

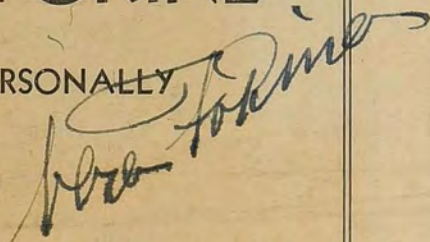
"Michel Fokine, Superman of the Toe, World's Foremost  
Dancing Teacher."—New York Times Magazine.

First Time in Toronto

# MICHEL FOKINE

WILL TEACH PERSONALLY

FROM

A large, elegant handwritten signature in black ink, reading "Michel Fokine", is written over the word "FROM". The signature is slanted upwards to the right and is written in a cursive style.

Tuesday, January 24th

TO

Saturday, January 28th, inclusive

REGISTRATION AT THE

**DIMITRI VLADIMIROFF**

**Russian Ballet Studio**

Hermant Building

21 Dundas Square

WAverly 7185

# PROGRAMME

## I.

Salome - - A. Glazounow  
VERA FOKINA

Scene from ballet "Le dieu Bleu" - Reynaldo Hahn  
MICHEL FOKINE

"The Priests are locking up a young girl in the court-yard of the Temple. Vicious beasts and monsters are to tear her to pieces because she fell in love with a young man and tried to prevent him devoting his life to religion. When the monsters surrounded her she falls on her knees before the statue of a God and begs to be saved. The Blue God comes to her assistance. He dances amidst the monsters and charms them by his dance. He fights with them and finally pacifies them by playing on his flute."

Jeux d'Eau - - Ravel  
SCOTT MALCOLM

Dances from ballet "Le Reve de la Marquise" - Mozart  
 (a) Promenade (b) Menuet (c) Gavotte (d) Gigue  
VERA FOKINA MICHEL FOKINE

## II.

The Phoenix - - Rimsky Korsakoff  
VERA FOKINA

Panaderos - - A. Glazounow  
MICHEL FOKINE

Nocturne in C Minor - - Chopin  
SCOTT MALCOLM

Dance Tzigane - - Nachez  
VERA FOKINA

Zapateado (Gitana Dance) - - Folk Music  
VERA FOKINA

# PROGRAMME

## III.

Russian Folk Songs - - A. Liadow

(a) Protiashnaja (Melancholy)

(b) I Dance with a Mosquito (Humoresque) (c) Lullaby

(d) Chorovodnaya (Folk Dance)

VERA FOKINA

L'Isle Yoyeuse - - Debussy

SCOTT MALCOLM

Mazurka - - L. Delibes

VERA FOKINA MICHEL FOKINE

## GOD SAVE THE KING

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ENTIRE PROGRAMME CREATED BY  
MICHEL FOKINE

SCOTT MALCOLM - Assistant Artist

Samuel Hirschenhorn : Violin

Vaughan Sturm : : 'Cello

Henry Bradfield : : Flute

MARY KEIR : Page in "La Reve de la Marquise"  
Pupil of Dimitri Vladimiroff Studio

The Eaton Auditorium

Monday, January 23rd, 1933  
at 8.45 p.m.

Michel Fokine

AND

Vera Fokina

Management

DIMITRI VLADIMIROFF

Russian Ballet Studio



All the dance-loving little girls in town were out last night to see Michel and Vera Fokine dance in Eaton's auditorium . . . Tiny girls in ankle-length "evening" gowns; tall little girls in short pleated skirts; curly heads, be-ribboned heads, all accompanied by mother or sister and looking very excited at being out so late . . . Many grown-up girls, too, of course, looking very smart: Jean Macpherson in ice blue satin, with gold and white antique jewelry . . . Sheila Proctor in lime green with gold earrings . . . Isabel McLaughlin, Mrs. Eric Phillips, Mrs. Roddy Kenny Courtice in red . . . Mrs. W. B. Hanna in rich navy blue wrap over navy and white gown . . . Mrs. R. S. Van Valkenburg in white wrap over emerald green satin frock . . . Mrs. Ely in black velvet with paisley wrap . . . Mrs. Arthur Gresham in cherry chiffon . . . Marion McCullough, green turban and metallic frock . . . Alison Sutcliffe in black velvet . . . And, two divine-looking young girls, one in cloth of gold and black, with cape, and the other in deep blue coolie coat over red.

