

American National Ballet

8750 Holloway Drive
Hollywood 46, California



Tecnológico
de Monterrey

AMERICAN

NATIONAL

BALLET



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AMERICAN NATIONAL BALLET

8750 HOLLOWAY DRIVE
HOLLYWOOD 46, CALIFORNIA

FOUNDERS

ARTISTIC DIRECTOR
SERGE OUKRAINSKY

DIRECTORS OF PRODUCTION
CAESAR R. GRIMALDI
VERA S. WILLIAMS

NATIONAL COORDINATOR
MAESTRO AMELIO COLANTONI

DIRECTOR OF PUBLIC RELATIONS
JAY FARBER

GENERAL COUNSEL & TREASURER
JOHN A. WEYL, Atty.

SECRETARY
ROBERT BURTON



Tecnológico



Many years ago, one of the greatest internationally known choreographers and ballet masters, Serge Oukrainsky, dreamed and conceived the formation of a ballet which would present nothing other than an exact expression of the American fortitude in the fields of art.

This cultural project, which was to be exploited and developed essentially among talents born in America and educated through the real taste and tone, poetry and precision, fire and temperament, and delicacy of the modern American intellectual breadth, would represent a new outlook for art accomplishment.

In its embryonic form, this plan immediately received the support of great musicians, music lovers, and great artists. The inspiring statement of Irene Pavloska relative to a true American ballet is not only dear to the hearts of us all, but will remain as an incentive for its realization. "Everything that is all-American is what we want, not only for today, but forever."

The achievement of this vision will fulfill the long-felt need for such an institution by creating an unsurpassable organization which ultimately will give birth to a ballet company—and in so doing will command national attention.

Despite the glorious traditions of the ballet in other lands, and although many native Americans have achieved distinction in ballet, it remains the one great art form in the realm of music and drama which has not been adopted on a national basis in America.

It is to fill this great cultural gap in contemporary American life that the American National Ballet is now being organized to produce a group that will be as typically American as a Grant Wood landscape.

Caesar R. Grimaldi, who was first approached by Serge Oukrainsky for the launching of such an enterprise, enthusiastically accepted the joyful burden of its promotional work. Realizing the great task ahead, Grimaldi enlisted the aid of some very competent people, who, disinterestedly, but full of good will, offered to give to this goal their time and unlimited efforts. These persons form a group known as the "Founders' Committee", and through their coordinated actions they will enable this project to gain impetus efficiently and effectively.

Vera S. Williams, Amelia Colantoni, Jay Farber, John A. Weyl, and Robert C. Burton heartily pledged themselves to serve and to work for the fulfillment of this project.

Each person in this initial group has been selected carefully, is self-appointed in his particular position, and is entirely capable of performing in his respective capacity, well and conscientiously.

The headquarters for this group has been established temporarily at 8750 Holloway Drive, Hollywood 46, California. Long conferences have taken place, resulting in the following outline which establishes the purposes and the mechanical side for its concrete materialization.

1. To promote and present the genuine American interpretation of the old and modern ballet dances, throughout these United States, by a true and all-American cast.
2. To give the youth of the American ballet school and individual American ballet dancers the opportunity to continue, advance, and perfect their dance educations and careers through means of scholarships and other gratuities offered them as contest awards.
3. To form a non-profit corporation, appoint officials and sponsors' committees.
4. To interest one or a few lovers of art in contributing to the corporation the sum of approximately \$50,000.00, for the purpose of meeting initial expenses incurred for the following work:
 - a. Written and personal contacts by an appointed committee of the American National Ballet to obtain approval and moral support of the respective Governors of each state in the United States.
 - b. Written and personal contacts by an appointive committee of the American National Ballet in order to sell to the respective presidents of each State Chamber of Commerce (or similar national organizations or clubs) a \$10,000.00 franchise for a State Contest from which the State ballet dancer winner will receive a three-months' scholarship with the American National Ballet and will become one of the forty-eight dancers of the ballet company of the "American National Ballet". The State Chamber of Commerce (or similar organization), in its turn, will sell to each Chamber of Commerce within the state (or sim-

ilar civic group within the state) as many sub-franchises as they wish at a cost to be determined by them. The financial profit to be retained by them.

