

**HRH THE PRINCESS MARGARET,  
COUNTESS OF SNOWDON**

Her Royal Highness became patron of Northern Ballet Theatre three years into my directorship. Within her duties were the privilege of her attendance at significant performances of the company, whether on tour or in London. The Princess was always there in Manchester, at the Royal Northern College of Music, then, our home base theatre. It was my privilege to sit next to her during performances and quickly learned of her notable wit and deep appreciation of Ballet. One such occasion, the first performance of my *A Midsummer Night's Dream* a three-act ballet encompassing the complete Shakespearian play. I thought to occasionally point out the characters entering the stage, since the choreography was in some sense an abstraction of the written word. Her voice returned instantly; "Do you think I know not my Shakespeare?" A little later I was eased by a smile, "I must say I like this modern concept, it brings new life to old ideas," I was appeased.

When attending the first-ever ballet performance at Glyndebourne Opera House, our new production of Swan Lake included me as the designer, I had used the stage facilities for some innovation. In Act II Odette emerged from the waters of the lake on silk wings that rose to the rafters. In Act III, as Odile, she descended from aloft on golden wings. The Princess was delighted, as she dug me in the ribs with her elbow. Through the years these informal expressions gave me confidence but also in her accompanying deep appreciation and analysis of the work she had just witnessed. I learned more than ever thought I could, and am always grateful.

Cover: The Princess Margert and I returning through the Library to the Glyndebourne stage.



**Greeting Princess Margaret at Sadler's Wells Theatre in London**

Always an expressive Royal Patron, The Princess Margaret at our first London performance at the Sadler's Wells Theatre. Jacqueline and I, receiving her on arrival.



After Swan Lake, Princess Margaret talking to: center Bill Como, Editor in Chief of NY Dance Magazine, Andre Prokovsky the choreographer and producer, myself half turned and Sir George Christie, slightly back – Master of Glyndebourne