

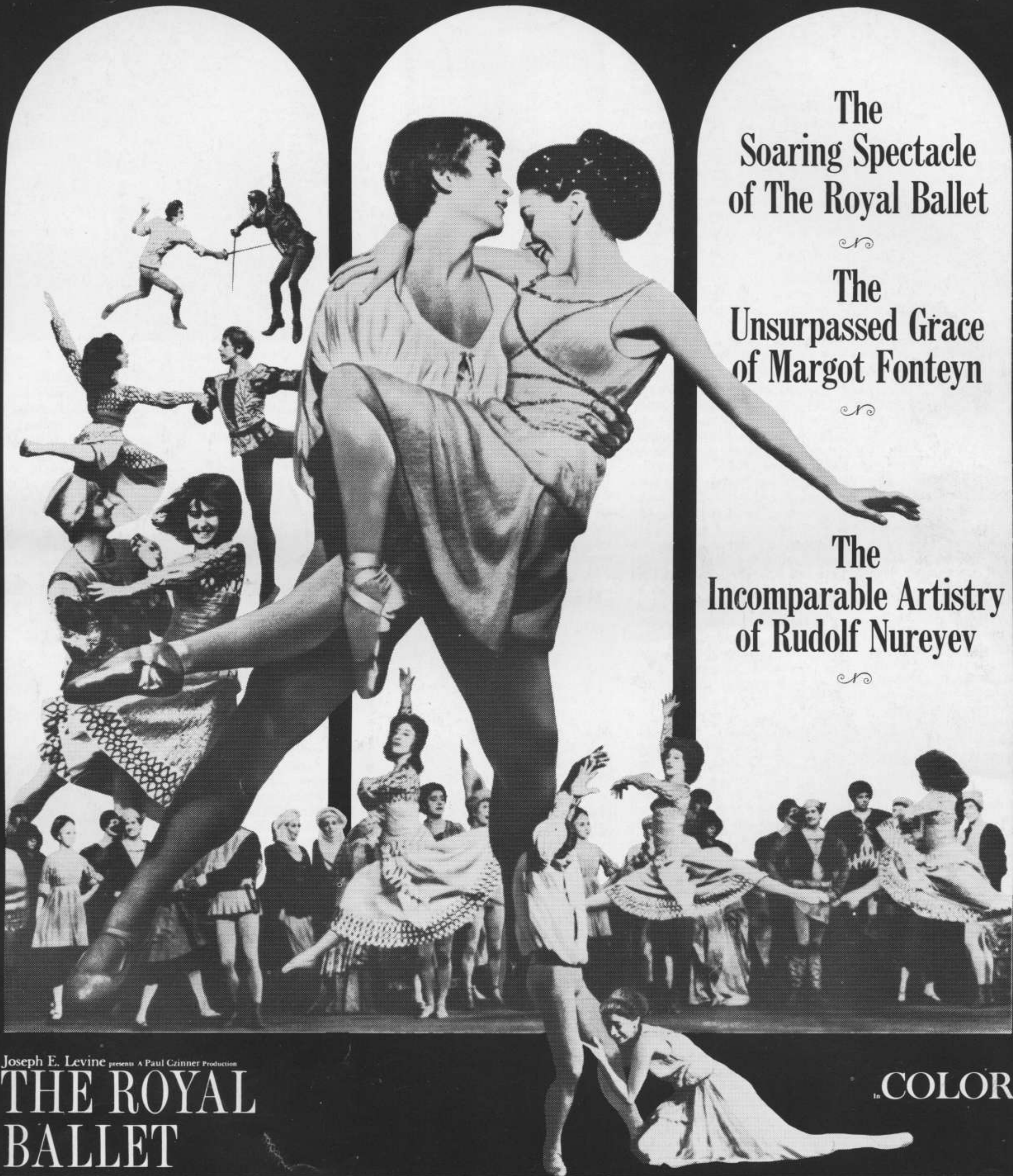
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**"FONTEYN AND NUREYEV ARE UNBEATABLE!"**

—Walter Terry, N.Y. World-Journal Tribune



The  
Soaring Spectacle  
of The Royal Ballet

The  
Unsurpassed Grace  
of Margot Fonteyn

The  
Incomparable Artistry  
of Rudolf Nureyev

Joseph E. Levine presents A Paul Czinner Production

**THE ROYAL  
BALLET**

**COLOR**

**MARGOT FONTEYN RUDOLF NUREYEV**

**ROMEO And JULIET**

with **DAVID BLAIR DESMOND DOYLE JULIA FARRON MICHAEL SOMES**  
Music by **SERGE PROKOFIEV** Choreography by **KENNETH MACMILLAN** Scenery and Costumes by **NICHOLAS GEORGIADIS**

The Orchestra of the Royal Opera House Covent Garden Conducted by John Lanchbery Produced and Directed by Paul Czinner Prints by Pathe An Embassy Pictures Release

**EXHIBITORS' SHOWMANSHIP MANUAL**



# Ballet Greats Fonteyn And Nureyev Star In Joseph E. Levine's 'Romeo and Juliet'

(Production Story)

To be able to produce and direct Joseph E. Levine's film presentation of the Royal Ballet featuring Margot Fonteyn and Rudolf Nureyev in "Romeo and Juliet," opening . . . . . at the . . . . . Theatre in color and wide-screen through Embassy Pictures release, Paul Czinner went to practically every performance of the MacMillan-choreographed production at the Royal Opera House, Covent Gardens. And he studied the music as intensely as he studied the choreography.