# FOKINE AND FOKINA BACK TO AGE OF GOLD

Russian Artists of the Dance  
Do Gorgeous Réminiscent Program

By AUGUSTUS BRIDLE

Until last night Michel Fokine was known here mainly as the Russian who had once started the Ballet Russe all over Europe and in America. With his wife, Vera Fokina, he gave an exhibition yesterday at Eaton's Auditorium of the art of dancing; brought here by Vladimir-off, a former pupil of Fokine.

A beautiful and reminiscent program. No Mary Wigman realisms here; no palpitating art of Argentina; no glowing rhapsody of Kreutzberg. It was all the rare old art of Pavlowa's day—when Ballet Russe was very young.

As such, it was a real treat to those who believe that dancing has a dramatic background. Nobody imagined that after so ample a creative career Fokine would still be the nimble faun or Fokina an elf. Mordkin, who helped Pavlowa to glory, is already passe. Isadora Duncan is dead. And these two great artists were their contemporaries.

The true value of this performance was in Fokine and Fokina bringing back an age of romance when lyric beauty, color, rhythm and lovely music were the main elements of enchantment. And everything they did was beautiful.

Fokine's pantomime of the Blue God rescuing a young nun from beasts was a glory of solo tableaux in movement and colors. The dances from the Mozart ballet, Dream of a Marquise, were a marvellous French playlet in pantomime with a train, Fit for the Field of the Cloth of Gold, carried by a dexterous little Toronto girl, Mary Keir, who had never even

seen the enchanted fabric till she came to the hall.

Fokina's Phoenix to R. K.'s Chant Indous was a stimulating suggestion of Pavlowa's Swan. Her Gipsy Dance by Nachez was a near-Argentine production.

Scott Malcolm did three piano solos in his usual masterly fashion; especially fine in Chopin's Nocturne in C minor. An off-stage four-piece orchestra furnished the music.

# FAMOUS RUSSIANS DANCE IN TORONTO

Michael Fokine and His  
Dainty Wife Thrill  
Audience.

GREAT DANCERS

By THELMA CRAIG.

Mail and Empire Staff Writer.

Born into the aristocratic favor of an emperor in the grand days of Imperial Russia, only to give to the mechanics and laborers his gift of poesy, Michel Fokine, heralded as the world's foremost dancing teacher, came to Toronto last night—a great master, as ever.

Last night he put into his art the touch of the Imperial ballet. Likewise, he added an appeal to the peasant world. Which was the most beautiful, which the greater work, no one could say.

But sitting in the Eaton auditorium one felt the thrill of the skill of Fokine, whose life from the age of nine, when he became a pupil of the Imperial Theatre, has been a matter of eating and sleeping with his art. None the less one was swept into artistry, vital and dainty, as Fokina, his wife and co-partner, sent her charms out to an audience which returned appreciation to her, who generously gave of her talent.

Fokine, the brilliant creator, finds in Fokina, a whole realm of opportunities for his compositions. Plainly she was his "better half" last night. She proved a superwoman of dramatic effects, a toe dancer of exquisite beauty, an artist whose every inch of finger went into interpretation.

Two artists whose poetry showed never a line out of place, never a movement out of rhythm, bespoke a humanity as great as their work. Stories are told of Fokine and Fokina associating with kings and queens, yet revolutionizing the Imperial Russian ballet, and turning their talent over to the humble folk. Last night a little girl, who rushed around the stage at many miles an hour, in order to carry a gorgeous train that might have been worn in the Imperial Palace, just a little page, came into the limelight, when applauded again and again, the dancers brought tiny Mary Keir, a pupil of Vladimiroff, to the attention of the audience. The crowd burst into enthusiasm.

