Sadler's Wells Theatre

Sierra Leone National Dance Troupe
You can’t go wrong with Martini Sweet just by itself

MARTINI
Sweet, Dry and Bianco

Before or after the Theatre dine in the delightful PORTOFINO RESTAURANT in an intimate atmosphere. It will complete an evening to remember.
Open from 12 noon—3 p.m. and 6 p.m.—Midnight

PORTOFINO

39 CAMDEN PASSAGE, N.1. Tel: CAnbury 9084
Sadler's Wells Theatre

Catering Facilities

The following catering facilities are available from 6.30 until 7.30 (from 6.15 when the performance begins at 7 p.m.):

- Grill Room at the rear of the Stalls
- Buffet and coffee and sandwich service in the Wells Room on the first floor
- Coffee and sandwiches in the Upper Circle Bar
- Bars available in the Main Foyer, Stalls, Dress Circle and Upper Circle before and during the intervals of each performance

THE SIERRA LEONE NATIONAL DANCE TROUPE
JOHN J. AKAR

Educated in Sierra Leone, the United States of America and England, Mr. Akar is a playwright (Valley without Echo, Cry Tambe, The Silent Couch, etc.) an actor, dancer and composer. He composed the National Anthem of Sierra Leone. Mr. Akar has directed many theatrical plays in Freetown where he is the head of the National Theatre Guild and produced and directed the National Dance Troupe at the New York World’s Fair, the Commonwealth Arts Festival and on their current World Tour.

Mr. Akar’s hobbies include collecting African art objects, old maps, African paintings, short story writing and dancing.

SADLER’S WELLS THEATRE

Managing Director and Licencee: Stephen Allen

The Sierra Leone National Dance Troupe

Production Directed by
JOHN J. AKAR

Assistant to Director
Mohamed J. Tunis

Chaperon
Mabinti Kamara-Bangura

Interpreter
Mohamed Sheku Kanneh

Company and Stage Messenger
Donald Ross

FROM TUESDAY 19th JULY 1966
FOR TWO WEEKS

Sadler’s Wells Theatre was re-opened by Lilian Bayle on 6 January 1921 in connection with the Arts Council of Great Britain.
Part 1.

"THE DRUMS OF SIERRA LEONE GREET YOU"

"THE DEATH AND CROWNING OF A PARAMOUNT CHIEF"

This is the story of a chiefdom town in Sierra Leone during the colonial days. The town's happiness and joy at harvest time is sadly interrupted by the velling tones of a villager reporting the death of the Paramount Chief. There follows the traditional burial rites of the chief. After burial the town settles down to work and play as rival candidates campaign for the vacant chiefdomcy. The Colonial Commissioner comes to crown the new chief in traditional fashion. The town then pays tribute in song and dance to the new chief.

INTERVAL

Part 2.

"THE BETROTHAL OF YARRI"

A powerful Paramount Chief had three beautiful daughters, the fame of whose beauty spread far and wide. One day two rival Chiefs paid him official visits to seek each a wife from among the girls. Both chose the same girl—Yarr. Perplexed by their choice, the father asked his daughter's opinion. Yarr asked that the two Chiefs and their followers compete in dancing and that the better would win her hand in marriage. The father suggested that the girls would join in any dance they fancied. But both sides danced so well that there was little to choose from. One of the chiefs displayed his skill on the guitar to win the attention of Yarr. Yarr's father asked the other two sisters to choose between the two rival Chiefs for their sister. Jealousy prevented them from making a choice. Finally, Yarr was settled upon to choose her own husband, which she did. The father reconciled all existing jealousies and rivalries and openly celebrated the marriage.

FINALE — THE SIERRA LEONE NATIONAL DANCE TROUPE
The Sierra Leone National Dance Troupe

Although the Sierra Leone National Dance Troupe is officially only three years old, it has its beginnings in history. All the dances are traditional and therefore as old as Sierra Leone itself. My association with it started in 1957, when it was my pleasant duty to organize traditional indigenous dance performances for visiting dignitaries.

Three years ago, the Government of Sierra Leone was invited to participate in the New York World's Fair. I was both proud and happy to be charged with the task of recruiting a dance troupe comprising 49 members representing as many tribes as possible of the country.

I toured all the provinces and districts, covering more than 1,000 miles, and in a six-week period, must have seen over 10,000 dancers from among whom I selected 160, and assembled them for training. After a series of competitive eliminations, the troupe was finally brought down to the requisite number of 49.

We were almost apprehensive of our chances at the New York World's Fair. However, our fears were in vain as so successful was the troupe's five-month stay in New York that the Press unani-mously acclaimed it as the best at the Fair and we were, in fact awarded a Gold Plaque.

The current troupe was selected in similar circumstances for last year's Commonwealth Arts Festival, but due to the publicity that ensued from our performances at New York tremendous interest and enthusiasm were shown by comparing tribal dancers to the extent that I must have seen over 20,000 from among whom I selected 300 for training; this number gradually dwindled to the present 49. The dancers, musicians and singers were drawn from our 13 major tribes from all parts of the country: the sunny mountains of Koinadugu district in the North; the exotic beaches of the Western area;
the rolling plains of the Southern province and the diamond rich chiefdoms of the Eastern province. Among them are some of the most exciting dancers ever to emerge from the continent of Africa. The beat of their drums tell the story of the origin of jazz. The various dances reveal the environment in which they were inspired and created. The baboon dancers from the Northern province simulate the mobility and agility of the forest beast. The Fulah acrobatic dancers centuries ago developed a unique dance chiefly to break the monotony of watching cattle as the Fulahs were cattle-eaters. The traditional spirit Davis re-enacts, and still are, the depletion of the various secrets of tribal rituals. Their dances evoke fear or laughter, depending on the situation. These are dances of fertility, birth, marriage and death — the inevitable cycle of life.

