

# BALLET REVIVES 'THE NUTCRACKER'

City Company Reveals Poise  
and Mellowness — Leon  
Barzin Leads Orchestra

By JOHN MARTIN

You have to take your hat off to the New York City Ballet, which revived its production of George Balanchine's full-length version of "The Nutcracker" last night for a run at the City Center.

Maybe you think an organization of this rank and quality should not be expending its energies on an old-fashioned Christmas pantomime with a minimum of dancing in it, but there is no denying that it is doing a beautiful job of it.

The production with Horace Armistead's scenery, full of transformations, with Karinska's lovely costumes, and with Jean Rosenthal's incomparable ingenuity in the mechanics of the stage, is handsome, full of the style of the Nineties, and works like greased lightning.

The orchestra, under Leon Barzin's direction, plays the familiar Tchaikovsky music like the first-rate orchestra it is. And even the hordes of children who overrun the scene comport themselves like lively, well-behaved children instead of trained mice.

Since its première last season the piece has been performed repeatedly, both here and on the West Coast. In the process it has acquired a mellowness and a poise that are a great help, especially in the busy but uneventful first act. The mimed roles are done with a pleasant hominess that creates a real atmosphere.

### William Dollar Scores

Certainly one of the best performances of the evening, indeed, is William Dollar's as Herr Drosselmeyer. He gives the old man no sinister overtones, but keeps him always good-naturedly pranksome and entirely convincing. Irene Larsson makes a charming and decorative mother, and Walter Georgov plays the father well.

When the second act comes along with its formal divertissements we are on easy ground, for the company has long ago established its dancing prowess. Diana Adams was in especially fine form last night as the Sugar Plum Fairy. Besides her stunning beauty, she brings an irresistible warmth and graciousness on stage with her.

Her dancing in the pas de deux was marked by lovely style and her characteristically impeccable phrasing. André Eglevsky, as her Cavalier, also danced admirably, with his famous ballon and his dextrous batterie under superb control.

Tanaquil LeClercq as the Dewdrop in the "Waltz of the Flowers" and Patricia Wilde as the principal Marzipan Shepherdess carried off their ballerina assignments with distinction, and there were excellent performances by Roy Tobias, Francisco Moncion, Robert Barnett and little George Li.

From time to time during the engagement the leading roles will be shifted about a bit, bringing Jillana, Nicholas Magallanes, Todd Bolender and Jacques d'Amboise into the cast, and there is a complete alternate cast of forty children to replace the forty who performed so well on this occasion. Among the latter, by the way, let it be noted for historical purposes, was Pamela Draper, the 8-year-old daughter of Paul Draper, in what might be called her pre-professional debut.



AT CITY CENTER: Patricia Wilde, who is a leading dancer in New York City Ballet's "The Nutcracker."