

INTELLECTUAL AND ARTISTIC THRILL IN BALLET RUSSE

Nijinsky, Greatest Male Dancer of Modern Times, and Lydia Lopokova, Rival of Pavlova, With Company of Two Score, Will Entertain Here.



1—LYDIA LOPOKOVA. 2—WASLAV NIJINSKY. 3—OLGA SPESIZEWA.

THE coming of Serge de Diaghileff's Ballet Russe to Portland for three performances on January 12 and 13, under the direction of Steers and Coman, with Nijinsky, greatest male dancer of modern times, and Lydia Lopokova, only rival to Pavlova, and 20 other celebrated artists, means that Portland is to have what has been acclaimed the foremost intellectual and artistic thrill that Paris, Berlin, London and New York has had from the exponents of terpsichorean art.

The ballet is voluptuous in its splendor and pigmentation, weird in its fanciful mysticism and kaleidoscopic in the glory of its movement. In it Leon Bakst, most daring of artists, has revealed in his colorful impertinence and the best of the great music composers, modern and contemporary, has been borrowed. In addition, legendary art and historical legend have been used for the animated story, which the Ballet Russe will tell.

Dancers Are Famous.

The Diaghileff Ballet Russe is an organization of the most famous Russian dancers available, assembled by a Russian nobleman, M. Diaghileff. For more than six years the productions stirred the artistic emotions of Berlin, Paris, Vienna, London and Petrograd with their magnificent performances and dancing such as American audiences had never seen. Then the great war broke out and the opportunity came for America.

It fell to New York's lot to receive the famous artists first and their supremacy has not been contested nor doubted by critics or dance connoisseurs. Nijinsky, under whose personal direction the ballet will perform in Portland, has been set up as the greatest of male dancers and his aerial leaps are the wonder of the most blasé. Lydia Lopokova, whose youth and beauty are second only to her artistry as a dancer, by many thought to be great with Pavlova, stirred emotions of tearful happiness unlike any other artist before had and the "flaming Oriental beauty," Flore Revalles, by her sinuous grace and intense dramatic power, drew to herself a following not to be displaced.

The Metropolitan Opera Company,

whose general manager is the celebrated Ciuo Gatti-Casazza, is sponsor for the American tour of the Ballet Russe. The board of directors includes Harry Payne Whitney, W. K. Vanderbilt, Clarence H. Mackay, Robert Goellet and Otto H. Kahn, foremost among America's patrons of art. The ballet's coming is not viewed alone as a theatrical offering; it is more considered an epoch. It is not likely another tour with the organization intact can reach the Pacific Coast.

The repertoire is designed to magnetize the human emotions as they are interpreted in the dancing art. But, more than that, the productions bring Leon Bakst's magnificent color plots and adventures before the audiences in a way not heretofore attempted. The Ballet Russe productions are held to be Bakst's most famous revels and the music, as provided with the ballet, has been viewed by many as the most celebrated collection of harmonies from great composers yet realized.

The productions will be mounted and danced exactly as they were in the old world centers before the war. The famous Pierre Monteux will conduct the large symphony orchestra carried with the troupe. Waslav Nijinsky is the head of the organization and, with Adolf Bolm, celebrated dancing technician, will appear in the most famous of the groups during the stay in Portland. But there are other artists in the company whose excellence as individual performers or in ensemble stand second to none others.

Ballet Is Large.

The ballet, numbering in all more than two score, have all been trained in the imperial schools of Russia. The costumes are gorgeous combinations of fabric and colors and the complete repertoire being played on the Coast-to-Coast tour includes "Sadko," "Le Spectre de la Rose," "Cleopatra," the historical story of the Queen of the Nile, "Thamar," a brilliantly vivid tragedy, "Scheherazade," fantastic fragment from the Arabian Nights; "La Princesse Enchantee," "Prince Igor," "Les Papillons," "Carnival" and, of course, Nijinsky's daring "Afternoon of a Faun," which on its production in New York and because of advance accounts, called out the attention of the police to no avail.