

# Evening Standard Awards

A LUNCH was given in London yesterday at Quaglin's to announce the "Evening Standard" Drama Awards for 1966.

Albert Finney was voted the Best Actor for his National Theatre performance in "A Flea in her Ear", coupled with his performance as Don Pedro in "Much Ado About Nothing" and the Valet in "Miss Julie".

Irene Worth was voted the Best Actress for her three performances in the Noel Coward trilogy "Suite in Three Keys" at the Queen's, "The Three Faces of Eve" at the Prince of Wales and the Best Musical, "The Three Faces of Eve" at the Prince of Wales.

"Loot!" by Joe Orton at the Jeannette Cochrane, and now at the Criterion, was regarded the Best Play and "Funny Girl" at the Prince of Wales the Best Musical.

## Memories of Novello

OLIVE GILBERT gave great pleasure to the Gallery First Nighters' Club last Sunday evening with her recollections of Ivor Novello in her talk, "My Friend Ivor".

After years with the Carl Rosa Company and at Covent Garden, musical comedy was a departure for Miss Gilbert, but she "wanted to be with Ivor" and she remained with

## Almost a one-man show

RAYMOND CROSS appeared in, as the programme stated, "almost a one-man revue", "A Word Allow Me", at the Portico in January. This kind of entertainment is always difficult to write about and in the case of so limited a talent as Mr. Cross's the task is doubly difficult.

Some time ago writing about a similar performance I complained that even our most distinguished soloists cannot perform for an evening without some lapses into dullness—a view I still hold. Mr. Cross is no Williams or Max Adrian, nor is he a Beatrice Lillie or a Grenfell. He does not become another personality as he plays. He remains very much himself. His vignettes call for more life and a much larger range than Mr. Cross can offer them. Some of his pieces he has composed himself and here is on surer footing. Any actor who writes for himself must know his own limitations.

The most enjoyable feature of the evening was a short, macabre story, about the horrors of Christmas, by Wyndham Lewis. This tale, donkeys years older than the present trend for the macabre, contained all the elements which we rely today in the antics of Batman and others of his legion.

him, cooking for him as well as singing the songs he wrote for her. Though not Welsh-speaking, their country was a bond and during six years' association they always kept up a Welsh lilt in their talk together.

At the end of her address, Miss Gilbert sang the song, "Bless You". Which Novello wrote for her.

## Gaiety and Humour of 'Die Federmaus'

"DIE FEDERMAUS" is still remarkably fresh, both in music and action, and Glen Byam Shaw's production and conducting in the revival at Sadler's Wells last Tuesday maintained the gaiety and humour admirably. Perhaps the comic business was overdone here and there, particularly in the prison scene, and Edmund Treacy's English dialogue at times had too contemporary a touch for the Vienna of 1874, but the lively Viennese spirit was for the most part happily captured by the change-of-cast company.

### The Experiment

A NEW entertainment, "The Experiment", will have its first performance at the New Arts on Monday. Devoted and directed by David Calderisi and David Hall, well, author of "Little Malcolm and His Struggle Against the Eunuchs", is a comment on the current Theatre of Fact vogue and presents rehearsals for a Theatre of Fact production of "The Assassination of President James A. Garfield". This event took place in 1881. It will be presented by Quipu and will be their first full-length production. The cast will include Raymond Brody, Pamela Buchner, Lawrence Beck, David Calderisi, Valerie Douglas, Jacqueline Geldart, David Hall, John Kempinski, Ian Lindsay, Anna Middleton, Christopher Tranchell and Susan Tracy.

TWO PLAYS by Pat Abisodu Maddy, "You-Kon" and "Alla-Gaba" are to be given as a double bill at the Little Theatre Club on Thursday next. Both plays have Negro casts.

The newcomers to their parts in London, Catherine Wilson made a Rosalinda of charm and vivacity and produced a voice that gave her Cardas a dominating centrality. John Kitchener smoothed the evening. Salke into a disarming polish and an easy vocal delivery, and Francis Egerton's warden, Froesch, was a colourful bit of Irish verve. Salke into a disarming polish and an easy vocal delivery, and Francis Egerton's warden, Froesch, was a colourful bit of Irish verve. Salke into a disarming polish and an easy vocal delivery, and Francis Egerton's warden, Froesch, was a colourful bit of Irish verve.

The best of the rest were Jennifer Eddy's Adele, a figure of much attractiveness in both personality and voice, with beauty of tone and fluency in accomplishing the florid passages; Shirley Chapman, singing undertaken by one person, Alexander Roy, the company's leader, has made the contemporary ballets and though he displays some imagination and some curious skill in assembling movements, the results are moderately interesting rather than exciting or emotionally powerful.

