

## **H.I.M. MOHAMAD REZA SHAH of IRAN**

**and**

## **H.I.M THE EMPRESS FARAH**

On arriving in Tehran, capital of Iran, in 1965, Jacqueline and I entered a civilization we knew little about. I had been presented to The Shah at Covent Garden after a Royal Ballet gala and had read accounts of his life in society magazines. Our initiation into this country's ancient culture and the contrasting and fast development to modernity provided a challenge I was determined to overcome. So, it was that over the years (as documented in this website), we each found resourcefulness and compassion to realize the enormous task before us.

The support from Their Majesties during the eleven years that followed, supported us in evolving responsibilities to cement the National Ballet at a high level of artistry, even with the presence of Margot Fonteyn and Rudolf Nureyev, together with significant own growth of our resident artists.

Soon I was to change my duties completely, when charged by Minister of Culture Mehrdad Pahlbod, to follow instructions from Their Majesties to establish a new organization, The National Folklore Society, an attached Academy, a Research Program to collect and preserve the nation's diverse cultural treasures, and a performing dance company The Mahalli Dancers of Iran who would become ambassadors of Iranian culture worldwide. Not a small task.

Through the ensuing years, with continued royal support, Jacqueline and I traced our path forward with an understanding of the beauties of this ancient civilization.

These years changed my outlook and allowed me to be free of normal classical ballet intellectual limitations and develop a more universal appreciation, which has influenced all my artistic endeavors since then.

I enjoyed the freedom to roam the entire country to record and study each tribal group and regional cities.

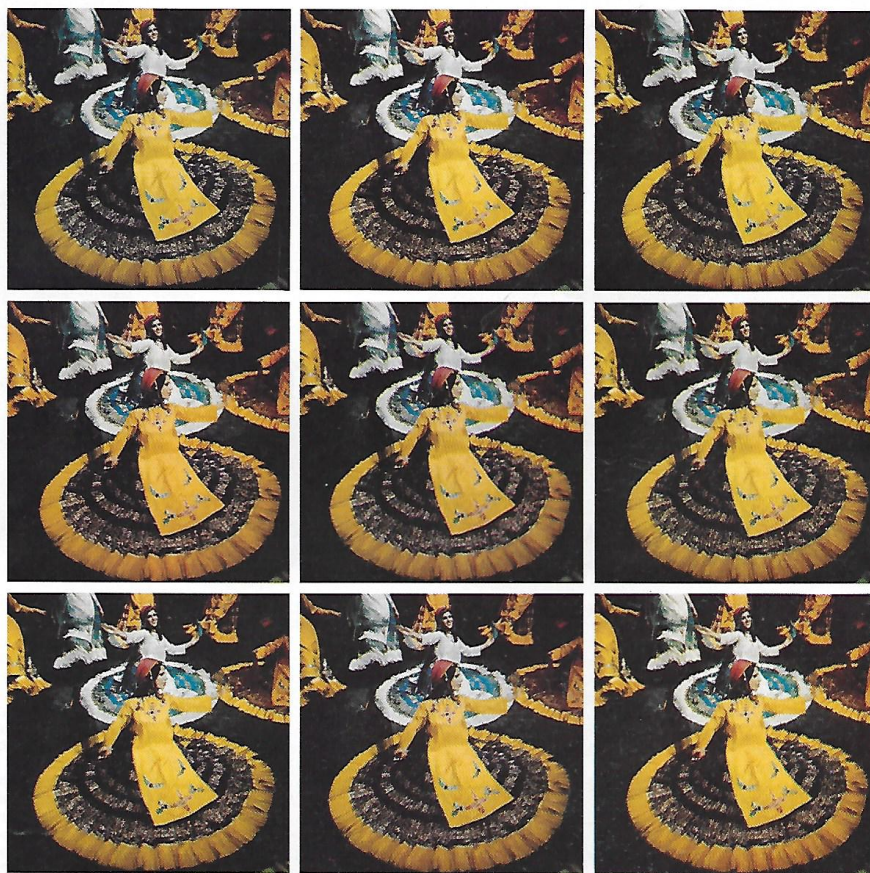
I am witness to the foresight of this amazing sovereign, who changed Iran's future by bringing it peacefully into modernity. Today, the spirit of True Iran and its ancient traditions still survives beneath the surface as part of the historic makeup of individual Iranians beliefs.

I am eternally grateful to Their Majesties, and the Iranians I met, for opening my eyes to treasures I could never imagine.