# NIKOLAI RUSANOFF

Formerly of the Russian Imperial Ballet

ANNOUNCES THE OPENING OF HIS RUSSIAN SCHOOL OF DANCING ON  
MONDAY, JANUARY 9th

"High Standards of Artistic Merit"

Classes and Private Instruction Under Personal Direction of N. Rusanoff  
Special Classes for Children and Business Girls

97 YONGE ST.

AD. 3877

"Michel Fokine, Superman of the Toe, World's foremost  
Dancing Teacher . . ."—New York Times.

BY SPECIAL ARRANGEMENT

# MICHEL FOKINE

After his concert at the Eaton Auditorium

**IS GIVING A SPECIAL COURSE**

in Ballet, Toe, Interpretive and Character

TUESDAY, JAN. 24TH, TO SATURDAY, JAN. 28TH, inclusive

FREE LECTURE ON MICHEL FOKINE

and his Achievement in the Art of the Dance

*All those interested in the dance cordially invited.*

SATURDAY, JAN. 14TH, 4 P.M., VLADIMIROFF STUDIO

WRITE OR PHONE FOR PROSPECTUS

**DIMITRI VLADIMIROFF**

RUSSIAN BALLET STUDIO

21 DUNDAS SQ.

WA. 7185

*Intend to take this course and  
open up opposition John*

"Michel Fokine, Superman of the Toe, World's Foremost Dancing Teacher."—New York Times Magazine.

First Time in Toronto

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Russian Ballet Studio

## WHO SHOULD JOIN MICHEL FOKINE'S COURSE

It matters not if you are already a professional or even a stage celebrity or a teacher or just a beginner or if you only wish to study dancing for esthetic education you must not lose this rare opportunity to study with the GREAT-EST OF ALL MASTERS.

Hermant Building

21 Dundas Square

WAverly 7185

## MICHEL FOKINE AS A TEACHER

Michel Fokine was the Professor of the Imperial School of Petrograd for a period of 10 years. Thus the majority of celebrated Russian Dancers of today were at one time his pupils.

Such celebrities as Pavlowa, Nijinsky, Fokina, Roubinstein have taken private lessons from him, many have at his rehearsals learned his New Art, not only his school mates, but even old artists who but a short while ago were his teachers.

For many of Fokine's pupils his compositions have opened the way to fame and a happy theatrical career, even such dancers as at one time held positions in the chorus of the Fokine ballet, at the moment have covered the World with a net of Russian Schools.

But not only Russian artists, celebrities of all nationalities of Europe and America have studied under him. Herewith some well-known dancers who have studied with Mr. Fokine in New York (alphabetically) Patricia Bowman, Helen Denizon, Carolla Goya, Marie Gambarelli, Herriet Hctor, Gertrude Hoffman, Martha Lorber, Claire Luce, Marilyn Miller, Doris Niles, Greta Nissen, Ruth Page, Margaretta Severn, Tamiris, etc. The list is varied, which serves to illustrate that Mr. Fokine's experience, knowledge and creative ability could be used by dancers of the most versatile type of most varied career.

## NEW DANCE FORM

The Novator is in the very heart of Fokine, always searching. He not only searches, **BUT HE FINDS**

Fokine while composing his ballets created so much that was new, that in them you can easily trace that which is presented to-day as the last achievement.

With mechanical, automatic, doll-like movements he produced the tragedy of Petroushka and the whole Opera of Coq D'Or.

Many of the so-called modern, creative schools build everything on the very same movements, as was presented by Fokine in his grotesques (the dances of the "Rotten Kingdom" in the "Fire Bird", the undersea monsters in "Sadko", the "Devils Fury" in Orpheus, fantastic dances in the "Legende de Joseph", etc.) **ABSTRACTED, SYMBOLIC** dances were in the Fokines "Les Preludes" and other compositions.