"The Gentleman Caller", based on "The Glass Menagerie" of Tennessee Williams, is an example of a ballet leaping out of a ready-made theme which turns out to be not really suitable balletic material. "La Manège" tries to exploit the humours of the traditional circus with only partial success. The other ballets are suites of dances and patterns aiming at a surprise smile, a giggle or a surprise eyebrow, but with only partial success. It was no help to the hard-working dancers that lighting, decor and taped music were not of the high quality required to give the programme a completely professional air.

All seven dancers, as well as Mr. Roy, are potentially interesting performers but they need the encouragement as well as the discipline of some smart artistic direction and some absolutely original choreography. J.D.

It transpired that players were very sensitive to bad manners in front whether the offenders were the customers or the staff. Criticism was also aimed at "tatty children's shows" and charges for programmes. On the question of whether critics should attend first nights or wait until a show had been running for a while, a company was not ready for judgment on the first night, Mr. Montague thought the publicity was valuable and first impressions were important. Mr. Hardwicke remarked that if a show was ready to make a charge for seats it should be ready for criticism. Miss Byrne pointed out that the criticism was not news if it did not relate to the first night. The difficulty was surmounted at the Aldwych by preview performances to members of the Royal Shakespeare Club.

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## Ballet Caravan

INTERNATIONAL BALLET CARAVAN is the sumptuous title of the newest ballet company, which opened a season at the Questors, Ealing, on Tuesday to display a cross-section of its wide and varied talents.

The immediate lesson to be noted is the inadvisability, particularly in little companies of this sort, of having artistic direction, choreography and chief dancing parts undertaken by one person. Alexander Roy, the company's leader, has made the contemporary ballets and though he displays some imagination and some curious skill in assembling movements, the results are moderately interesting rather than exciting or emotionally powerful.

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### Vatican Appointment

RAYMOND CLARKE, a former National Theatre actor, has been appointed to conduct the first ever course in communications and the spoken word at a Rome theological college. The two-month course at the Societas Internationalis is a pilot scheme which, if successful, will be extended to other colleges in Rome. The object of the course is to raise the standard of public speaking in the Catholic Priesthood, following the introduction of the use of the vernacular in the Mass. Mr. Clarke takes up his appointment on February 9.

OLIVER JOHNSTON, the actor, has died at the age of 78, after a career of 53 years in the theatre. He had a distinguished career at the Birmingham Rep and was a well known voice on the radio in Savoy Hill days of the BBC. He was seen in "Through the Garden Wall" at the Westminster in 1963.

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## Obituary

MARY GARDEN

MARY GARDEN, the soprano, died in Aberdeen on January 3, aged 89. She was born there, but went to America at the age of six and later moved to Paris, as governess to a French family. She studied singing in Paris and created a sensation at the Opéra-Comique when she stepped in for Mlle Riton, who was taken ill during a performance of Charpentier's "Louise". Mary Garden sang the title role and made her name. Debutant she insisted she should create the rôle of Mélisande in his "Pelléas and Mélisande" in Paris in 1902.

She returned to America to sing at the Manhattan Opera House under Oscar Hammerstein in 1907, making a great success as Thais. Three years later she went to Chicago where she eventually took over complete control of the Chicago Grand Opera.

MARGARET HALSTAN

MARGARET HALSTAN, the actress, died at Hornchurch on January 8, aged 87. She made her debut under Tree's management, walking-on in "Tribby" at the Haymarket in 1895 and later played the name-part on tour. She was the original Gloria Clandon in "You Never Can Tell" at the Royal in 1899 and after touring with Benson and Alexander, she played Imogen at Stratford-on-Avon in 1909. She was associated with Forbes-Robertson, Seymour Hicks and Leon M. Lion in various productions and was a member of Miss Horniman's company in Manchester in 1916. After being on the stage for 63 years, she was engaged by the Theatre Royal, one-line part of the Queen of Transylvania who appears in the Ballroom in "My Fair Lady" and she played throughout the London run.

JESSICA BLACK

JESSICA BLACK, the actress died on January 4, aged 82. Daughter of the actor, Kenneth Black, she made her debut on Boxing Day, 1892, in "Jane Shore" at the Royal, Whitehaven. Her first West End engagement was in a revival of "The Derby Winner" at the Princess's in 1894, and in the following year she played the Drummer Boy in "Tommy Atkins" at the Duke of York's. She appeared in J. M. East's stock company at the Lyric, Hammersmith, and in later years won success playing under Mr. East's management as the boy Joseph in "It's Never Too Late to Mend". For a time she played with William Lumsden in "The Days of the Duke" at the Adelphi.

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## CALLS—continued from page 2

Brent, Lynton Boys, Pamela Penfold, Troy Dancie, Speed Manicass, Jennifer Homewood, George Gardias, Horace Masford, Roselli Dancie (Gallera).

