

BOBBY PATTINSON



EXTENDS SEASON'S GREETINGS

PANTO:
TOM ARNOLD'S
'GOODY-TWO-SHOES'
EMPIRE
NEWCASTLE-ON-TYNE

Management: Pete Davis, 27 Elgin Mans., Elgin Ave., W.9 CUN. 2349

AL HEATH

CABARET - TELEVISION & THEATRICAL AGENCY

extends

Season's Greetings and Prosperity in 1963

to

Artistes, Managements and Agents

At Home and throughout the World

100 CHARING CROSS ROAD,
LONDON, W.C.2.
Ansaphone Service Day & Night

Tel.: COVent Garden 1885/0165

Telegrams: CABARISM WESTCENT LONDON

Cables: CABARISM LONDON

BRITISH PUPPET AND MODEL THEATRE GUILD Send Greetings to all Puppeteers

Enquiries: Secretary, 16, Ashburn Place, London, S.W.7.

TO: ALL FRIENDS BRITISH SHOW BUSINESS

C/O STAGE LONDON

GREETINGS FROM BOB ANDREWS PRINCIPAL
COMEDIAN THE SENSATIONAL BLACK AND WHITE
MINSTRELS PTY LTD CURRENTLY THE TALK OF
AUSTRALIA STOP

SEE YOU IN TWO THREE MAYBE FOUR YEARS
TIME PROBABLY FIVE THE WAY THE SHOW IS GOING
STOP

BESTEST FOR 1963

BOB ANDREWS
TIVOLI MELBOURNE

PANTOMIME . . . UGLY SISTERS,
OPERA HOUSE, SCARBOROUGH

KNIGHT and DAYE

... Lunatics at Large ...

Fully Booked Until March 11th
Enquiries invited for Summer Season

PERSONAL MANAGERS:
ARTISTS CONSULTANTS
ROOM 25
11a HIGH STREET
MANCHESTER 4
BLACKFRIARS 5931

NO
SOLE
AGENT



CHRISTMAS SHOWS

Continued

Marsh) a north country lad banished from the court for "poisoning" the princess with Lancashire hot-pot.

Ahmed marries the queen of a fairy kingdom and Albert one of her retinue, but not before he has helped Ahmed to overthrow the plotting of the Sultan, played in superb comedy fashion by Richard Simpson, and Ahmed's two brothers Ali (Peter French) and Hussein (Michael Rothwell).

The man who in the opinion of many stole the show was Patrick Carter as the lovable Monster Man. His antics and schoolboyish pranks endeared him to children and adults alike.

The show has a freshness and appeal which could make it a perennial.

'PUSS IN BOOTS'

THE COVENTRY Theatre pantomime, "Puss in Boots", starring Sid James in his first part, is below the usual standard expected at this popular Midlands theatre.

Sid James, a fugitive from the intimate television comedy show, is out of his depth and he finds it difficult to whip up the Yuletide gaiety of his audience.

As a result, the burden of creating the laughs falls on Frankie Howard as King Quaver, and he makes the most of his vast experience to ensure two of his sketches are uproariously funny. He is backed, comedy-wise, by Gordon and Bunney as Hardy and Gurdy and they too prove a big success.

The American singer Kevin Scott, as Pedro the village urchin who marries the princess with Puss in Boots' help, plays it straight to good effect, while Diana Day, another seasoned pantomime artist, is an elegant and charming Puss. Sheila Rex comes over well as the grouchy Queen who is the brunt of many Howard quips.

DARLINGTON

'JACK AND THE BEANSTALK'

"JACK AND THE BEANSTALK", the first professional pantomime at Darlington's Civic Theatre for the last six years, opened on Boxing Day before a full house. Bookings until January 12 are good.

The show is presented by Tom E. Bradley, who plays Simple Simon and he and Northern comic, Ossie Rae, kept the audience rocking with laughter. Excellent support came from Ralph Wyndham as Squire Gimlett and Vic Ramond who was a terrifying Giant Blunderbore.

The show is well-balanced and contains something for everyone.

Making his first stage appearance in Darlington was John St. George, a teenage singer who has made two records due to be released shortly.

The well-known French comic, Scarri, enthralled with his comedy cycling. Another hit who almost stole the show, was blind BBC and TV organist, Bernard Glover. His playing was superb.

Annie, the cow, established herself as a firm favourite with the younger members of the audience.

