Christensen succeeded Oukrainsky two years later, and a new era for the company began.

#### The Christensen Era

Christensen made the company a full-scale organization. To its repertoire he added the evening-long ballet, presenting such works as Coppelia, Swan Lake and The Nutcracker in their entirety. The Nutcracker was so

successful that its presentation at Christmas each year has become a San Francisco tradition. The company ventured its first tours, taking its art to many cities in America's western states. Its star performers went on to larger companies to achieve national prominence.

As the performing company progressed to greater things, the ballet school did likewise. With Harold Christensen, William's brother, in charge, the association of the school with the performing company was remarkably close, as it still is, to the ultimate benefit of both organizations. Harold remains as head of the school. In his able hands, it has grown to be the second largest of its kind in the nation, and has achieved a reputation no less important than that of the performing company.

William Christensen remained as head of the company until 1951, when he made a bit of history on his own by going to the University of Utah to take charge of the first completely self-contained ballet school ever established by a university. The name Christensen was to remain associated with the San Francisco Ballet, however, for William's place was taken by a second brother, Lew.

Lew Christensen had joined the company some years earlier after accumulating a wealth of experience with various New York companies as dancer, choreographer, and director. The present character of the company results in no small part from his efforts. Carrying on in the

tradition of progress established by his elder brother, he added brilliantly to the company's repertoire with his original ballets and guided the company to ever greater artistic achievement.

A happy result of Lew Christensen's leadership has been an exchange agreement made in 1952 between the San Francisco Ballet and the New York City Ballet, which Christensen, at the time, also served as a director -- the job, incidentally, kept him busily flying back and forth across the continent. The exchange agreement enabled each company to perform works from the repertoire of the other as well as to exchange solo dancers. The San Francisco Ballet's active repertoire was thus further enriched by works of the New York City Ballet's renowned choreographer George Balanchine. The New York City Ballet, in turn, presented Christensen's work with San Francisco dancers in the solo parts to East-Coast audiences. Audiences were enthusiastic about what they saw, and the resultant critical acclaim added greatly to the national stature of the company.

#### Greatest Triumph

After quietly staying home for most of its life, and touring only in western states, the San Francisco Ballet scored its greatest triumph in 1956 on its first tour to the opposite side of the continent.

On this tour, the company performed for three weeks at the Jacob's Pillow Dance Festival at Lee, Massachusetts, the dance festival which attracts

greater national attention than any other in the United States. There, the company received the unanimous acclaim of America's most distinguished critics.

Ted Shawn, founder and director of the festival, had this to say:

"...this company has a pure style, an esprit de corps, a homogeneity that does not exist in any other ballet company resident in the U.S."

The New York Times characterized the Company as having:

"...the freshness and charm of youth plus many of the virtues generally associated with greater maturity."

The New York Herald Tribune said:

"The dancers are all very young, personable, spirited. But more, they have been beautifully schooled by their director, Lew Christensen, for the youthful exuberance has been nicely fused with true balletic elegance and, as a unit, they perform with greater exactitude than any ballet organization of comparable size which I have seen."

Newsweek, perhaps, summed it all up by saying:

"The company which had once been a source of regional pride had now matured into a national asset."

#### Decision to Tour

It was at the Jacob's Pillow festival that the decision was made to send the San Francisco Ballet on the tour which brings it here. The American National Theatre and Academy ("ANTA" for short), the professional organization which, in co-operation with the United States Government sponsors overseas tours of American performers, had the Far-East tour under consideration for some time, but no definite plans had yet been made. The

president of ANTA was reportedly so impressed with the festival performances that the company's tour was assured.

To the San Francisco Ballet, the news that it would represent its country abroad was received as the greatest honor in its history, and one which was singularly fortunate.

Of all the cities in the United States, San Francisco holds the greatest bond with Far Eastern countries. With its famous Golden Gate, it is known in America as the "gateway to the East." It is the city, above all others, in which Americans of Far-Eastern descent choose to make their homes. It is a city deeply influenced by the art and culture of Far-Eastern peoples.

As Lew Christensen expressed it for the entire troupe, "the tour, in a way, is our opportunity to acknowledge a gift."

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(FILLER, if appropriate)

Thanks to modern electronics, the San Francisco Ballet will be accompanied by full symphony orchestra when they perform at the (theatre) on (dates). The company is bringing along its own high-fidelity reproducing equipment, and tapes especially recorded for the tour.

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## LEW CHRISTENSEN -- A THUMBNAIL BIOGRAPHY

How do you write a ballet?