The stylizations in the moods of antic arts and other periods were perfected by Fokine in many of his creations, and this was his **NEW EXPRESSION**.

No wonder that he was called the "poet of style".

It would be impossible to count all the new roads which Michel Fokine opened and on which he himself travelled farther than anyone else on the field of the New Art.

But at the base of this Novator's ideal, lays the deep knowledge of all which was created before Fokine.

With this knowledge plus the spirit of pioneering he endows his pupils and his followers.

## Course of 5 One Hour Lessons

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1. New Fokine Ballet Technique.
2. Number of Exercises for Arms, Body, Head and Feet.
3. Theory of Dance Creation based on Fundamental Rythm.
4. Three Dance Routines.  
(Toe, Character, Interpretive)

Complete Course ..... \$12.00

Each Separate Lesson ..... \$ 3.00

Private Lesson By Appointment ..... \$10.00  
(45 Minutes Duration)

Course of 5 Private Lessons ..... \$40.00

Fees for Observation of Lessons as quoted  
above.

Special classes for children.

Perfection group for professional dancers  
and teachers.

All the pupils will be grouped according to  
their greatest advantage.

Owing to the limited time of the course it is suggested you register at once to ensure your place in a group or to secure hours for private lessons.

Henry Campbell  
195 Victoria N.  
63 King East

# THE EATON ADITORIUM

MONDAY, JANUARY 23, 1933, at 8.45 p.m.

## Michel Fokine and Vera Fokina

THE WORLD'S GREATEST DANCERS



Vera Fokina, "The Dying Swan" creation of Michel Fokine that won world wide reputation.

"FOKINE IS THE LORD OF THE DANCE"

Times, New York City

Seats on Sale Now at the Eaton Auditorium, College Street, A Del. 5011

\$1.50, \$2.00, \$2.50, Plus Tax

FIRST APPEARANCE IN CANADA



Michel Fokine

## MICHEL FOKINE AS A DANCER

Having graduated with the First Honor, Michel Fokine made his debut, and immediately became a soloist on the Imperial Stage, where he continued to perform until the revolution, having for partners all the great ballerinas, including Anna Pavlova. When Serge Diaghileff took the Fokine Ballet to Paris Fokine also appeared as the premier dancer and, until the World War, had performed all the leading roles of the Ballet Russe repertoire.

The concert appearances with Mme. Vera Fokina, he started from several tours of Russia.

Leaving Russia after the Revolution, the Fokines made several tours of Europe, (Sweden, Norway, Denmark, France, Germany). In United States the Fokines first appeared in 1919, giving a series of concerts at the Metropolitan Opera House, New York City, and in many other cities of America.

The box receipts which the Fokines made were record breaking, as in the case of the New York Hippodrome, where the house was sold out two weeks in advance.

At the Lewisohn Stadium, the Fokines attracted 40,000 people in the three performances presented by them.

At the Hollywood Bowl, August 1929, the Fokines gathered an audience of nearly 20,000 people for one performance.

## FOKINE AS THE BALLEMASTER AND REFORMER OF THE BALLE

Before the time of Fokine the ballet in Russia was essentially a foreign art brought to Petrograd from Italy and France, with all the old fashioned traditions.

When Michel Fokine made his historic report to the Board of Directors of the Imperial Theatre, covering the necessity of reforming the ballet, he was unable at the time to receive any support from the conservative directors. Nevertheless he carried out his complete programme of reform in the next few years.

The new ballet composed and created by Fokine was shown in Paris as the Ballet Russe, by Diaghileff. After its great triumph in the capitol of France, the Fokine ballet was acknowledged and accepted by the Imperial Theatre of Petrograd. Mr. Fokine was immediately offered the official position of Ballet Master of that institution. While being the Ballet Master of the Imperial Theatre of Petrograd, Fokine went very often to Western Europe, with the Diaghileff Company, for which he composed the whole programme during a number of seasons. Diaghileff presented the majority of Fokine's creations, right up to the time of his death.