DERBY

'SINBAD, THE SAILOR'

IAN COOPER's colourful production of "Sinbad" opened at Derby Playhouse on Boxing Day for a five-week run. It cannot, of course, boast the big names of city counterparts but the Playhouse company again demonstrates their resilience by donning glittering, exotic costumes for roles quite different from those they undertake for the remainder of the year.

Certainly none of the more pretentious productions can boast a prettier principal boy than red-haired Carolyn Moody as Sinbad, and dark-haired Anne Raitt, whose rôle as Diamantha gives her a change from the production side of the theatre—she is assistant director. "Sinbad" is quite a triumph for the backstage staff, lacking the resources and in particular the space available in bigger theatres. The settings, designed by Pamela Ingram, are the most varied and elaborate yet, and include an undersea scene in which huge luminous fish swim past, Sinbad appears inside a whale and the Old Man of the Sea in a puff of smoke.

Like "Aladdin" which proved so popular last year, "Sinbad" has been specially written for the Playhouse company by the husband-and-wife team of Diana Bishop, the book and lyrics, and Alan Mason, the music. The humour this year steers clear of television advertisements, yet it remains topical with references to Rotherham by-election candidates, Skybolt, Rolls-Royce—a local company of course—and even Archbishop Makarios.

Leading man Michael Hall plays Dame Dhum-bel, Bagdad café proprietress. Resplendent in blonde or other wig and gowns he designed himself—or in various stages of undress—he clowns his way through the production and helps to make it sparkle, frequently by his own appearances. Gordon Reid as Ben and Stanley McGeagh as an Ali who speaks rather like PC Lynch of "Z-Cars"—such is the absurdity of pantomime—also efficiently dispense comedy.



Sidney James as Patchum the Shoemaker, Michael Kilgariff as the Ogre and Frankie Howard as King Quaver in "Puss in Boots" at Coventry Theatre.

Mary Lainé as Zhakloth and Gillian Goodman as her daughter Ashiz, go together as naturally as sackcloth and ashes; Gabrielle Soskin is suitably ethereal as a Scheherazade possessed of magical powers; Frederick Pyne makes an admirable ship's captain; and Gareth Gwenlan, as a maharajah, says the wrong words in the right places—on purpose.

Camilla the camel—Raymond Thompson and John Carney—not only performs some intricate dances but takes part in a chase round the auditorium where "she" pauses to sit on a lap or two. A fight more realistic than many seen on the stage occurs towards the end between the much-voiced Caliph of Bagdad—Ralph Watson—wielding a scimitar, and Sinbad using only a rope and a bit of judo.

DUBLIN

'BABES IN THE WOOD'

ONE of the most colourful pantomimes on the Dublin scene opened on Boxing Day with "Babes in the Wood" at the Olympia. The book follows the traditional story in lavish settings with brilliant lighting, staging and dressing. The only fault to find, on the first performance, was that it was too long.

One of the most enjoyable scenes was set in a schoolhouse, where Jack Cruise as Mahockey, and Frank Howard as Mullarky, the robbers, bring the house down with a skit on the famous pantomime, "The School Around the Corner". In another wonderful setting the Good Fairy, played by Patricia Cahill, ushers us into the enchanted glade and fairyland.

Certainly no wealthy baron could have any objection to the palatial baronial hall, where Leo McCabe, as the baron, dispensed largesse, and continued his intrigues to rid himself of the babes and get their inheritance. Pauline Forbes looked an elegant Robin Hood, and brought us all the nostalgia, and chivalry of the outlaw from Sherwood Forest. John Molloy, whose one-man shows of Dublin characters and their activities brought him into the limelight a couple of years ago, showed his versatility as Anna Deane, a nursemaid, for whom the baron falls, and eventually marries.

In the specialty field the Four Ambassadors scored a big hit, with some topical numbers, and Antonio and Luiz performed some hair-raising acrobatic feats. Jimmy Campbell and his orchestra kept us in festive mood. Jack Cruise directed the show, with Bob Heade as scenic adviser.

'GOODY TWO-SHOES'

YET another well-dressed, well-lighted, and well-presented show was "Goody Two-Shoes" at the Gaiety, Dublin, with Jimmy O'Dea, Milo O'Shea and Danny Cummins taking the leads. This pantomime is new to a lot of people in Dublin—it has not been played for many years.

Unfortunately there was not enough comedy in this pantomime, and in spite of its lavish production, it fell short of expectations. It was not the fault of the "funny men", but of the script. Jimmy O'Dea, although his usual inimitable self as Dame Mulligan, did his best with the material, but he seemed to lack scope. Milo O'Shea, as Denis the Menace, worked hard, but again he got little chance of showing many of his talents, while Danny Cummins, as Dame Mulligan's "consort", made the most of his limited chances.