Lew Christensen, Director and Choreographer of the San Francisco Ballet, has a simple answer to the question: "Let the music tell you."

Christensen, whose ballets are scored to the music of great composers -- all the way from Mozart to Stravinsky -- has been doing that for a long time, with eminent success. His ballets such as Jinx, inspired by Benjamin Britten; Con Amore by Rossini, and The Dryad by Schubert, to name a few of his most popular works, have won for him the reputation of being one of America's foremost choreographers.

In his 45 years, Christensen has achieved national recognition in America for his work in every phase of ballet, first as dancer, then as choreographer and company director. Born in Utah of a musical family, he received his early training from his uncle, and later studied with such masters as Mascagno, Fokine, Vladimiroff and Balanchine. Following in the footsteps of two older brothers, William and Harold -- both of whom also have achieved national distinction for their work in Ballet -- he first appeared before the public in vaudeville, before there was such a thing as an American ballet company. (The San Francisco Ballet, founded in 1933, is the nation's oldest.) He subsequently danced with various New York companies including Ballet Caravan, a forerunner of the New York City Ballet, in which he appeared as first dancer. As a dancer, he first achieved national

prominence in 1936 with his performances in Jeux de Cartes and in the title role of Apollo in a memorable all-Stravinsky series at the New York Metropolitan Opera.

During his career, Christensen has written more than 60 ballets, some of which are widely regarded as American classics. His re-creation of The Nutcracker for the San Francisco Ballet, a work performed every year to packed houses as a Christmas observance, makes him one of very few American choreographers to have scored a full-length ballet.

Christensen's work constitutes most of the repertoire of the San Francisco Ballet, and has contributed greatly to the company's unique reputation. Some of his ballets are also part of the active repertoire of the New York City Ballet, thanks to an exchange agreement between the two companies.

Christensen joined the San Francisco Ballet as choreographer in 1948. In 1951, he also became director, succeeding his brother William, who had been head of the company for 13 years. Until recently, he was also a director of the New York City Ballet, a job which has been said to have made him a favorite of airline ticket agents as he travelled back and forth across the continent.

Christensen is married, as might be expected, to a ballerina. Mrs. Christensen, whose professional name is Gisella Caccialanza, divides her time between teaching in the San Francisco Ballet School and bringing up a new addition to the ballet world in their young son, Chris, aged 3.

\*\*\*\*

## THE DANCERS

Soloists:	Nancy Johnson	Sally Bailey	Christiane Bering
	Fiona Fuerstner	Virginia Johnson	Bene Arnold
	Constance Coler	Louise Lawler	Gloria Cancilla
	Conrad Ludlow	Roy Fitzell	Gordon Paxman
		Richard Carter	

Two of the most remarkable characteristics of the San Francisco Ballet, as critics have been quick to note, are its perfect homogeneity and unity of style. These are not accidental.

The dancers, with one or two exceptions, have lived in or near San Francisco for most of their lives, and have received almost all of their training in the San Francisco Ballet School.

They have an additional bond in their youth: their average age is 20. Their effortless technical mastery, which often has surprised critics who see them for the first time, is explained by the fact that every member of the company has had a minimum of ten years' rigorous training. Ballet training starts at a very early age indeed. Most girls begin at six years or less; boys at about eight.

In the tradition of classical ballet, the company does not operate on the "star" system. The harmony of teamwork is especially developed in the company, for almost every member performs as soloist on occasion, and dancers frequently alternate in solo roles.

Following are brief notes on a few of the dancers who will appear most often in principal roles:

NANCY JOHNSON: Born in San Francisco, 1931. Professional training: S. F. Ballet School. She appears regularly as ballet soloist with the San Francisco Opera. She also has appeared as guest soloist with the New York City Ballet. The New York Herald Tribune has said of her: "Watching her leg rise high and free to the peak of a movement phrase, her arm reach forth and rest gently upon the air, her feet move lightly across the ground and her slender form ride easily upon the music or watching her control of swift spins and, the reverse, of legato action, was a joyous experience for all of us."

SALLY BAILEY: Born in Oakland, California, 1932. Professional training: S. F. Ballet School. She also has studied as a guest student with the American Ballet School in New York; the Sadler's Wells school in London; the Royal Danish Ballet school in Copenhagen; and Madame Preobrajinska in Paris. She appears regularly as ballet soloist with the San Francisco Opera. She also has appeared, with Nancy Johnson, as guest soloist with the New York City Ballet. The New York Daily News, in review, singled her out with Nancy Johnson as a "corking" young dancer, adding, "it would be a pleasure to have them move their dancing shoes eastward and stay with us forever." The New York Times, in typical praise, called her "lovely and lyric."

