

It was, on motion,

RESOLVED that the sum of Twenty-five thousand dollars (\$25,000),  
RF 58133 or as much thereof as may be necessary, be, and it  
hereby is, appropriated to the SAN FRANCISCO BALLET GUILD  
toward the creative costs of new productions in ballet by  
the San Francisco Ballet Company, this sum to be avail-  
able during the five-year period beginning July 1, 1958.

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The above action was taken after an oral presentation of the  
project by Mr. Fahs and following discussion.

Among the considerations presented were:

Humanities: The Arts - Dance

Previous Interest: None.

General Description: The San Francisco Ballet Guild was organized  
as a nonprofit corporation under the laws of California in 1942;  
it has federal tax exemption. The Guild has now over 700 members  
and its executive body is composed of prominent San Francisco  
citizens.

The San Francisco Ballet Company, which is sponsored and sup-  
ported by the Guild, was organized as the San Francisco Opera Bal-  
let, with the San Francisco Ballet School founded to train dancers  
for the company. Lew Christensen became its director in 1951,  
after some years of experience as dancer, choreographer and direc-  
tor of New York ballet companies. As a result of this earlier re-  
lationship, repertory exchange agreement prevails between the New  
York City Ballet and the San Francisco Ballet. On the West Coast  
Lew Christensen has continued to produce new works, recently and  
most notably Beauty and the Beast to seldom-heard Tchaikovsky mu-  
sic, The Emperor Norton, based on a bit of San Francisco history,  
The Lady of Shalott with music specially composed by Sir Arthur

Bliss. Christensen is particularly known in the East for such works as Jinx, Con Amore, and Filling Station.

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The repertory of the company now includes only one classic, its version of the Nutcracker, together with sixteen new works, mainly by Lew Christensen and (by exchange) George Balanchine. Until recently the company performed principally in California with one appearance in the East at the Jacob's Pillow Dance Festival in 1956. In 1957, with the support of the American National Theatre and Academy (State Department funds), the company made an extended tour through the Far East, including appearances in Formosa, Malaya, Ceylon, India, West Pakistan, and Iran. Later this year it is to go to South America, again under the auspices of ANTA.

Financially, the company relies for local support on the San Francisco Ballet Guild - the counterpart there of the Ballet Guild of Canada. After the success of its Far Eastern tour a group of business and professional men in San Francisco raised toward its support some \$35,000, and there is every indication that this local support can be maintained, with further touring under ANTA auspices keeping the company at work. The company, of course, runs some risk of losing its leading dancers to other companies, particularly the New York City Ballet, but this risk is partially offset by the policy of the Ballet Guild in providing scholarships for members of the company which gives them a year-round livelihood, and by the growing loyalty of the members of the company to San Francisco.

As in the case of the Toronto Ballet, the company's most pressing need is for further artistic growth. Its present request, therefore, is for provision for the creative costs of new productions, both of revivals from standard repertory and of new works.

Finances: The proposed grant of \$25,000 for the five-year period beginning July 1, 1958, would be payable for the creative costs of new productions on the basis of annual budgets to be approved by Foundation officers. Such creative costs are understood to include the commissioning of choreography and music, and the design of costumes, scenery and lighting.

Comment: This grant is recommended on the same basis as that to the National Ballet Guild of Canada, which was approved at the meeting of the Executive Committee in May, 1958, i.e., toward the artistic development of a ballet company which can demonstrate (1) its apparent viability as a company, and (2) its adherence to high artistic standards. Local support seems to assure the San Francisco company's meeting the first criterion, and its record and Mr. Lew Christensen's talent as Director give full assurance on the second.

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Future Implications: None.

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