To Czinner it is nothing less than a tragedy that when the final curtain falls on an outstanding theatre performance the beauty and pleasure of it all remains only in the memories of those who have seen it. Many years ago he conceived the idea of bringing—on film—to those who would not otherwise have an opportunity of seeing them, truly great performances by truly great artists.

And ultimately he hit upon such a method—his multi-camera technique of filming a performance, whether it be an opera or a ballet, in such a way that it remains a theatre performance. He positions his cameras at different keypoints, so that he is able to film his productions as the audience in the stalls, in the pit, in the boxes, in the gallery, would see it.

Czinner filmed "Romeo and Juliet" at London's Pinewood Studios rather than at Covent Garden of necessity rather than by choice. Covent Garden was so heavily committed that no dates could be agreed upon that were acceptable to all concerned.

And so, a week before shooting was due to begin, all the scenery and costumes of the Covent Garden production were transported from the Royal Opera House to Pinewood's "D" stage. If the dancers were not to suffer undue fatigue and even muscle injury a spring or "give" was required for the floor on which they would dance. A special floor was accordingly laid down. On a Friday, Margot Fonteyn, Rudolf Nureyev, the principals and the Corps de Ballet held a dress rehearsal.

And on the following Monday, shooting commenced. Eight cameras were positioned in the sound stage. The main camera, on rails, commanded the scene from the middle of the sound stage. Two cameras were positioned to the right, two more to the left. Mounted high up at the back of the sound stage were two more cameras and

an eighth cameraman had, as it were, a roving commission. All the cameras were rolling simultaneously, thus capturing the ballet from many different angles, positions and distances.

In five working days, shooting on "Romeo and Juliet" had been completed—a five-day miracle of efficiency, patience and organization. More than 100,000 feet of film—far more than the normal footage—had been shot, and awaiting Czinner was the eight-month task of editing it. But meanwhile Czinner had accomplished in five days what usually takes months to accomplish—and he remained solidly in the affections not only of Margot Fonteyn and Rudolf Nureyev, but also of his technicians and other assistants.

Margot Fonteyn, who danced Juliet, was as pleased as anyone. "It was great fun," she said afterwards. "I enjoyed it all."

Asked whether Rudolf Nureyev was difficult, Czinner says: "No, he was not. I know Rudi. He is a great artist, very sensitive, very self-critical, very creative. This may make him appear difficult to those who do not understand.

"During shooting when he felt that his performance was less than perfection," Czinner continues, "he stopped dancing and asked that he be allowed to do that part again.

"Toward the end Nureyev was in pain. This is something that goes back to his childhood—something affecting his legs. Of course he continued to dance and his pain did not affect the perfection of his performance," Czinner concludes.

A Paul Czinner production, "Romeo and Juliet" features choreography by Kenneth MacMillan with scenery and costumes by Nicholas Georgiadis. David Blair, Desmond Doyle, Julia Farron and Michael Somes star with Miss Fonteyn and Nureyev in the Embassy Pictures release, for which John Lanchbery conducts the orchestra of the Royal Opera House, Covent Garden.

## Dancing Improves Your Health Says Famed Ballerina

"Dancing," says Margot Fonteyn, "is very healthy. There is no question about that. One gets to be very healthy and strong. But it is also very hard work. Often I feel exhausted afterwards because it is such hard work."

Miss Fonteyn and Rudolf Nureyev, the reigning prince and princess of the ballet, star in "Romeo and Juliet," Joseph E. Levine's presentation of Britain's Royal Ballet in a new film version of Prokofiev's classic ballet. The Embassy Pictures release opens . . . . . at the . . . . . Theatre in color and wide screen.

Miss Fonteyn's remark was inspired by the fact that Nureyev had suffered considerable pain on the set of the picture after straining his foot—a fact which had not prevented his carrying on with the shooting of "Romeo and Juliet."

Does she love dancing in spite of the frequent pain?

"I don't know if I love it or not," Miss Fonteyn says with a shrug. "I often hate it—when I find it hard work and I am exhausted. Maybe if I stopped I would miss it. Maybe if I stopped I would say how marvellous it was not to have to do all that work. I cannot tell until I have stopped.

"Long ago I said I would give up dancing when I was 35 but I have passed that age by a good bit."

## Golf Or Ballet— The Secret Lies In Coordination

What's golf got to do with ballet? Desmond Doyle, who dances Tybalt to Margot Fonteyn's Juliet and Rudolf Nureyev's Romeo in "Romeo and Juliet," Joseph E. Levine's film presentation of Britain's Royal Ballet in their acclaimed new version of Prokofiev's classic ballet, advanced an interesting theory for sportsmen when he was shooting the film in London.