CONRAD LUDLOW, Premier Danseur: Born in Hamilton, Montana, 1935. Professional training: S. F. Ballet School. He is also first male dancer with the San Francisco Opera. He has been widely praised in such publications as The New York Times, the New York Herald Tribune, Dance magazine and the San Francisco Chronicle for his prodigious technical prowess and his gifts for dramatic interpretation and broad comedy.

ROY FITZELL: Born in San Diego, California, 1929. Professional training under Theodore Kosloff, Simon Semenov, Michel Panaieff, Eugene Loring, and others. The newest member of the company, he comes to us with wide experience as featured dancer in numerous professional dance companies. He has appeared in several Los Angeles light opera productions, and in a number of television shows and Hollywood films. He also has been guest soloist with New York's Ballet Theatre. In 1956, he appeared in the Los Angeles production of his own ballet, The Red Mill. He may currently be seen in the MGM production of Silk Stockings.

\*\*\*\*

## REPERTOIRE

Local audiences will see ballet in sparkling variety when the San Francisco Ballet Company performs at the (theatre) (tonight, tomorrow night, or on dates).

There will be the traditional "white" ballet, yes, with all its elegance, grace and beauty; and much else besides. The troupe has promised, in addition, a generous offering of spectacle, drama and comedy, with colorful costumes and sets which reflect an artist's fancy.

Some of the ballets in the company's repertoire are storyless. Their beauty is the beauty of pure dance. Other ballets express a story -- in which anything can happen. Audiences may be transported to the enchanted world of the thirteenth century; be chilled by weird goings-on among the Amazons; be caught under the spell of an unlucky circus. Or, they may watch a vegetable come to life.

Then, of course, there will be music -- by such composers as Bach, Mozart, Tschaikowsky, Stravinsky, or Benjamin Britten, to name just a few of the great composers to whose works the ballets are scored.

The ballets in the company's repertoire include works by Lew Christensen, the company's director and choreographer, and by George Balanchine, choreographer of the New York City Ballet. The works to be performed here will be precise in every detail as they are performed in America, with the same costumes, stage sets, and lighting effects.

Among the ballets with story which the company will perform on tour are:

CON AMORE: A ballet in three scenes. Music: three Rossini overtures; Choreography: Lew Christensen; Libretto: James Graham-Luján. The ballet begins, of all places, in a camp of Amazons -- all of whom, of course, are ladies of fierce description. A thief intrudes. Captured, he is able to steal only something he doesn't want: the heart of the Amazon chief. When he fails to return the love of the fascinated lady, she decides to have him shot. Before the audience finds out what happens, the scene shifts to Paris, and the boudoir of a lady who, like the Amazon chief, is predisposed to love. She entertains a succession of guests, taking the precaution to hide each one in a closet as each new one arrives. Alas, her husband returns home and discovers all... Scene three, in the wonderful world of ballet, brings Amazons (who return as sylphs) and French together, and after some racy goings-on, Amore descends, and with his magic arrows, resolves all to everyone's mutual satisfaction.

THE DRYAD: A ballet in two scenes. Music: Schubert's Fantasia in F Minor; Choreography: Lew Christensen; Libretto: James Graham-Luján. The first scene is set in the 13th Century, in an enchanted wood inhabited by dryads. Some hunters appear, and unwittingly harm a tree in which a dryad lives. The dryad comes out, and with the help of her fellow beings, avenges the wound. In scene two, five hundred years have passed, but the tree still stands. The story is repeated, and time seems to stand still as the ballet ends in a chilling and unexpected climax.

JINX: Music: Benjamin Britten's Variations on a Theme by Frank Bridge; Choreography and Libretto: Lew Christensen. ("Jinx" is an American slang term meaning "a cause of bad luck.") This ballet takes the audience to a circus replete with bearded lady, tattooed lady, strong lady, and other circus performers. Two accidents occur, and the superstitious performers blame them both on an innocent juggler, whom they believe is a jinx. The circus ringmaster holds to the belief that unhappy events always come in threes, and in trying to prevent the third, proves himself right in a tragic twist of irony.

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Note: Also included among the ballets is a new one, created especially for the tour by Lew Christensen, and as yet untitled as these releases were written.

