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THE COVENT GARDEN BALLET STEALS "RECORD" FRONT PAGE THIS WEEK

• You know that feeling you have when you stand in the solitude of the mountains, snow and silence and majesty all around you, and you wish there were ten of you so that you could appreciate to the full the miracle of the whole thing? That feeling that you are somehow too small, too much of this earth, to drink in the deepest meaning of the beauty that confronts you?

• Well, that is much how I felt when I watched "Swan Lake" at His Majesty's Theatre in Auckland the other evening. But, of course, I was far from alone. The theatre was crammed to the doors, filled with an audience that looked at each other at the finish of the ballet, and felt that something very lovely had just happened.

• I saw six ballets in Auckland during the week-end. The most beautiful? "Swan Lake," without a doubt.

The finest performance? Irina Baronova's.

The most spectacular ballet? "Scheherazade."

The performance that drew the loudest applause? Riabouchinska and Jasinsky in the Blue Bird pas de deux in "Aurora's Wedding."

AN outstanding figure with the Covent Garden Russian Ballet Company that finishes its Auckland season this week is M. Victor Dandre, the distin-

Light as thistledown are the lovely ballerinas of the Covent Garden Russian Ballet Company which is now in New Zealand. Snapped in the wings for the "Record" by Richard Andrew were the members of the company seen above. Tamara Grigorieva, prima ballerina, is second from the left. The girl on the extreme right is youthful Sono Osato, half-Japanese, half-American dancer. Grigorieva and Lazovsky, pictured below, were snapped during an actual performance of "Carnaval." The article on this page was written by Trevor Lane, who saw the present company at Covent Garden in London last year.

guished husband of the immortal Anna Pavlova. M. Dandre is the chairman of the company and I was privileged to meet him a few minutes after he stepped off the Sydney boat.

"Actually the present company is too big to bring so far from home," said M. Dandre. "Even with full houses it is difficult to make ends meet—and so much travelling takes up a lot of time and costs a mint of money. The ballet is NOT a profit-making concern, and that is why, in England, it is exempt from entertainment tax. And our difficulties are accentuated in New Zealand by your exchange rate, for we pay all the members in English sterling."

It is twelve years since Victor Dandre was last here, and he looked a little sad as he recalled the happy days that he and his wife spent motoring through the New Zealand countryside, capturing something of



the beauty that Nature provided in hill and stream, a beauty that Pavlova expressed in grace and movement.

I asked M. Dandre what he thought of the British ballet that has been established at Sadler's Wells in London.

"It is an enterprise that will bear fruit—that is bearing fruit," he said, "and it deserves to succeed to the full."

Why No Subsidy?

"In a way it carried on the traditions established by the Imperial Ballet of old Russia. The dancers were more or less the wards of the Czar, and, as such, they had to undergo a very strict training. They were looked after well and eventually they blossomed forth as the principal dancers in ballet companies all over Europe."

"SADLER'S WELLS IS TRYING TO ESTABLISH THE SAME THING IN LONDON, BUT THEY ARE HANDICAPPED BY LACK OF MONEY. IT ALWAYS SEEMS STRANGE TO ME THAT THE BRITISH GOVERNMENT AND THE BRI-

TISH ROYAL COURT HAVE NEVER LENT FINANCIAL SUPPORT TO THE THEATRE. I'VE NEVER BEEN ABLE TO UNDERSTAND IT.

"Comparatively small countries like Sweden, Denmark, Yugoslavia have all given state support to their theatres, while it is well known that big subsidies are granted to music and the theatre by Germany, Italy, France and other Powers."

Hiding Emotions

I TOLD Victor Dandre that I had seen the first performance of Constant Lambert's new ballet at Sadler's Wells, "Horoscope," and he was immediately interested. The choreographer was Frederick

HOT SHOTS

Hot Shots to-day appear on page two.

Ashton, a young man for whom M. Dandre predicts a brilliant future.

He told me more about the ballet in England. Why, I wanted to know, did Russian girls, French girls, American girls make better ballerinas than English girls?

"Ah, that is something that Madame Pavlova used to talk about a lot. She used to say that the English girls had not enough temperament for the

(Turn to Page 2).

**IT'S A REAL WOMEN'S ISSUE TO-DAY
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