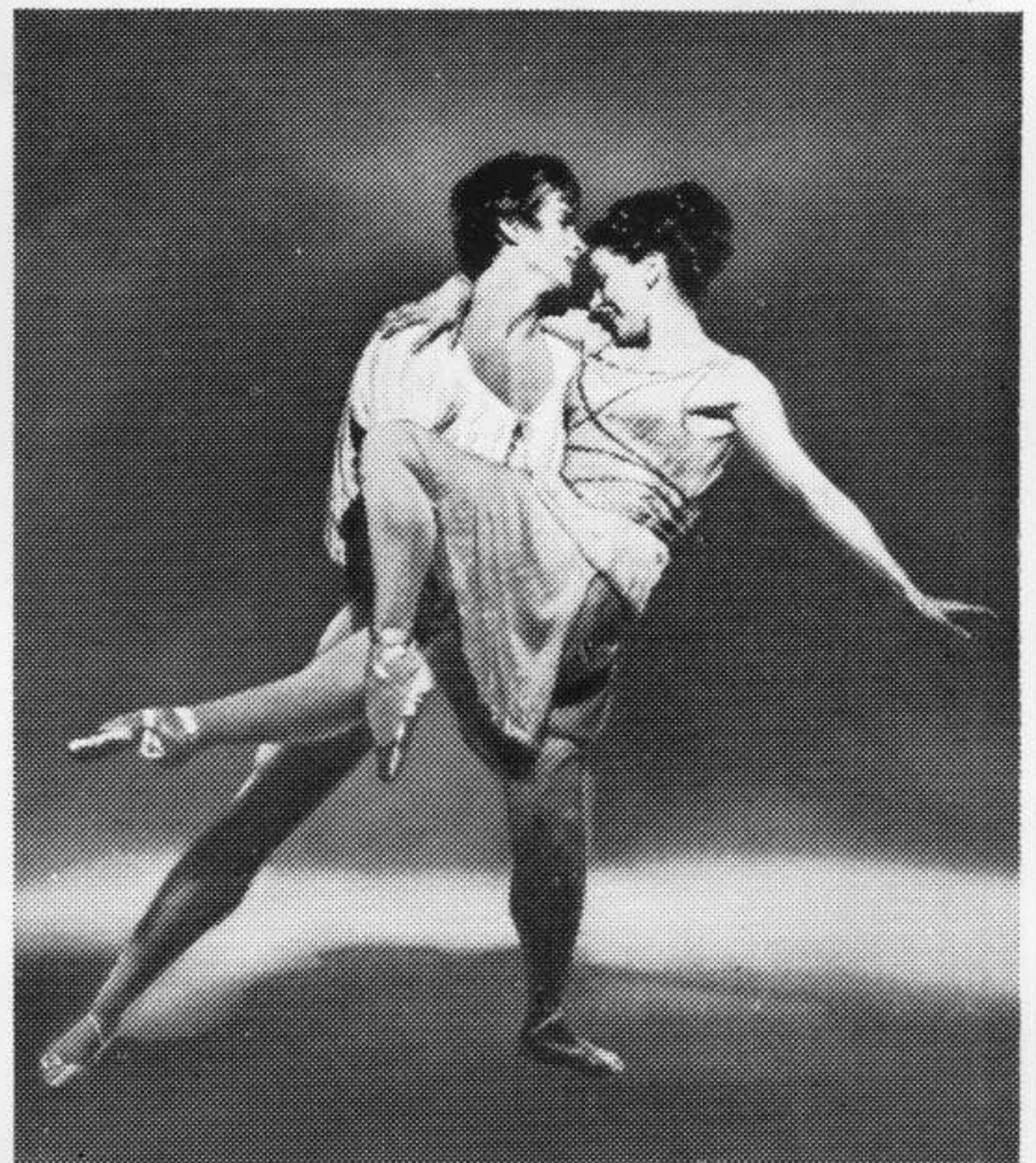
Much of sports, he pointed out, is concerned with timing and rhythm.

"Which is why you will often find a ballet dancer excels at sports such as golf or cricket.

"When I was in college I played a lot of cricket. In fact I made the Second Eleven, which was quite a big thing," Doyle says.

"I put it down to timing and rhythm which, of course, a ballet dancer must have," he continues. "In golf, for example, I would say that much of the power in a shot comes from good timing and rhythm in moving the body. And this, of course, is the great thing one learns in the ballet."

The Embassy Pictures release opens . . . . . at the . . . . . Theatre in color and wide screen.



Mat 2B

Rudolf Nureyev as Romeo expresses his anguish at finding Juliet (Margot Fonteyn) seemingly dead in this scene from "Romeo and Juliet," Joseph E. Levine's film presentation of the Royal Ballet. A Paul Czinner production, it opens . . . . . at the . . . . . Theatre in color and wide screen through Embassy Pictures release.

## Margot Fonteyn Stars In 'Romeo and Juliet'

Dame Margot Fonteyn is acknowledged throughout the world as the greatest ballerina dancing today, in direct line of succession from balletic immortals like Pavlova and Ulanova. She reaches a new high point in her career in Joseph E. Levine's film presentation in color of the Royal Ballet in their acclaimed new version of the Prokofiev ballet "Romeo and Juliet." Miss Fonteyn stars with her new partner, Rudolf Nureyev, in the Embassy Pictures release, opening . . . . . at the . . . . . Theatre.

Miss Fonteyn is generally considered as the first great ballerina to be produced by the English School. It was her early partnership with Robert Helpmann that gave this school its international reputation. Her most successful and popular roles include Princess Aurora, Giselle, Chloe in "Daphnis and Chloe," Marguerite in Sir Frederick Ashton's "Marguerite and Armand," and, most recently, Juliet in "Romeo and Juliet."

She was born at Reigate in Surrey—although some records incorrectly charge her with being born in Shanghai, where she lived for a time as a child.

Even from the age of 12, Peggy Hookham (her real name in those days) showed determination and an aloof self-possession which was really the expression of her dedication to dancing. The story is told that she took the first step to fame—dancing lessons—because her father believed in a young girl having "deportment," but Margot Fonteyn does not confirm the tale.

Miss Fonteyn made her debut as a snowflake in "Casse Noisette." Later, she danced in the corps de ballet in the international opera season at the Royal Opera House, Covent Garden—the theatre to which she was to return in 1946 as prima ballerina assoluta. Since the late 1930's, Miss Fonteyn has been the Royal Ballet's principal ballerina, and she has become one of the few "superstars" of world ballet.