## WHAT THE CRITICS HAVE SAID ABOUT THE SAN FRANCISCO BALLET

"The dancers had the fresh beauty of youth, a disciplined unity of style, and a remarkable technique which was apparent even in the corps de ballet as well as in the leading stars. The company which had been a source of regional pride had now matured into a national asset."

--Newsweek

"An intelligent man can go to a San Francisco Ballet performance and come away rewarded. As much cannot be said for many of its more celebrated rivals."

--Alfred Frankenstein, in Dance

"(The company) showed itself capable of meeting the rigid demands of both the classical and romantic styles... The whole group danced with such wit and exuberance that it was completely captivating."

--Selma Jeanne Cohen, The New York Times

"The dancers are all very young, personable, spirited. But more, they have been beautifully schooled by their director, Lew Christensen, for their youthful exuberance has been nicely fused with true balletic elegance and, as a unit, they perform with greater exactitude than any ballet organization of comparable size which I have seen..."

"...the audience demonstrated its approval with extended and fervent rounds of applause at the close of each offering."

--Walter Terry, New York Herald Tribune

"One does not have to be a balletomane to understand and enjoy the spectacular entertainment put together by director Lew Christensen."

--Joe Hayes, Elmira Star Gazette

"The San Francisco Ballet gave its opening performance of a three week season at Jacob's Pillow Dance Festival last night before a capacity crowd ... The west coast dancers and the choreography of their director, Lew Christensen, delighted the crowd."

--San Francisco Examiner

EARL BERNARD MURRAY

When the San Francisco Ballet performs at (theatre) on (dates), the young man conducting the (orchestra) will be Earl Bernard Murray, Associate Conductor of the San Francisco Symphony Orchestra and Musical Director of the San Francisco Ballet.

Despite his youth -- he was born in 1926 -- Murray's musical career is already a long one. He began it, in fact, at the age of six. Ten years later, he was the youngest musician ever to join the San Francisco Symphony Orchestra. In 1951, he came into national prominence in America when he won the highest honor of Pierre Monteux' conducting class at Hancock, Maine -- the "Disciple of Monteux" award. He has subsequently served as guest conductor with many different orchestras.

In addition to serving as regular conductor for the San Francisco Ballet, he also has appeared as guest conductor with the New York City Ballet.

As if his two jobs with the Symphony and Ballet were not enough to keep him busy, he also plays the trumpet in the San Francisco Symphony Orchestra's regular season performances, conducted by Enrique Jordá.

During the Symphony season, he also conducts a series of Youth Concerts for school-age children in San Francisco and nearby cities. The concerts, extremely popular with the children, have won national acclaim for their educational value.

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APPENDIX

Richard M. Nixon Depository  
Document Control Sheet - *photos*

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COPY

maf:s

8/23/56

Christensen, Harold F.  
x San Francisco Ballet Co.

August 23, 1956

Mr. Harold F. Christensen, Director  
San Francisco Ballet  
378 18th Avenue at Geary  
San Francisco 21, California

Dear Mr. Christensen:

In the absence of the Vice President from Washington, I am taking the liberty of acknowledging your letter of August 13, enclosing a review of the San Francisco Ballet Company which appeared in the New York Herald Tribune recently.

You may be sure I will bring your letter and enclosure to his attention upon his return to the office, and I know he will appreciate your thoughtfulness in writing to him as you did.

We have recently learned that the State Department, under the President's Special International Program, is planning to send the Company on a tour of the Far East next January, and I know you are justly proud that the members of your group have been selected to serve as good will ambassadors for the United States in the Asian countries.

With all good wishes,

Sincerely yours,

Rose Mary Woods  
Executive Secretary  
to the Vice President

RMW:maf

# San Francisco Ballet

378—18th AVENUE AT GEARY

• SAN FRANCISCO 21, CALIFORNIA

• SKYLINE 1-2141

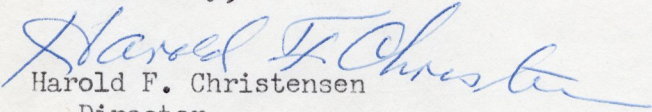
August 13, 1956

Hon. Richard M. Nixon,  
Vice President of the United States,  
Washington, D. C.

Dear Sir:

We are enclosing a review of "The San Francisco Ballet Company," by the New York Herald Tribune. The entire press have received "The San Francisco Ballet" with similar enthusiasm.