Mr. Fokine has also accomplished his reforms with the local companies in the Theatre of La Scala, Milan, Stockholm, Copenhagen, the Grand Opera of Paris, etc.

In 1918 he left Russia for Sweden to produce some of his ballets. The next year he came to America where he has made his home ever since. Here his creations were already known, as the repertoire of the Metropolitan Opera in New York City was composed for four consecutive weeks from the compositions of Michel Fokine. In America Michel Fokine produced his ballets for such producers as Florenz Ziegfeld, Shubert Brothers, Charles Dillingham, Morris Gest, etc.

As the result of Fokine's reforms a world wide interest was created for the ballet, and the Russian Ballet became the personification of its highest form. All the greatest painters began to paint for the ballet. All the best composers began to write ballet-music.



## VERA FOKINA

After graduating from the Imperial Ballet School, Mme. Fokina promptly assumed an outstanding position on the Imperial Stage as a character dancer, but soon became a disciple of Michel Fokine and gave herself entirely to the creation of the New Art.

One of the greatest Paris successes in the first season of the Russian Ballet was the famous *Bachanale* in the interpretation by Mme. Fokina. Notwithstanding the fact that Mr. Fokine insisted on an uninterrupted performance, the show was stopped by a thunder of applause.

She was engaged as Ballerina at the Royal Theatre of Stockholm. There she created the leading roles not only of *Scheherazade*, *Cleopatra*, but in ballets of pure classical nature as *Sylphides*, *Carnival*, *Spectre de La Rose*, etc., in addition to which she performed numerous concert programmes. The *Dying Swan*, *Salome*, and other of her solo dances which were performed by her for the first time at the Royal Theatre of Sweden, have gained her a world wide fame.

At St. Petersburg, after her triumph in other countries and her invitation to the Grand Opera of Paris as the *Danseuse Etoile*, she was entrusted with the leading roles of the following ballets: *Cleopatra*, *Chopiniana* (*Les Sylphides*) *Carnival*, *Islamay*, *Aevnika*, *Stenka-Rasin*, *Polovetsky Dances* (*Prince Igor*) and others.

In the Diaghileff Ballet, starting from solo in *Cleopatra*, Mme. Fokina took the position of the Ballerina, performing the most varied type of ballets. For instance in the tour of Germany during the season of 1913-14, she was the only Ballerina of the Diaghileff Ballet dancing the whole programme of a most versatile repertoire:— *Petroushka*, *Thamara*, *Blue God*, *Scheherazade*, *Sylphides*, *Cleopatra*, *Spectre de la Rose*, *Carnival*.

The greatest activity of Mme. Fokina was concentrated in concert tours with Michel Fokine in the leading cities of Russia, Europe and America. In these concerts she has shown the versatility of her talent performing dances in one evening of pure classical nature, modern dances, character, Greek and dramatic dances.

Also Mme. Fokina danced alone in entire programme in some of the world's largest Theatres such as the Royal Theatre in Oslo, Norway, in Copenhagen and other cities in Scandinavia, Metropolitan Opera House, New York City, and in the Metropolitan Opera House of Philadelphia, and in other American Cities.

"Fokina charmed her audience, she was startling, wonderful, graceful, held her audience enthralled, she left the stage amidst a whirlwind of applause."—*The Dayton Daily News*.

"Fokina triumphs."—*The Boston Globe*.

"Vera Fokina, from the end of her toes to the tips of her arms was exquisite, every moment, every gesture was interpretive. Vera Fokina's dancing is a choreographic Marvel."—*The Pittsburgh Post*.

"Fokina is the embodiment of grace."—*The Dayton Journal*.



Vera Fokina

"Vera Fokina made an impression that was in the nature of a sensation that has been echoed throughout the entire country. Vera Fokina is a perfect personification of grace, the prima ballerina's hand and arm movements fascinated . . . ."—*Syracuse Journal*.

"The *Dying Swan* as presented by Fokina brought tears to the eyes, the number being tragedy exemplified . . . ."—*Grand Rapids Herald*.