In each and every community, town, and city where the sub-franchise is sold, local contests in behalf of the "American National Ballet" will be held, and their winning contestants ultimately will participate in the final contest of the State which will be presided over by representatives of the "American National Ballet" and a jury formed by Serge Oukrainsky and civic and art authorities of the state.

Rules, regulations, and instructions for contestants will be issued at the proper time by the "American National Ballet". These rules will be the by-laws for all the local franchise holders and they will involve the same obligations for all contestants.

Sponsorships by worthwhile local organizations could be added to the efforts of the sub-franchise holders.

The forty-eight winners will gather in Hollywood where they will receive a three-months' scholarship. This scholarship actually will represent their rehearsing period. Thereafter, they will be ready to perform in a national tour. In each city where the "American National Ballet" appears, the winner of that particular State will receive the full billing as the lead in one of the ballets.

c. The \$10,000.00 franchise sold to each State, plus the one to Hawaii, will culminate in a fund of a half a million dollars which will represent the operating capital for the "American National Ballet" (a non-profit organization) to be used for the following purposes: production - subsequent scholarships for understudies - offices and personnel - construction of building - exploitation - publicity - etc.

d. Each and every executive participant in the "American National Ballet" will serve only for a contractual salary to be determined at the proper time by officials and founders of the organization.

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Those contributing to the foundation of this ballet institution will receive full national recognition.

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These are the highlights of the purposes of this proposed "American National Ballet". Without a doubt, they deserve the patronage of all lovers of ART by Americans for America. The minimum facts herewith presented are the substance and the essence of a firm conviction that the aim of this organization is to make history in the development of fine art in the United States of America - to promote the talents of musicians, dancers, painters, librettists - to use American artists and American art.

The spirit that governs the founders of this new artistic organization is the same as that which has made America great.

At this time the founders of the "American National Ballet" are calling on the hearts of everyone for comprehension and cooperation.

FOUNDERS OF THE AMERICAN NATIONAL BALLET

SERGE OUKRAINSKY: Choreographer and ballet master; born Odessa, Russia; student Lycee Condorcet, Lycee Carnot, Academy Julian (all Paris, France); came to United States, 1913; naturalized, 1928; unmarried. Began as mime in French Musical Festival, Theatre du Chatelet, Paris, 1911; partner and solo dancer with Anna Pavlowa, Pavlowa Ballet Russe, 1913-15; choreographer and guest artist with Andreas Pavley and own dance group, Chicago Grand Opera, 1918-19; gave gala performance in honor Marshal Foch of France, Metropolitan Opera, New York City, 1919; in charge ballet for Chicago Opera, 1921-22, presenting "Boudour", first ballet presented separately by Chicago Opera; created Pavley-Oukrainsky Ballet, first American ballet and official ballet of Chicago Opera, 1921-22, and presented in Mexico City, 1922; toured United States and Cuba, 1923; toured with ballet in Brazil, Uruguay, and Argentina, and also appeared in New York City and Chicago, 1924; presented two ballet companies, one with self at Chicago Opera, other with Pavley touring United States, 1924-25; joined companies for tour of Mexico, 1925; with Chicago Opera; concertized throughout United States, 1926-27; ballet master Los Angeles and San Francisco opera companies, 1927-30; creating "Videballeton", combination of motion pictures and dancers synchronized to music; dance director Warner Bros., Fox Studios and Tec Art, 1927-30; presented American dancers at Paris Grand Opera, 1932, and staged "Aztec Sacrifice", in Mexican Village, Century of Progress Exposition, Chicago, 1933; presented ballets in Hollywood (California) Bowl, 1934-37; director Serge Oukrainsky Ballet since 1931; San Francisco Opera, 1937; Hollywood Bowl, 1938; La Scala Opera at the Pasadena Rose Bowl, 1939; National Grand Opera, 1944; San Bernardino Sun Musical Festival, 1944. Serge Oukrainsky is credited with the choreography of 20 full-length ballets, 4 motion picture sequences and 47 operatic ballets. Member American Guild of Musical Artists. Author: "Two Years with Anna Pavlowa", 1940; in preparation, "Nine Years with the Chicago Opera"; (with Andreas Pavley) scenario for ballet "Boudour", 1919, and for "La Fete a Robinson", 1922.