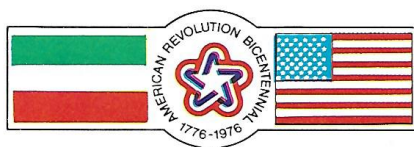


Their Majesties – Fonteyn and Nureyev

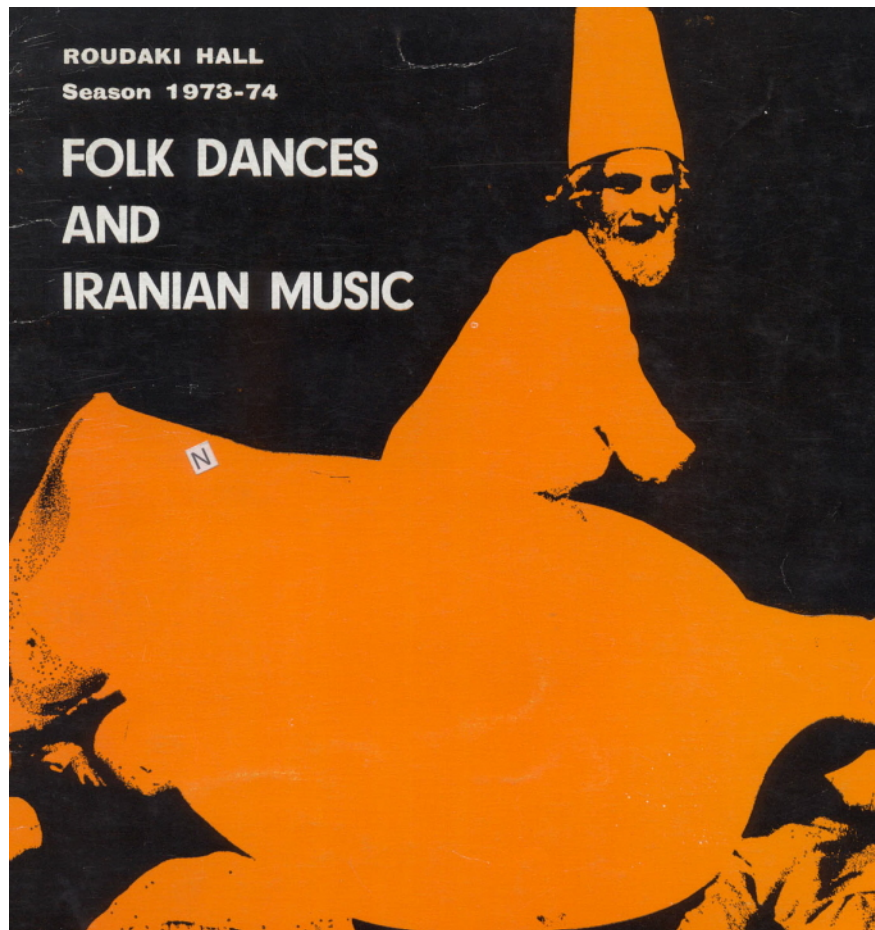
# The Mahalli Dances of Iran



A PERFORMANCE FOR BICENTENNIAL  
CELEBRATIONS OF THE IRANIAN COMMITTEE  
UNDER THE HIGH PATRONAGE OF  
HER IMPERIAL MAJESTY EMPRESS FARAH PAHLAVI







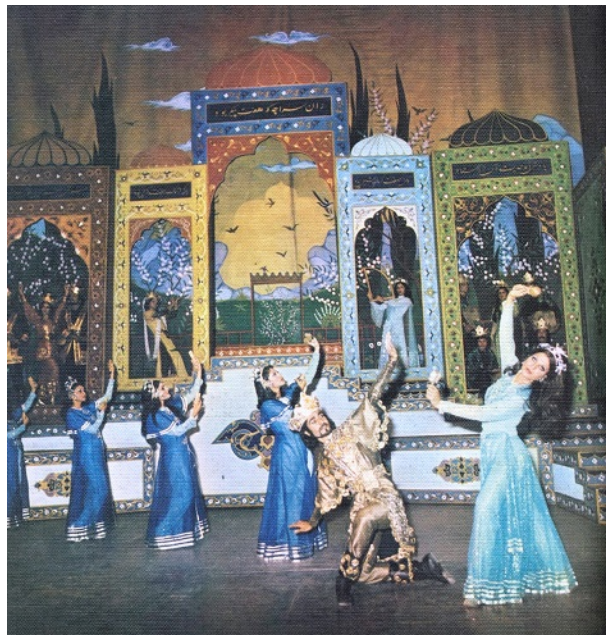
## The Asian Games – 1974 –

I was able to recruit 1,500 tribal dancers to create the opening ceremony





Dances from Bojnurd, Khorassan Province      Photo: Anthony Crickmay



The Seven Portraits – a miniature inspired dance based on poems of Nezami