Sincerely,

  
Harold F. Christensen  
Director

HC/wl

RECEIVED  
AUG 16 1956  
OFFICE OF THE VICE PRESIDENT

COPY

8/23/56  
maf:s

August 23, 1956

Mr. James P. Wilson, Manager  
World Trade Department  
San Francisco Chamber of Commerce  
333 Pine Street  
San Francisco 4, California

Dear Mr. Wilson:

In the absence of the Vice President from Washington, I am taking the liberty of acknowledging your letter of August 13, concerning the proposed tour of the San Francisco Ballet to Asia.

You may be sure I will bring your letter to his attention, and I know he will appreciate your thoughtfulness in writing to him as you did.

We have just recently learned that the State Department, under the President's Special International Program, is planning to send the Company to Asia in January 1957, and I know you must be pleased that this San Francisco group has been selected to make a good will tour to the Far Eastern countries.

With every good wish,

Sincerely yours,

Rose Mary Woods  
Executive Secretary  
to the Vice President

RMW:maf

x  
WILSON, James P.  
San Francisco Ballet Co.

SAN FRANCISCO



CHAMBER OF COMMERCE

333 PINE STREET • SAN FRANCISCO 4 • EXBROOK 2-4511

August 13, 1956

*Call  
Miss Scott  
Washburn's  
office*

Office of the Vice President  
Senate Office Building  
Washington 25, D. C.

Dear Mr. Vice President:

This letter is being sent forward in behalf of the outstanding San Francisco Ballet, which, as you know, is now on tour in the Eastern United States.

As a "Gateway to the Pacific" San Francisco is, like other Pacific Coast port cities, particularly interested, as you are well aware, in Asia and in all activities and organizations which will help to strengthen our economic and cultural ties with Asian countries. The excellent services, in building goodwill and understanding of the United States, which you and your charming wife have rendered in your official visits throughout Asia, and in other regions, are deeply appreciated by San Francisco business and cultural organizations.

We know that you, Senator Knowland, Representative Mailliard and the Department of State have been furnished with detailed information about the proposed tour of the San Francisco Ballet to Asia later this year. We wish to add our support to that of the many other persons and organizations on the West Coast who strongly favor such a tour.

Sincerely yours,

*James P. Wilson*  
James P. Wilson  
Manager  
World Trade Department

*Not  
endorsing*

JPW:WRM

*Mr. Batson  
STATE Code 191  
Ext 5664  
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Jan 1957  
[unclear]*

FYI

*San Francisco Ballet*

*file*

378—18th AVENUE AT GEARY • SAN FRANCISCO 21, CALIFORNIA • SKYLINE 1-2141

*P.S.?*

May 2, 1956

The Honorable  
Richard M. Nixon  
Vice President of the United States  
Washington, D. C.

Dear Mr. Nixon:

Your kind and quick response to our request for an expression of your interest in a coming tour of the Far East under ANTA auspices has been an important boost to the morale of the whole San Francisco Ballet.

We wish to tell you that we much appreciate your interest and that it is our hope that we may someday be able to return your favor. We believe that your efforts on our behalf have been valuable.

In the name of the Directors and personnel of the company, we wish to send you this expression of our gratitude.

Yours sincerely,

THE SAN FRANCISCO BALLET

*Lew Christensen*

Lew Christensen, Director

LC/11

RECEIVED

MAY 7 1956

OFFICE OF THE VICE PRESIDENT

OFFICE OF THE VICE PRESIDENT  
WASHINGTON

*File*  
*JW*

3-12-56

re: San Francisco ballet -- talked with Miss de Giacomina at State in Mr. Henderson's office.

Their project was first submitted through the Department at the end of 1955 and they wanted to go to the Far East. Their application was rejected at that time because there had just recently been a very large dance company touring in that area and it was decided that the San Francisco ballet would be better received at a latertime.

The important thing seems to be clearance by the Board of the American National Theatre and Academy which the San Francisco ballet already has.

State is in conversation with ANTA (above) and the San Francisco ballet at this time, and there is every indication that they will be making a tour to the Far East this coming Fall or winter.

Senator Knowland has expressed an interest in this at State also.

lgg

Bob:

Will you follow through on this  
request?

pj



MEMORANDUM

UNITED STATES GOVERNMENT

Christensen, Mr. Lew

COPY

March 1, 1956

Mr. Lew Christensen, Director  
The San Francisco Ballet  
378 18th Avenue at Geary  
San Francisco 21, California

*file*

Dear Mr. Christensen:

This is just a note to thank you for your recent letter telling me about the plans the San Francisco Ballet has to represent our government culturally in the Far East.