Hazel Yeomans as Prince Peter, and Ursula Doyle as Goody, made an excellent partnership, and both sang pleasantly. Vernon Hayden as Squire Twistem played his rôle in the traditional manner, while Derry O'Donoghue as the Cooness Karen who lost her chance of marrying the prince to Goody, is suitably haughty, and jealous.

Pat Stephenson presents breathtaking tight-rope walking tricks, assisted by Louise, and the whole show is rounded off with a colourful finale.

'THE SWORD OF LIGHT'

THE Gaelic pantomime at the Abbey, Dublin's "An Claidhm Solais", ("The Sword of Light") deals with the story of a search for a magic sword, with the usual ingredients of a prince, a witch, and the defeat of the witch and her minions. There is a modern touch to the defeat of the witch, who loses as a result of a competition for the best television act. There are many quips about local institutions, and some excellent singing throughout. The comedy spots, however, could have been less sophisticated at times—some of the old-time knock-about fun would greatly have added to the enjoyment. However, it is a well-knit show, well-dressed and staged, and directed by Tom McCann, who is an expert on Abbey pantomimes. He also designed the sets.

T. P. McKenna thoroughly enjoyed the rôle of the gallant prince, and he was well supported by Patrick Layde and Philip Flynn in his efforts to defeat the wiles of the witch and win his princess. Ray MacAnally made an impressive giant, and others who helped out with the fun were Maire O'Donnell, Bill Foley, Michael O'Brien and Angela Newman.

'NIGHT LIGHTS'

CHRIS CURRAN, who for a number of years was "lost" to the live theatre as he was a member of the Radio Eireann Repertory Company, made his mark both in revue and musicals since he went more or less freelance. And in the revue "Nights Lights", which is the Christmas show at the Gas Company Theatre, Dun Laoghaire, he proved his versatility. In a solo item he almost steals the show with a first-rate act, which has the audience in high gear.

Not far behind in the honours list is Marie Connee, who also produces the show with gusto. Marie romps through some real comedy, if not altogether original scenes, with a freshness which makes up for some of the dated material.

In a "Space Outfit" act Eamon Morrissey shows decided talent, and is not far down the honours list. The show, although taken at the right tempo, does just not quite hit the mark, and leaves something to be desired. Perhaps too much was expected on the first night, and the show in time be relieved of its shortcomings. It has the makings of good entertainment and should prove a success.

'CHRISTMAS IN THE MARKET PLACE'

NORA LEVER's choice of Henri Gheon's "Christmas in the Market Place" at the Gate, Dublin, has proved to be one of the most successful non-pantomime shows in the city. In it a group of gypsies tell the story of the first Christmas with all the simplicity and reverence of their kind. The play stands or falls on simplicity and reference, and in this production there are both.

Nora Lever and her cast are also imbued with the solemnity of the theme, and Fred Johnson as an old gypsy creates a wonderful picture of what the Nativity scene might have been like. His playing, where he takes the Christ Child in his arms, and expresses his unbounded joy, is a superb piece of acting, and as the Blessed Virgin, Lorna Madigan moves and plays with that singular joy that a mother feels about her new born child.

Miss Lever added a real Christmas flavour into her production with the introduction of a group of boy singers, with Maureen Claffey, singing carols, to the accompaniment of Bill and Bob Condon.

The production is taken on a quiet note; there is no striving for effect; everything seems to blend delightfully into the appropriate settings of Noel McMahon.

'THE MARRIAGE-GO-ROUND'

WHEN an adult, and especially a teenager, has an emotional problem, we can expect certain intimacies—at least of dialogue and innuendo—and we have these in "The Marriage-Go-Round", at the Eblana Theatre, Dublin. Christmas is a time when those of us who can, throw off our cares, and try to forget everyday worries, both material and emotional. This particular play does not help us to do these carefree things, but makes us think, all the more deeply, of what could happen to us.

The play, in its emotional theme, is very much down to earth, in fact, at times, it goes a little underground. However, those who might not be so prudish, its forthright approach is quite stimulating.

As the professor with the problem, Joe Lynch gave us the full treatment about a man who not only wants to eat all of his cake, but also wants to keep all of it. Iris Lawlor, as the professor's wife, strikes the right note with her constant advice to other wives.

The play, which is presented by Orange Productions, as well as directed by Barry Cassin, and the settings are by Bob Heade.