

# Mr. Wesker, meet Mr. Tux!

## INVITES REG BARLOW



Mary Turner is inspecting some of the mermaids she and Christine Glanville have made for an under-water ballet to be put on by Wing Puppet Studios both in this country and overseas. Behind her is the "villain", an evil sea monster.

## PUPPETS by CHARLES TRENTHAM

THE next UNIMA Congress, in Poland, at Warsaw, will be from June 17 to 26, 1962, at the invitation of the Polish Government, when there will be an associated puppet festival.

For the latter it is intended that 18 companies shall be invited to take part.

Six of these will make up the "home team", while the rest will be drawn from other countries.

The Organising Committee would particularly like to receive companies offering programmes not previously seen at any festival. This was made known at the recent assembly at Frascati, near Rome, of the UNIMA Council, when Henryk Jurkowski, of the Polish Ministry of Culture, revealed the Organising Committee's plans.

He further stated that there would be a Conference, with as theme: "The Puppet Theatre in relation

to other forms of the representative arts, including more particularly television and the cinema." Marjorie Batchelder-McPharlin, the American writer and research-worker on puppets, was chosen to fill the place on the UNIMA Council left vacant by the death, at the start of the year, of her fellow countryman, Romain Prociator, the American puppeteer; at the same time, she was chosen to succeed Mr. Prociator as the organisation's vice president, along with Sergei Obratsov, Director of the Moscow Central State Puppet Theatre.

It was announced at Frascati that UNIMA has today nearly 1,000 members in 38 countries; over 15 lands were represented at the Rome-Frascati International Puppet Festival and Conference. Looking well ahead, to 1964, the UNIMA Council seeks to ensure that the puppet world shall take its due share, celebrating the quadricentenary of Shakespeare's birth. Part of the 1964 UNIMA Congress will be concerned with puppetry and the Bard, with an exhibition, lectures and performances devoted to the works of Shakespeare.

I DON'T know whether Arnold Wesker is looking for a spot of added novelty or light relief for his play, "The Kitchen," now at the Royal Court.

He may well retort that the entire action, set in the kitchen of a large restaurant, is already bursting at the seams with novelty, with a sufficient leavening of light relief "in the form of spontaneous verbal wit" (to quote from R.B.M.'s review in last week's issue).

But if further novelty is required, then Mr. Wesker should call in at Murray's Cabaret Club to see Tux and his Flying Kitchen.

Tux, dressed as a chef, juggles in dance time with his kitchen utensils. Give him a pan and he'll produce endless variations of tossing a pancake; and for a finish he can catch crockery in triplicate on a tray balanced on his head, with a pig's head to crown the lot!

Felix Woy, looking a bit like Harold Lloyd, allows his lady partner to steal some of his early thunder.

He allows her to produce several outsized dice and a bunch of flowers from the pages of a book. A card trick calling for audience participation and a switch of silks with multicoloured panels of a parasol are other feats in an engaging routine.

This week, a new production number replaces the spectacular "Big Top" routine. News of this in a later issue.

### "Shake"

Fay Craig, at the Bagatelle, offers an extraordinary "shake" dance—she would certainly have enriched the production of "Giselle" I saw at Moscow's Bolshoi (accent on second syllable, please!) a few weeks ago.

Lena Martell, looking chic in a scarlet sheath not too ostentatiously trimmed with diamonds, seems to be finding life "alright" just at present. First, she sings about it being the wrong place, and the wrong face, but nevertheless "alright" with her, then she sings "It's Alright", a catchy number currently offered by Johnnie Ray in Talk of the Town.

Also undoubtedly "alright"—whether or not such a word may be found in the dictionary—is her next number, "One Boy", for it happens to be the title of her latest disc. Then there's a swiny version of "Clementine" that's far removed



★ The Two Heinkes and their midget bikes are featured at the Savoy Hotel.

from the square version we used to chant years ago, after a feed of Irish stew and apple fritters burnt at the edges, in our Scooting days. A likeable character from Canada, Ray Cameron, compered the show. I'm sorry to say that his gags, faintly sacrilegious or otherwise, are somewhat familiar to regular patrons—I could have supplied the tag-lines after hearing the first lines of almost every one. But I shall certainly "lift" and adapt on the following lines, his flying story:

"How long does it take to fly from London to Moscow?" "Don't know," admitted the pilot. "We've never actually made it yet."

In Monty Jackson's office it was good to meet Angel and Carmella, the distinctive Spanish dancing act. They'd just returned from Scotland where, in between cabaret engagements, they'd tackled some mountain climbing. They're in the Bagatelle show this week.

### 'Stardust' at Minehead

Minehead's seasonal concert party for 1961, which opened at the Gaitey Theatre last week-end, has Neville Kennard as its producer for a second year following, and is again styled "Stardust." Sponsored by the Urban Council, the party opened to a crowded house, which included Mrs. F. Cameron, the chairman, and other members, and welcome greetings and floral bouquets were very much in evidence.

In addition to Neville Kennard, the party comprises Mary Rodfern soprano, this being her third season at Minehead; Alan Towers, baritone, Rosemary Banks, singer and dancer, Peter Honri, concertina and light act, Laurence Fabian, comedy, Jennifer Maynard, soubrette, and Margaret White, pianist. "Stardust" continues for four months.