The San Francisco Ballet has an enviable reputation throughout our country, and I was delighted to hear that there is the possibility that the company will be able to go abroad on tour.

I shall be very glad to discuss your proposal with the appropriate officials at the Department of State and join you in hoping such a tour may become a reality.

With every good wish to you and the members of the company,

Sincerely,

Richard Nixon

San Francisco Ballet

pje:s

*Forwarded to Henderson  
191-EXT 5378  
Re. this  
3/9/RN*

*Return file  
to RN*

2/28/56

# San Francisco Ballet

378—18th AVENUE AT GEARY • SAN FRANCISCO 21, CALIFORNIA • SKYLINE 1-2141

February 17, 1956

Honorable Richard M. Nixon  
Vice President of the United States  
Washington, D. C.

RECEIVED

FEB 25

Dear Sir:

OFFICE OF THE VICE PRESIDENT

We feel that it is important for you to know that the San Francisco Ballet has been passed by the Board of the American National Theatre and Academy as an artistic ambassador to represent our Government on a mission of cultural propaganda to the Far East.

The San Francisco Ballet is almost the only organization, originating not in New York City but in the western section of our country, to be so chosen by the A.N.T.A. panel.

San Francisco is, of course, a logical representative to the Orient, since the city's fame as a port and as a cultural center is far-flung.

The proposed tour will soon be up before our State Department for approval.

We feel that you could help strengthen our prospect of having the tour approved by the State Department by making your own inquiries as to the status of the plan for us. We do not by this imply the necessity for the exertion of any political pressure, but feel that the expression of your own interest would help us.

If you agree that this is important please help us by so stating this to our State Department.

Yours gratefully and

Sincerely,

The San Francisco Ballet

*Lew Christensen*

Lew Christensen, Director

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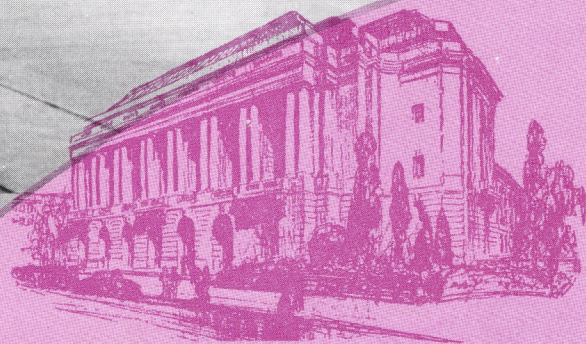


America's most dynamic dance spectacle!

**THE  
SAN FRANCISCO  
BALLET**



Robert Graham



**“ . . . an atmosphere of elegance and expertness of invention, imagination and integrity . . . ”**

The phrase above is not a publicist's boast, but an actual attainment of the San Francisco Ballet. It was used by the great critic, Alfred Frankenstein, in describing a series of performances at the War Memorial Opera House.

In booking the San Francisco Ballet, that is what you are obtaining: 'elegance, expertness of invention, imagination and integrity.'

From the War Memorial Opera House of San Francisco, famed center of culture, comes America's most dynamic dance organization, the San Francisco Ballet.

Corps de ballet and stars perform George Balanchine's challenging, intricate works—"Concerto Barocco" and "Apollo." But these dancers include in their range the rousing comic hit, "Con Amore," set to three tuneful Rossini overtures, and the dramatic 'minor masterpiece,' "Jinx."

Because the great choreographers, George Balanchine and Lew Christensen, have created one of America's most beautiful repertoires for this company, you and your audience "can go to a San Francisco Ballet performance and come away rewarded."



### Ballet in America

#### A Traditional Art Refreshes its Spirit

The San Francisco Ballet is a resident company. Since 1933 it has performed in the grand baroque War Memorial Opera House of the famed port city.

The quality of its dancers is the new aspect of an art form. In spirit, these young people are exuberant. In appearance, they are characterized by long-limbed, athletic bodies. In artistry, they have the noble intention of serving their art rather than insisting on their own personalities. The result: vital performances of a joyous perfection.

#### VARIETY

"Filling Station" scored a big hit when presented by the New York City Ballet."

#### NEWSWEEK (Alfred Frankenstein)

"In its pattern, in its fable, and in its swift Rossinian energy, this (Con Amore) is one of Mr. Christensen's most ingenious and noteworthy compositions."

