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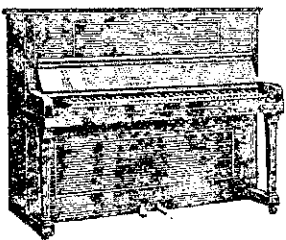


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1ZB Presents Stories From Favourite Ballets

Themes Of "Cendrillon," "Carnaval"
And "Scheherazade"

WITH a great deal of spectacle and excitement the world-famous Covent Garden Russian Ballet opened at His Majesty's Theatre, Auckland, the other night. New Zealand has again become ballet-conscious and Station 1ZB was not slow to play up to this "ballet-omania." Behind the glamour, artistry and spectacle of ballet, behind the thrill of the music, the beauty of the mis-encense and the miracle of the dancers themselves, lies a story—in fact, many stories. Fantasies of childhood, of legend, of folk-lore and of romance . . . old-fashioned fairy-tales taken from the books of childhood, from Hans Andersen, from Russian myths, from the Arabian nights.

"CENDRILLON" ("Cinderella") is the latest ballet by that great choreographer Michael Fokine, a contemporary of and choreographer to the famous ballet impresario Diaghileff. It was first produced at Covent Garden on July 19 of this year, and achieved an immediate success. The music is by Frederic d'Erlanger, whose wife, Baroness D'Erlanger, was one of Diaghileff's most faithful friends.

"Cendrillon," which is based on the fairy tale "Cinderella," lends itself admirably to ballet treatment. Fokine has put in some unusually deft touches of fantasy and of humour, in particular that of providing Cinderella with a faithful cat—played by the ballerina Tamara Grigorieva.

"Carnaval" is again by Michael Fokine to the music of Schumann. There is no story proper to "Carnaval." It is slight, subtle, witty, tender, pathetic, delicate

liantly through to mock at poor Pierrot.

"Scheherazade"

THE story of "Scheherazade" is taken from the Arabian nights. The name Scheherazade, which does not appear among the dancers in the ballet, is the name of the Sultan's wife, who,

The curtain goes up on a rich scene in the Palace of Shariar, King of India and China. His brother, Shah-Zeman, tells him of his suspicions about the unfaithfulness of his wives, and especially of his favourite, Zobeide. To put his words to the test, he suggests that they both feign to leave for a hunt. No sooner have they departed than the wives induce the Chief Eunuch to open the doors which lead to the negroes' quarters.

The negroes appear from the opened doors and join the sul-



TAMARA GRIGORIEVA, prima ballerina of the Covent Garden Russian Ballet as the Fairy Princess in "Cendrillon."

as porcelain; a quickly changing pattern of mood, and character.

There is Pierrot, woebegone and bewildered; Columbine and Harle-

lanas. For Zobeide from a third door steps a handsome negro, wearing a dazzling golden costume, and soon everybody is dancing in abandoned and guilty revelry. Suddenly the Shah appears, and at a sign from him the men and women are massacred.

Zobeide, unnoticed until the last one has been killed, creeps out of a corner and begs her lord to pardon her. Enraged, but hesitant, the Shah is merciful; but to him is pointed out the body of the negro, and with a swift gesture, the Shah orders Zobeide to be killed. But she snatches a dagger from one of them, and kills herself at the feet of her husband, who covers his face with his hands to hide his tears.

Stories from the ballets and back-stage interviews with members of the Covent Garden Russian ballet are being presented over station 1ZB during the ballet's Auckland season.

quin, carefree and heartless, exploiting their brilliance and charm; Chiarina, also a flirt; Pantaloon, vain, pompous and slightly ridiculous; and Butterfly flits brisk