### More Organ Music

After hearing of the success of a series of organ recitals over the past year Middlesbrough Estates and Development Committee has recommended another series of recitals and luncheon concerts. A report by the Borough Organist, W. E. Dalby, said attendances had greatly exceeded those of previous years which was most encouraging.

Over 1,000 people attended a recital by the eminent organist Fernando Germani and the luncheon concert had also been well attended and were proving increasingly popular. The organ was used no fewer than 31 occasions.

### New Show

A new Whitby summer show "The Whitby Follies" presented by Tom E. Bradley opened on July 3. Those in it include Tom Bradley, Frank Desmond, Joyce York, Zarada, Ossie Ray, The Vivians and Jackie Best.

The last of the Blackpool season's major shows had its opening last night (Wednesday)—"Rose Marie" at the Hippodrome, with David Whitfield in the principal role.



### NIGHTBEAT

#### Cyclists

HAVING ridden a bicycle, in the conventional way, for many years, I always sit back in admiration when a really first-class cycling act takes the stage—and the Two Heinkes, at the Savoy Hotel, are right at the top of the class.

Give the male partner a tandem, without handlebars, and he'll ride it like a rearing broncho, moving from one saddle to the other and indulging in countless variations. Some clever two-deck feats are capped by sprints on two midget bikes.

Ellis and Trina Winters, the American dance duo, take over with some stylish routines. The speed and grace of their lifts and spins command attention; also notable are the orchestrations of such numbers as "Stranger in Paradise" and a Western melody. Guaranteed to win applause is their big finish—high-speed rotation of Trina as she lies across the shoulders of Ellis in a sensational "Look, no hands!" routine.

Having paid their tribute to "Lady Luck" in their opening number, the Savoy Dancers (produced by Irving Davies) step out of their dresses, leaving them standing, so to speak—in a further imaginative tribute, this time to little girls who grow up in the most amazing way.

#### Beaming

VERDI, comperé-host at the Astor Club, was beaming rather more than usual last Friday night—he was all poised and loaded up with traveller's cheques for his annual pilgrimage to Majorca. Last year, when he went there to collect a sultan and sample champagne at ridiculous prices, the sun shone daily back here at home so that he would have been just as untanned (minus the champagne, admittedly) if he'd saved his fare and had sat out in a deckchair in his garden.

"By kind permission of Minicabs" (according to Verdi), the Hiller Brothers, singing impressionists, took over when the Astor Girls had finished their Can-Can. The

brothers played safe with "Lullaby of Broadway" before giving us the full treatment with "Row, Row, Row"—punctuated with romantic sessions as their boat wended its way up the river.

A skit on the Perry Como Show gave them a chance to impersonate a number of top stars, including our own Beverley Sisters, and the lads were rewarded with plenty of applause.

The Francines introduced their acrobatic balancing with just a hint of strip; to complete a graceful session, one girl hurled her partner away from her and a "split" on landing climaxed this propulsion.

Rip Taylor blew dust from the pages of his joke book, gave impressions, and scored a decided hit with his "sad song". Through a sea of tears, he admitted he had enough money to last him the rest of his life—"provided I die to-morrow at noon".

"If only I had a hit record," he sobbed in another emotional outburst. "I'd kill myself!"

With Mait Monro in the audience, it was only to be expected that patrons should call for a song or two. I must say that Mr. Monro made a great job of this extempore session. He chatted amiably, but always entertainingly, with patrons, asked the musicians what they intended playing, and finally settled for "Misty" in the key of D.

More chatter with patrons, then "My Kind of Love" in F—or perhaps it was G. Anyway, with Mr. Monro singing snatches to selected ladies dotted around, they probably didn't consider the key all that important.

★ Assorted crockery, with a pig's head to follow, balanced on the head—Tux and his Flying Kitchen in action at Murray's Cabaret Club.

### Jazz notes

The regular Friday sessions by Croydon Jazz Club continue during the summer. Recent and forthcoming weeks have seen Charlie Gubraith's Band and the Cy Laurie Band. As Cy has had to give up owing to illness, his trombone, Terry Pitts, has been directing, and following a successful disc just "cut" the combo will in

future be billed as Terry Pitts' Band. Other groups playing "The Star" hotel, Croydon, are Mike Daniels, the Vintage Jazz Band, and Ken Colyer's.

At Wallington, Surrey, this week, attraction at the Hall was the visit from Johnny Kidd and the Pirates and Martin Jar and his Hi-Five on July 4.

Those current "toppers" the Shadows, will play the Granada, Tooting, on July 15, with teenager Helen Shapiro ("Don't Treat Me Like a Child"), Chas. McDevitt and Shirley Douglas, Patti Brooks, the Dale Sisters, Danny Williams, the Eddie Taylor Group, and topical comedian George Martin making up the strong bill.

★ Los Llaneros provide a feast of typically Guatemalan music with some brilliant work from the harpist, at Edmundo Ros' Club.



## ONIONS!

WE KNOW OURS—  
DO YOU KNOW YOURS?

### DON'T DELAY

YOUR RESERVATION  
FOR

THE STAGE AND  
TELEVISION TODAY

SUMMER NUMBER

UNTIL

ALL THE BEST

POSITIONS HAVE GONE