BRADFORD: Alhambra (Rowland H.A. Parnell). — "Cinderella", Freddie Frimont, Kathleen West, Betty June, Alec Dancie, Ruth Evans, John Larsen (Newsome).

BRAMHOPE: Vienna Rooms (A.T.S.). — Ronnie Hall, Anne Hill, Casino Locovics.

BRIGHTON: 777 Country Club. — Tex & Anita (Parker Ent.).

BRIGHTON: New 777 Club (Continental Casino). — Lance Percival, Carl Lawson, Paul Melba, Marjorie, Ron Davenport, Sonia Lynne.

BRIGHTON: Ritz Th. Club. — Trendsetters Ltd., Linda Roselli, Terry Mills, Jill & Vicki, Jane Sinclair, Carroll Whittingham, Stephen James Trio with Bill Gregory.

BRIGHTON: Royal. — "The Fols James Show", Freddie Sales, Joan Mann, Charlie Stewart, Howell Evans, Patricia Kane, Peter Pearce, Margaret Macdonald, Barry Daniels, Howard Davies, Susan Cole, Sandra Wrennall (Charles/Newman).

BRISTOL: Ashton Court Country Club. — Michael & Georgette, Clifford Davis, Rahne Marie.

BRISTOL: Carlton Club. — Christina (Parker Ent.).

BRISTOL: Casino Club. — (S. Toner). — Jo Grogan, Christina Club. — Yasmine (Parker Ent.).

BRISTOL: Hippodrome (Stoll). — "Humpty Dumpty", The Seckers, Ted Rogers, Wyn Calvin, Joy Jackley, Tony Adams, Seth Lee, Brian Moorehead, Virginia Courtney, Claude Zella, Andrew Cheng, Wendy Campton, Brian Babes, Bel-Canto Singers (Arnold/Delfont).

BURNLEY: Cabaret Club (Continental Casino). — Ivy Benson & Her All Girl Show-Band, Mel Peters, Johnny Bivell, Ray & Jackie Penn, Jonathan James.

CASINO CLUB (Continental Casino). — Lance Percival, Carl Lawson, Paul Melba, Marjorie, Ron Davenport, Sonia Lynne.

CARDIFF: Croagras Club. — Julie Evans (Parker Ent.).

CARDIFF: Prince of Wales Th. Club. — Margaret Moore (S. Toner).

CASLEFORD: Crystal Bowl Club (A.T.S.). — Dickie & Louie.

CHESTERFIELD: New Carlton Club (A.T.S.). — Barbara Law, Larry Burns & Sallyann, Dolly Set, Dennis Day Trio & Jo.

CLEEVEHOPES: Beachcomber Club (Burnett-Silk). — Mousie Winners.

COVENTRY: Coventry Th. (Newsome). — "The Pied Piper of Hamelin", Frankie Vaughan, Norman Vaughan, Freddy Davies, Sonny Jenks, Jimmy Wren, Dennis Pugh, John Frayley, Judy Bowen, Michael Jones, Dominic Jerrold, Anna-Lou & Maria, Coventry Theatre Ballet, Derek Taverer, Simons Coventry Th. Children's Ballet.

DONCASTER: Masquerade (Outstanding Attractions). — Lester & Smart.

GALE CLUB. — Gale Brothers, North Stars, Keith Scott, Joan Hinde, Zarcada, Sausages, Eddie Swann & his Music.

DERBY: Station Inn. — Michael Roy, Vic Dale, Trevor Richards.

DUNDEE: Royal (Ross Bowie). — "A Wish For Jamie", Charlie Gordon.

GLASGOW: Alhambra (Howard & Wyndham). — "Cinderella", Stanley Baxter, Lonnie Douglas, Ronnie Corbett, Lyn Kempton, Bob Temple, Eugene Leonard, Melita Manner, Jan Morris, Elizabeth Lawson, Warren Devine & Sparks, Norman Macdonald, Arthur Blake Singers, Page Sausages, Geraldine Orch.

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Vaughan, Peter Darrell Dancers, Arthur Blake Singers, Gerald Orch.

Establishment (Burnett-Silk). — Ken Roland, King's (Howard & Wyndham). — "The Black and White Minaret Show", Mitchell Minnott, Denys Wills, Palermo Beck, David Calderisi, Valerie Douglas, Jacqueline Geldart, David Hall, John Kempinski, Ian Lindsay, Anna Middleton, Christopher Tranchell and Susan Tracy.

Metropole (J. Logan). — "Skirt O' the Broom", Durmarc & Denar, Freeman, Vi Day, Anne Jamieson, Rae Gordon, Billy Little, Moxon Ladies, Bracmar Ladies Pipe Band.

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