Margot Fonteyn married Dr. Roberto (Tito) Arias when they were both 35. They first met when they were 18 and he was a Cam-

bridge undergraduate. Up to 1959 he was Panama's Ambassador in Britain. He resigned to take up political work in his own country.

Today, Margot Fonteyn has lost little of the grace and beauty which have made her an idol of the ballet—and certainly her new partnership with Rudolf Nureyev has added a new and enduring luster to her reputation.

As well as the title Dame of the British Empire, which she received in 1956, Margot Fonteyn holds several honorary degrees and is president of the Royal Academy of Dancing.



Mat 1A

Famed ballerina Margot Fonteyn stars with Rudolf Nureyev in "Romeo and Juliet," Joseph E. Levine's film presentation of the Royal Ballet opening . . . . . at the . . . . . Theatre in color and wide-screen through Embassy Pictures release.

## SPECIAL ADVANCE STORY

Margot Fonteyn and Rudolf Nureyev, two of the world's most renowned masters of the ballet, portray two of the world's greatest lovers in Joseph E. Levine's film presentation in color of the Royal Ballet's acclaimed new version of "Romeo and Juliet."

Featuring choreography by Kenneth MacMillan and music by Serge Prokofiev, the Embassy Pictures release opens . . . . . at the . . . . . Theatre for a special engagement.

Tickets for each daily performance of the ballet will not be reserved, but the number of tickets sold for each show will not exceed the capacity of the theatre, assuring each ticket holder a seat.

(Add additional policy information as required)

**IMPORTANT**  
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stories to your policy!



# Ballet Star Nureyev Lives Only To Dance

Rudolf Nureyev, the sensational young dancer who defected from Russia to the West in 1961, has become the most famous male ballet star since Nijinsky. His technical excellence and the fire of his performances have brought cheers from audiences in Paris, Rome, New York, London and other major cities throughout the Western world. He has, indeed, become an international celebrity; when he first toured the United States, his picture graced the covers of both Time and Newsweek the same week.

With the great ballerina Margot Fonteyn, Nureyev has formed a new and significant ballet partnership which has brought new luster to the reputation of Britain's Royal Ballet. The two star in Joseph E. Levine's film presentation in color of the company in their acclaimed new version of the Prokofiev ballet "Romeo and Juliet," an Embassy Pictures release, opening .....at the ..... Theatre.

Nureyev was born on a train on March 17, 1938. One of the things of which he is proud is that he is a Tartar, a brave warlike race which roamed the Steppes, the other side of the Ural Mountains, owing allegiance to no one until they were finally conquered by the Russians 200 years ago.

Nureyev's father was a poor peasant with a large family. The boy knew want and hunger and cold. Soon after he was born, the family moved to Moscow and when war broke out in 1941 his father left to become a soldier and Nureyev's mother took the children to ..... where they lived in great

of 11, he was influenced by an old woman named Udeltsova, who paid for his dancing lessons. By the time he was fifteen, he joined Ufa's Opera corps de ballet. Within a year, he had saved enough money to buy a ticket to Leningrad to try out for the Kirov Ballet.

He was accepted for their school even though he was about six years behind in his formal training. In Russia, where the ballet and ballet dancing are highly prized by both men and women, the prospective stars begin intensive study at age ten. Nevertheless, Nureyev's talent was so evident that he quickly caught up and surpassed most of his contemporaries.

When he left his company at Le Bourget Airport in Paris and asked for asylum in the West, it brought him international headlines. But his defection was motivated neither by a desire for personal attention nor by a deep political conviction. He had been informed that instead of going on to London as he expected, he was to return to Moscow to



**Mat 34**  
The age-old rivalry of two leading families of Verona, the Montagues and the Capulets, finds violent expression in this scene from "Romeo and Juliet," Joseph E. Levine's film presentation of the Royal Ballet, starring Margot Fonteyn and Rudolf Nureyev. A Paul Czinner production, it opens ..... at the ..... Theatre in color and wide screen through Embassy Pictures release.

## Prokofiev's Score Highlights Ballet 'Romeo and Juliet'

When Serge Prokofiev composed the musical score of "Romeo and Juliet" in 1935 he had no idea that some 20 to 30 years later it would inspire three Englishmen to choreograph ballets and make it famous abroad. Kenneth MacMillan's version for The Royal Ballet, now being presented as a film by Joseph E. Levine opening ..... at the ..... Theatre in color and wide screen so glorifies the famous Shakespeare play that it looks almost as though Prokofiev had written it for MacMillan exclusively (and possibly for Margot Fonteyn and Rudolf Nureyev).

Yet it was the Kirov Theatre in Leningrad that suggested to Prokofiev in 1934 that he consider Shakespeare's "Romeo and Juliet." When it withdrew its backing, the Bolshoi Theatre in Moscow signed him up the next year but then rejected the complete score as "unsuitable" for dancing. After some revisions the Kirov Theatre produced the work in 1940, and the Bolshoi staged the Lavrovsky version in 1946. Not until a decade later did the Soviet interpretation of the score become known abroad.

By 1935 Prokofiev was no longer an "enfant terrible." He had come far from the controversial "Scythian Suite" (1914) and had returned to Russia in 1933 somewhat chastened. Critics reacting to his "Romeo and Juliet" nevertheless charged him as lacking in melody and feeling. His own conviction was that his music had lyricism and emotion.