Sadler's Wells Theatre

Manager: Leonard James
Assistant Manager: Antony Barron
Usherette Manager: Ethel Deacon
Box Office Manager: Peter Thompson
Music Director: Syd Kingham
Chief Technician: Ray Dixon
Press Manager: Derick Valley
Librarian: Ronald Brooks
Architect: Raymond Mander and Joe Mindemous
Press Officer: Helen Salomons

The 1964/65 Annual Report of the Arts Council of Great Britain is published under the title "Policy into Practice" and copies may be obtained at the Box Office. Price 25c. The Vic. Wells Association, Entrance fee 5s. Annual subscription 5s. Particulars from the Hon. Sec., C/o Sadler's Wells, Theatre or from the Librarian at the Sadler's Wells Room on Tuesdays, Thursdays and Saturdays 6:30 p.m. to the end of the first interval.

Selling is not permitted

The Management reserves the right to refuse admission and to make any alterations to the programme without previous notice.

Patrons are reminded that the taking of Photographs during the performance is not allowed.

In accordance with the requirements of the Lord Chamberlain, 1. The public may leave at the end of the performance by all exit doors and such doors must be kept entirely free from chairs or any other obstructions. 2. Persons shall not be permitted to stand or sit in any of the gangways intersecting the seating or to sit in any of the other gangways. If standing be permitted in the gangways at the sides and rear of the seating, it shall be strictly limited to the number indicated in the notices exhibited in those positions. 4. The safety curtain must be lowered and raised in the presence of each audience.

In the interest of Public Health this Theatre is disinfected with Jeyes' Fluid.
Monday 16th at 7.30 p.m.
LES SYLPHIDES
Gaspard, Poca, Graeme, Williams, Conley
THE INVITATION
Salter, MacMillan
Rossen, Wall, Graham, Graeme
RAYMONDA ACT III
Gloriosa, Ninegar after Poggi
Wells, Wall
Conductor: Lawrence, Fry

Tuesday 17th at 7.30 p.m.
THE MAGIC FLUTE
Moer
Curtis, Gatti, Robinson, Hayward, Mitchell, Au, Walsheau, Johnson, G. Evans, Kraus, D. Ward
Conductor: Hailwood

Wednesday 18th at 7.30 p.m.
SWAN LAKE
Tchaikovsky: Piano and Pas de Deux
Borovsky, Moir
Conductor: Lawrence

Thursday 21st at 7.30 p.m.
GISSELLE
Giselle and Ferrer
Asante, Farley
Conductor: Lawrence

Friday 22nd at 7.30 p.m.
THE MAGIC FLUTE
Moer
Curtis, Gatti, Robinson, Hayward, Mitchell, Au, Walsheau, Johnson, G. Evans, Kraus, D. Ward
Conductor: Hailwood

Saturday 23rd
No Matinee

Saturday 26th at 7.30 p.m.
MOSES AND AARON
Schonberg
Vonhast, Richard Lewis, Langm, Robinson, Kelly, Godfrey, Garrison
Conductor: Suifi

Monday 5th at 7.30 p.m.
THE MAGIC FLUTE
Moer
(Debut performance of season)
Curtis, Gatti, Robinson, Hayward, Mitchell, Au, Walsheau, Johnson, G. Evans, Kraus, D. Ward
Conductor: Hailwood

Tuesday 6th at 7.30 p.m.
SWAN LAKE
Tchaikovsky: Piano and Pas de Deux
Borovsky, Moir
Conductor: Fry

Wednesday 7th at 7.30 p.m.
MOSES AND AARON
Schonberg
Vonhast, Richard Lewis, Langm, Robinson, Kelly, Godfrey, Garrison
Conductor: Suifi

Thursday 8th at 7.30 p.m.
GISSELLE
Giselle and Ferrer
Wells, Wall
Conductor: Lawrence

Friday 9th at 7.30 p.m.
MOSES AND AARON
Schonberg
(Debut performance of season)
Vonhast, Richard Lewis, Langm, Robinson, Kelly, Godfrey, Garrison
Conductor: Suifi
End of Opera Season

Saturday 30th at 2.15 p.m.
LA FILLE MAL GARDEE
Weller, Cline, Grant, Gordon, G. Evans
Conductor: Fry

Saturday 30th at 7.30 p.m.
LA FILLE MAL GARDEE
Weller, Cline, Grant, Gordon, G. Evans
Conductor: Suifi

End of Ballet Season

You, too, can have a cornucopia like Amalthea's!

Corn, wine, fruits and flowers were highly acceptable—but times have changed. What we need, these days, is an abundance of the desired things for our good way of life. Which, for the most part, of course, is electric. (Any other source went out with the age of myths). Efficiency, simplicity, ease, speed, cleanliness—name any feature of this age and electricity will give it to you in abundance. This can be sold of your local Electricity Showroom. Nothing is stilled. All their (abundance of) appliances and equipment are the most up-to-date; all are tested and approved; installation is quick and efficient; attractive terms are available; after sales service is of the highest standard. Whenever you need a taste of the life of abundance, all these things, and more, will be poured at your feet—at your local LEB Showroom.