#### THE NEW YORK TIMES

(John Martin)

"From the standpoint of the repertory, the New York City Ballet should circle the genial brow of Lew Christensen with a laurel, for his two new works were both great fun and unquestionable hits . . ."

"Of all the comic ballets of recent years, none has had so witty and ingenious a libretto as that supplied by James Graham-Lujan."

"Sally Bailey . . . is lovely and lyric and Nancy Johnson is an impish comedienne with pep and spirit."

#### THE NEW YORKER

"The audience received the ballet (Filling Station) with evident delight."

#### THE DAILY NEWS

(Robert Sylvester)

"Con Amore has color, humor, movement, beauty and about everything else called for, including two corking young dancers from the San Francisco Ballet named Sally Bailey and Nancy Johnson."

#### THE NEW YORK HERALD

TRIBUNE (Walter Terry)

"Sally Bailey has fine bravura style. Nancy Johnson is a skillful comedienne."

#### THE SAN FRANCISCO CHRONICLE (Alfred Frankenstein)

"The major masterpiece is Balanchine's "Apollo." The minor

masterpiece is Lew Christensen's "Jinx."

"All four dancers (Louise Lawler, Fiona Fuerstner, Gordon Paxman, Conrad Ludlow) left nothing to be desired so far as the enactment of the cruelly exacting rhythms is concerned."

"It is difficult to imagine a finer enactment than the one provided by Gordon Paxman."

"Conrad Ludlow . . . an aristocratic, intellectual power symbolized in physical presence and movement."

#### THE SAN FRANCISCO EXAMINER (Alexander Fried)

"Earl Murray conducted with his customary excellent command and spirit."

"Miss Bering's dancing was worthy of any company you can name. It was exquisite, sure and expressive."

# SAN FRANCISCO BALLET

## Current Repertoire

In its sparkling variety you will find:

Comedy

**"CON AMORE"**  
Rossini

**"RENARD"**  
Strawinsky

**"FILLING STATION"**  
Virgil Thomson

Drama

**"JINX"**  
Britten

**"THE DRYAD"**  
Schubert

Classic Ballets

**"APOLLO"**  
Strawinsky

**"THE TAROT"**  
Tschaikowsky

**"CONCERTO BAROCCO"**  
Bach

Romantic Ballets

**"A MASQUE OF BEAUTY AND  
THE SHEPHERD"**

Gluck

**"HEURIGER"**

Mozart

*Divertissements:* Grand Pas de Deux from **"NUTCRACKER"**  
Tschaikowsky

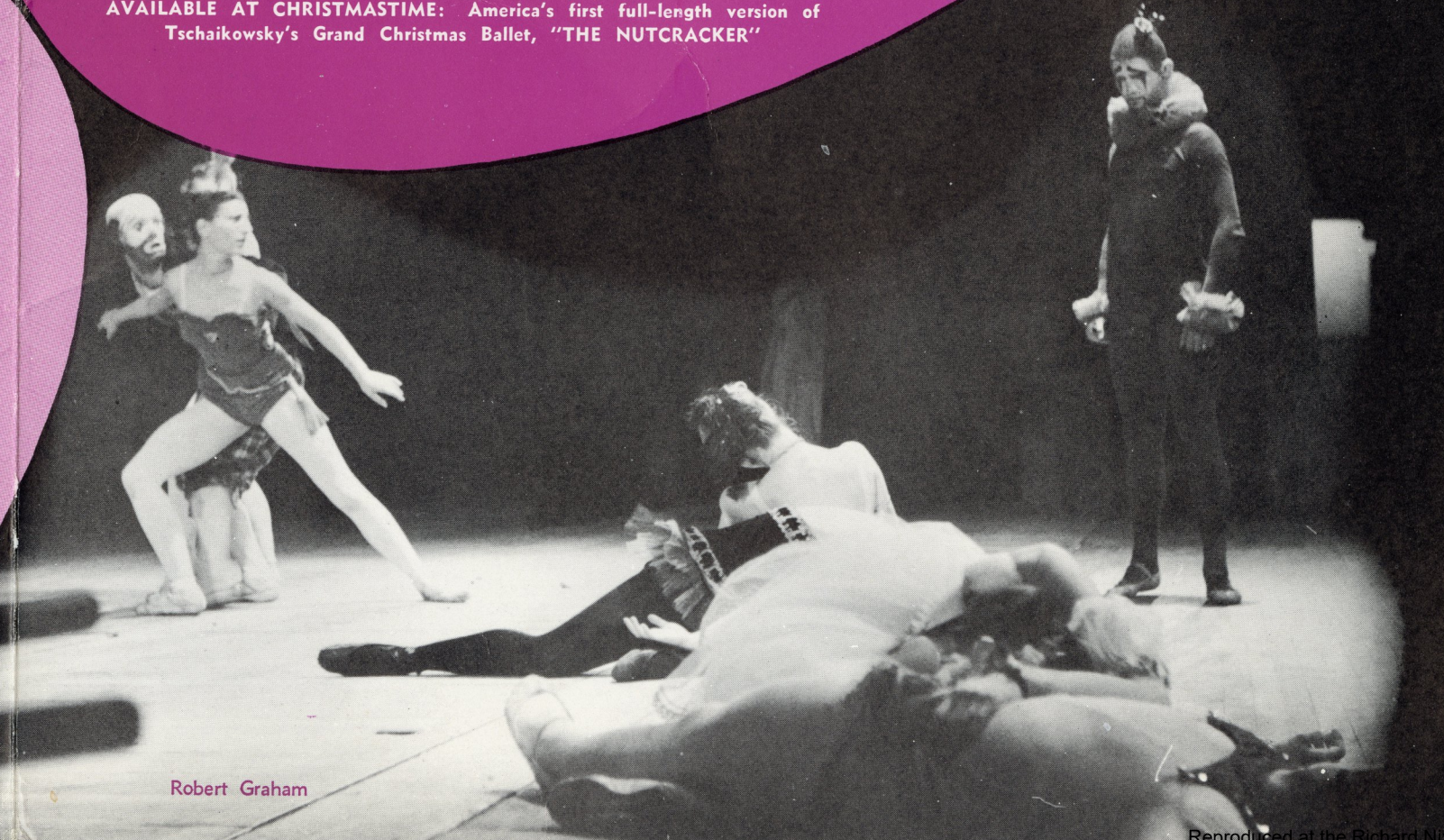
**"DON QUIXOTE"** Pas de Deux  
Minkus

**PAS DE TROIS**  
Tschaikowsky

Music by these composers: Bach, Benjamin Britten, Gluck, Mozart, Rossini, Strawinsky, Virgil Thomson, Tschaikowsky.

Sets by these designers: Eugene Berman, Paul Cadmus, David Ffolkes, Esteban Frances, Russell Hartley, Jacques Requet, Ralph Pasquinucci, Dorothea Tanning, Leonard Weisgard.

**AVAILABLE AT CHRISTMASTIME:** America's first full-length version of Tschaikowsky's Grand Christmas Ballet, **"THE NUTCRACKER"**



Robert Graham



William Marshall

## SAN FRANCISCO BALLET

Nancy Johnson

Christiane Bering

Virginia Johnson

Constance Coler

Sally Bailey

Fiona Fuerstner

Bene Arnold

Louise Lawler

Gloria Cancilla

Gordon Paxman

Conrad Ludlow

Richard Carter



# THE

## **LEW CHRISTENSEN, Director**

Mr. Christensen is one of a group of choreographers that includes George Balanchine and Jerome Robbins. These men have so revitalized the art of choreography that they have given America the lead that once resided in Europe.

In his distinguished career, Mr. Christensen has encompassed the whole field of ballet—from star performer to teacher to choreographer and director of two fine American companies, the San Francisco Ballet and New York City Ballet.

The magazine, "Impulse," has characterized his work as having the qualities of musicality, wit and theatricalism, summarizing it in the phrase—"A singularly sunny, noble work, free of personal mannerism and exulting in theatre."



# SAN FRANCISCO

## **JAMES GRAHAM-LUJÁN, Artistic Director**

Mr. Graham-Luján has combined a life of theatrical work in the theatre. His books of translations, "Three Tragedies" and "From Lorca's Theatre" have made the great Spanish dramatist known throughout the English speaking world. Lecturing and writing in ballet complete the scope of his activities.

# BALLET

## **EARL MURRAY, Musical Director**

As the youngest man ever to conduct the noted San Francisco Symphony, and as part of its permanent conducting staff, Mr. Murray has brought an amazing background of experience to his work with the San Francisco Ballet. In the important post of Musical Director, his collaborations with Mr. Christensen have brought lustre and distinction to the company.

**FOR BOOKING INFORMATION WRITE TO:**

**LEON KALIMOS, 378 18th AVENUE, SAN FRANCISCO**

**Cable address: "BALLETSF"**

Reproduced at the Richard Nixon Presidential Library and Museum