As he himself pointed out. "In 'Romeo and Juliet' I have taken special pains to achieve a simplicity which will, I hope, reach the hearts of all listeners. If people find no melody and no emotion in this work, I shall be sorry, but I feel sure that sooner or later they will." Now they find melody and begin to realize that the rhythmic bite and the modern harmonies aptly fit the psychological aspect of the

story. Since people have adjusted to the modern idiom, "Romeo and Juliet" has been acclaimed Prokofiev's finest ballet score.

One touchstone in listening is his use of material from his "Classical Symphony" in the Ballroom Scene. This much-loved work provides an index to appreciating that the whole score of "Romeo and Juliet" may be more musically "literate" than people first supposed.

A Paul Czinner Production, "Romeo and Juliet" was produced and directed by Czinner, and features scenery and costumes by Nicholas Georgiadis. David Blair, Desmond Doyle, Julia Farron and Michael Somes star with Miss Fonteyn and Nureyev in the Embassy Pictures release, for with John Lanchbery conducts the Orchestra of the Royal Opera House, Covent Garden.

## 40 Minute Ovation

When Britain's Royal Ballet first presented their new version of Prokofiev's classic ballet "Romeo and Juliet" in London in 1965, the Company earned 43 curtain calls and 40 solid minutes of ovation.

Now Joseph E. Levine's film presentation of that production, featuring the incomparable talents of Margot Fonteyn and Rudolf Nureyev, can be seen locally. The Embassy Pictures release in color opens ..... at the ..... Theatre in color and wide screen.

## Rudolf Nureyev A Perfectionist In His Dancing

Known for his hot temper and fierce pride, the sensational young dancer Rudolf Nureyev has been reported as being "difficult" with his directors and choreographers. Producer-director Paul Czinner was asked whether Nureyev had been "difficult" on the set of "Romeo and Juliet," Joseph E. Levine's film presentation in color of Britain's Royal Ballet in their acclaimed new version of Prokofiev's classic ballet.

"No he was not," replied Czinner. "I know Rudi. He was very charming. He is a great artist, very sensitive, very self-critical, very creative."

"This may make him appear difficult to those who do not understand. During shooting when he felt his performance was less than perfection, he stopped dancing and asked that he be allowed to do that part again. This was something which one cannot refuse—although not only I but choreographer Kenneth MacMillan and other members of the company were agreed that never—never—had he danced so perfectly. It was the greatest performance he has given. All said so."

Nureyev plays Romeo to Margot Fonteyn's Juliet in the Embassy Pictures release, opening ..... at the ..... Theatre.

## Production Note:

RUNNING TIME 124 MINUTES

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—Chicago Daily News

"A STUNNING  
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—Los Angeles Herald Examiner

JOSEPH E. LEVINE presents  
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BALLET

MARGOT FONTEYN RUDOLF NUREYEV

in **ROMEO And JULIET**

with DAVID BLAIR DESMOND DOYLE JULIA FARRON MICHAEL SOMES

Music by SERGE PROKOFIEV Choreography by KENNETH MACMILLAN Scenery and Costumes by NICHOLAS GEORGIADIS

The Orchestra of the Royal Opera House Covent Garden Conducted by John Lanchbery Produced and Directed by Paul Czinner Prints by Pathe  
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—New York World-Journal Tribune

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**"FONTEYN, NUREYEV,  
EXCEL IN 'ROMEO!'"**

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SERGE PROKOFIEV  
KENNETH MACMILLAN NICHOLAS GEORGIADIS  
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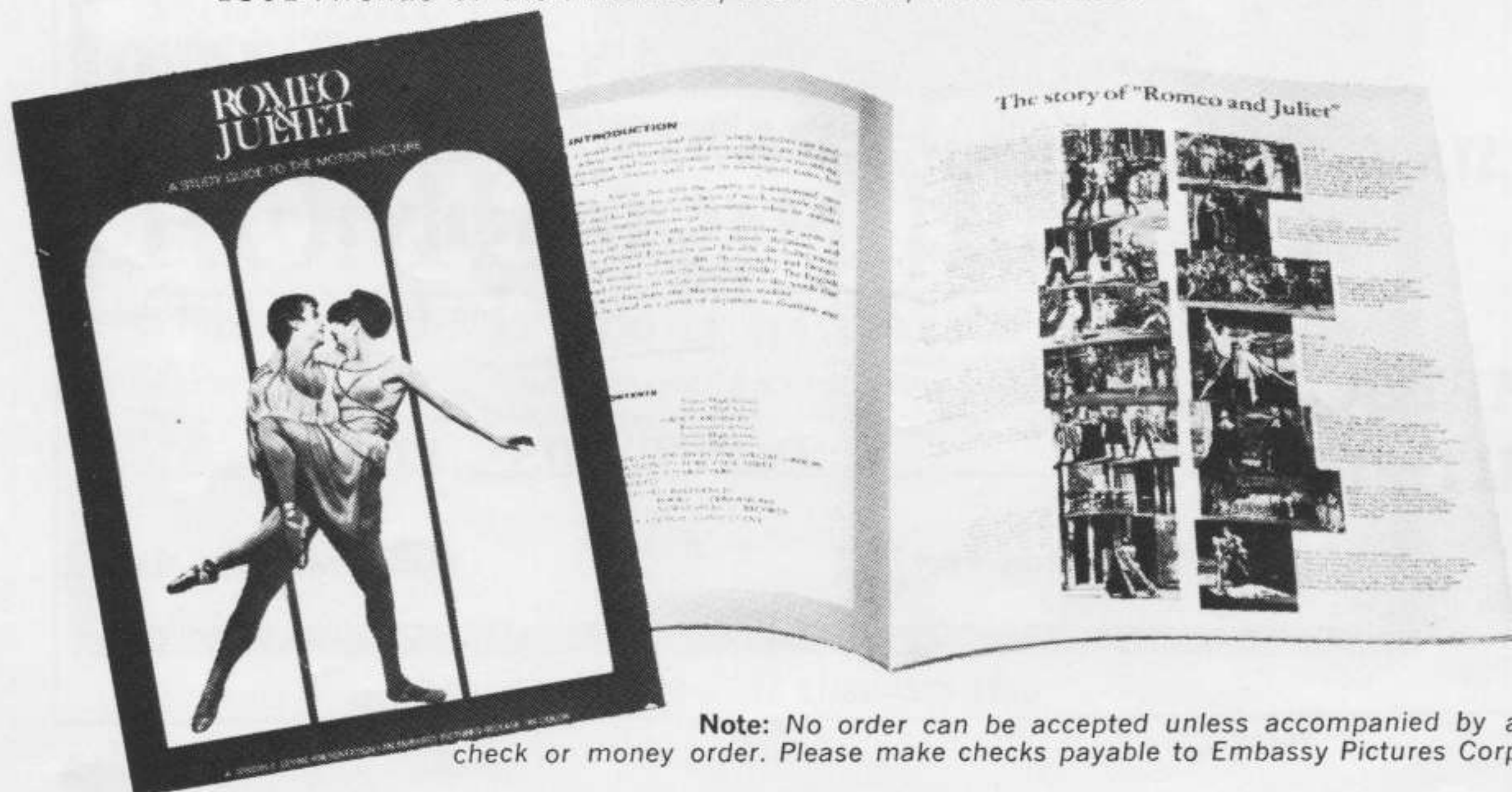
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Dear Mr. Doe:

Because of your interest in the cultural and philanthropic affairs of our community, we are making this special effort to bring to your attention a stunning new motion picture which you and your organization might successfully use as a fund-raising activity.

The motion picture is Dame Margot Fonteyn, Rudolf Nureyev with the Royal Ballet in the best known love story of all time, ROMEO AND JULIET. Add to this the rapturous music of Serge Prokofiev, brilliant color and you have a motion picture entertainment package that is without parallel.

This fine motion picture which has won acclaim throughout the world will be presented at the (theatre, date and policy).

We know that you evaluate a fund-raising activity from many points of view and therefore would like to explore this activity with you as soon as possible.

Cordially,





Juliet ..... MARGOT FONTEYN  
Romeo ..... RUDOLF NUREYEV  
Mercutio ..... DAVID BLAIR  
Tybalt ..... DESMOND DOYLE  
Lady Capulet ..... JULIA FARRON  
Lord Capulet ..... MICHAEL SOMES  
Benvolio ..... ANTHONY DOWELL  
Paris ..... DEREK RENCHER  
Escalus, Prince of Verona ..... LESLIE EDWARDS  
Rosaline ..... GEORGINA PARKINSON  
Nurse ..... GERD LARSEN  
Friar Laurence ..... RONALD HYND  
Lord Montague ..... CHRISTOPHER NEWTON  
Lady Montague ..... BETTY KAVANAGH  
Juliet's Friends ..... ANN JENNER, ANN HOWARD,  
CAROL HILL, MARGARET LYONS,  
JENNIFER PENNEY, DIANNE HORSHAM  
Three Harlots ..... DEANNE BERGSMAN,  
MONICA MASON, CAROLE NEEDHAM  
Mandolin Dance ..... KEITH ROSSON  
with ROBERT MEAD, LAMBERT COX,  
IAN HAMILTON, KENNETH MASON, LAURENCE RUFFELL  
Ballroom Guests and Townspeople... Artists of the Royal Ballet