CAESAR R. GRIMALDI: Technical Institute of Florence (Italy) graduate. Banking experience. Connected with the Italian Consular Service. Actor - Director - Writer, Italian Motion Picture Producer, 1938-40. Asst. Prod. Manager with the Los Angeles Civic Light Opera Company, 1941. Theatrical Producer. Connected with the Foreign Department at M.G.M. and Warner Bros. Studios. Associated with the Mark Herstein Agency, 1946-47. Co-owner of Grimaldi-Williams Agency.

VERA S. WILLIAMS: Music Master's Degree, Texas Christian University in theory, piano, organ. Soprano concert singer; concertized in Europe and America. Conductor summer master classes Conservatory of Musical Arts in Amarillo, Texas. Established school in voice, piano, and drama. Co-owner of Grimaldi-Williams Agency.

MAESTRO AMELIO COLANTONI: A master of European and American Stage Technique, born near Rome, Italy, educated in the College of Montecassino (on top of famed "Monastery Hill"), Colantoni has been acclaimed a genius of his craft, and a pioneer in the establishment of major opera throughout the country. He has freely trained, rehearsed, introduced to the American public more artists than any other operatic producer in the country. Although still young in years, he is old in the intricate art of operatic presentation. Many of the "Stars" of first magnitude now at the Metropolitan and other world-famous lyric institutions have started their careers by singing in the chorus of a "Colantoni Production". Hollywood stood aghast when on June 2, 1938, in the nationally known Rose Bowl of Pasadena, California, Colantoni staged a performance of "Aida", in which his cast numbered 1,000 people, and his leading singers were recruited from New York, London, Buenos Aires, and Russia. In the fall of 1942, he voluntarily undertook to re-establish opera in New Orleans, cradle of that noble art on the North American continent, and in 1943 and 1944, was general director of the New Orleans Opera House Association, setting a degree of excellence which rivaled the glorious tradition of the past. Colantoni has recently achieved added acclaim as artistic director for the performances of "Madame Butterfly" at the Hollywood Bowl, under the baton of Eugene Ormandy. Scheduled for the coming year are eight productions of opera television films under his direction.

JAY FARBER: Graduate of the City College of New York, with a Master's Degree in Journalism and Public Relations. Served four years in the Army of the United States as War Correspondent and with Public Relations Staff of Special Services. Prior to the war, was senior member of the Public Relations Staff of Farber-Hanley-Kesley of New York City. After receiving honorable discharge from service, he became road manager of the Tommy Tucker orchestra. In 1945, he opened a Public Relations office in Hollywood, acting as press agent and exploiter for institutional, radio, stage, and screen talent. Feature writer for several newspaper and magazine publications. Also, script writer for radio shows, including two originals: "Impromptu" and "The Clash of Sides".

JOHN A. WEYL: Graduate of Los Angeles Public Schools, University of California at Los Angeles, and Law School of the University of Southern California. Practiced law in California since 1940.

ROBERT C. BURTON: Employed by the Department of State, Washington, D.C. from September, 1941, until March, 1946. Stationed in Chungking, China, as secretary to the United States' Ambassador to China from April, 1944, until February, 1946. Private secretary to Major General Patrick J. Hurley (Ret.) from March, 1946, until October, 1946, in Sante Fe, New Mexico. Employed by Aviation Maintenance Corporation in December, 1946, as secretary to the Treasurer of that organization. Since June 1, 1948, has been secretary to the President of Aviation Maintenance Corporation. Actor - Dancer.