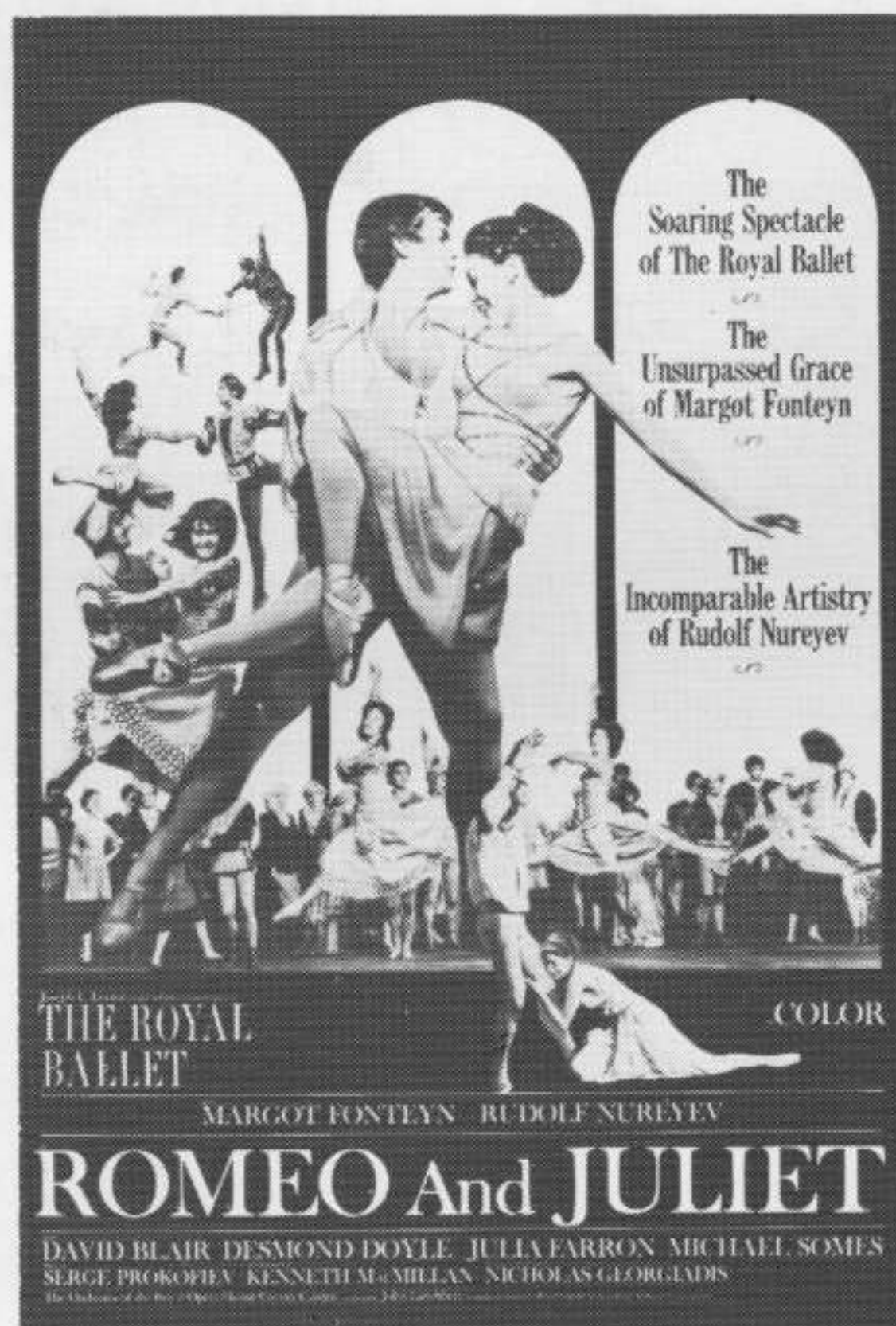
Produced and Directed by ..... PAUL CZINNER  
Music by ..... SERGE PROKOFIEV  
Choreography by ..... KENNETH MacMILLAN  
Scenery and Costumes by ..... NICHOLAS GEORGIADIS  
Director of Photography ..... S. D. ONIONS, B.S.C.  
Sound Supervisor ..... EDGAR VETTER  
Production Manager ..... PAMELA PAULET  
Technical Supervision ..... HANS NIETER  
First Assistant Director ..... A. PEARL  
Chief Lighting Engineer ..... T. E. KNIGHT  
Director of Make-Up ..... GEORGE CLAFF  
Chief of Hairdressing ..... OLGA ANGELINETTA  
Film Editor ..... PHILIP BARNIKEL  
Assistant Editor ..... J. ATKINSON  
Second Assistant Director ..... PETER BAYNHAM-HONRI  
Cameras Operated by ..... NEIL BINNEY, CECIL COONEY,  
LESLIE DEAR, DAVID HARCOURT,  
DUDLEY LOVELL, GEORGE MINASSIAN  
Continuity Secretary ..... K. CLIMIE  
Personal Assistant to the Producer ..... BEN HARRISON



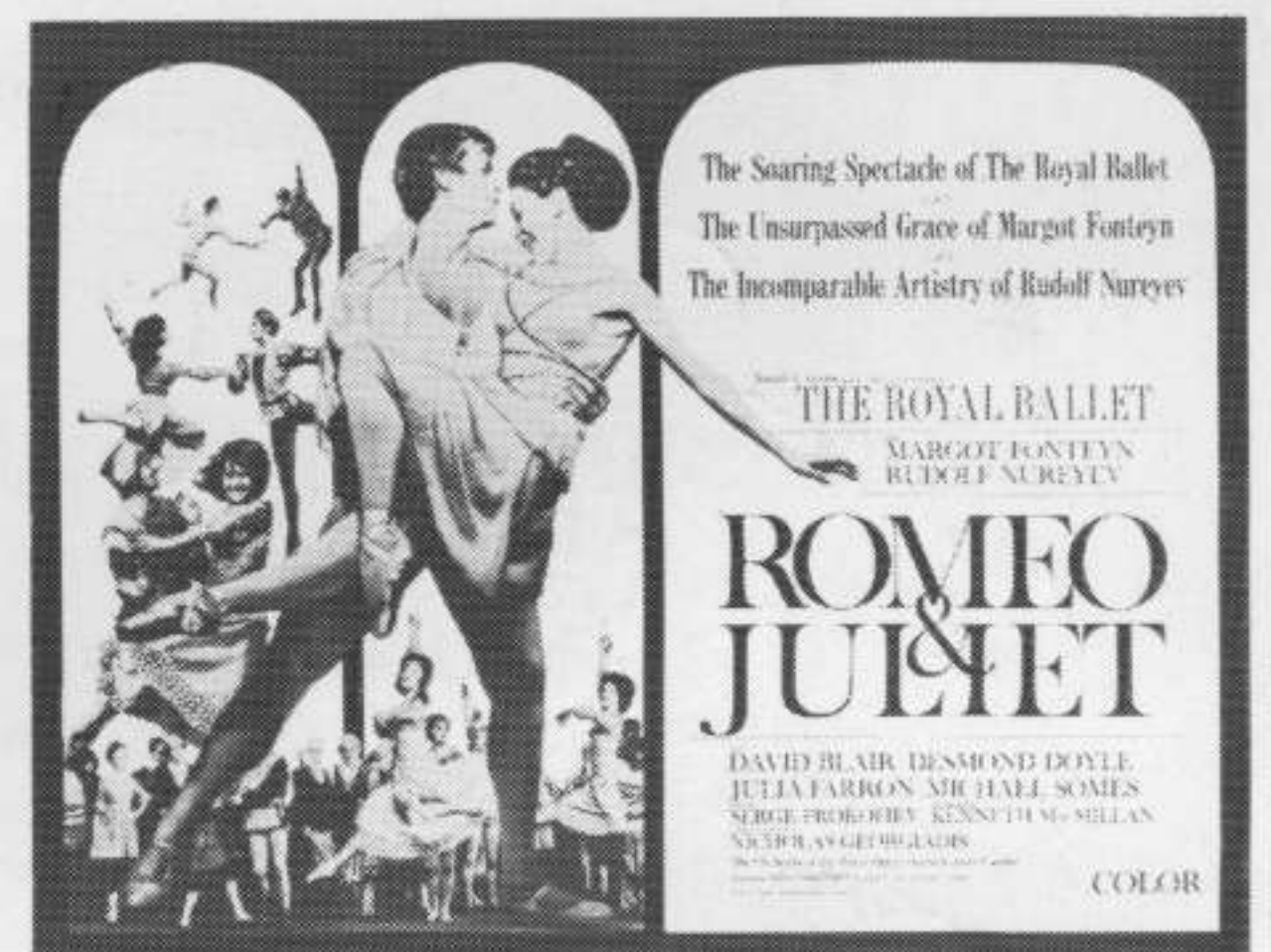
## POSTERS AND ACCESSORIES



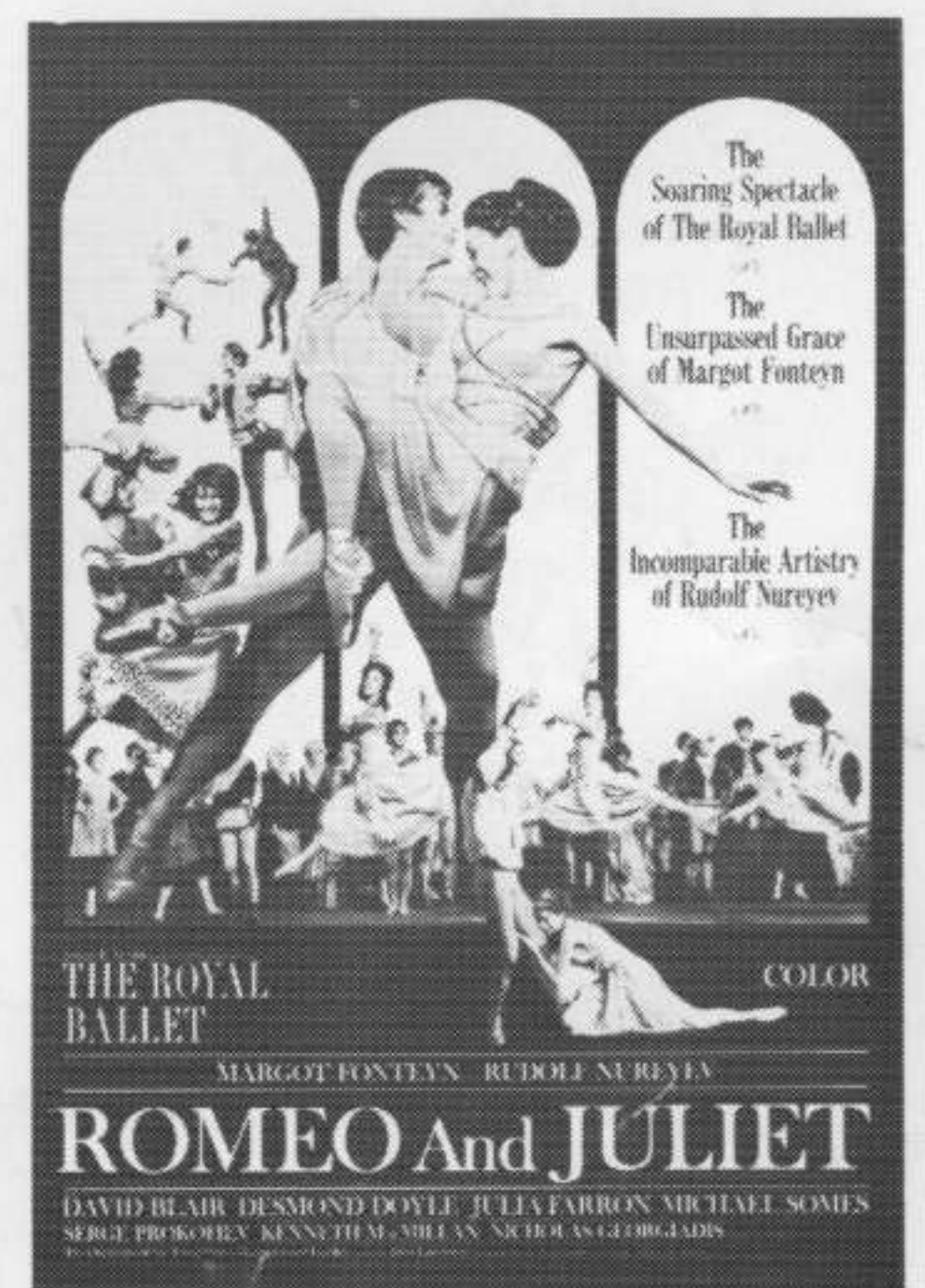
1 SHEET



40x60



22x28



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