When relephoning use prefix 01 only outside London Metropolitan Area

servations: 240 1066. 24-hr. Information: 240 1911.) **COLISEUM** Sadler's Wells OPERA Tonight & Tues next at 7.00 MANON

Tomorrow at 6.30: WAR AND PEACE Fri. at 7.30: COSI FAN TUTTE

ORPHEUS IN THE UNDERWORLD One of the best musicals in Town."-Times. Seats 50p to £2.90 (01-836 3161)

Avenue, E.C.1 (837 1672), LAST WELK, Evgs. 7.30, Mais. Weds. & Sais. 2.30, D'OYLY CARTE in GILBERT & SULLIVAN, Today: RUDDIGORE, Tomorrow, Fri., Sat. Mat : IOLANTHE, Sat. Evc.: ?

OWN ELECTRIC GENERATOR SADLER'S WELLS THEATRE. Rosebery

Avenue (837 1672) Feb. 12 to 23:

THE ROYAL BALLET

Eves. 7.30. Mat. Sat. 2.30. Feb. 12, 13 &
14. First British perf. of van Manen's
SEPTET EXTRA with ALLEGRO
BRILLIANT, TWILIGHT. CARD BRILLIANT, GAME.

CONCERTS

ROYAL FESTIVAL HALL Tonight, 8
LONDON MOZART PLAYERS GALA
CONCERT, H. Blech, C. Curzon, G. de
Peyer, Beethoven, Mozart, Weber. MUSIC STUDIO with grand plane for practice or teaching. Victoria.—834 4368.

THEATRES

Matince Thurs 3.0. Sat. 4.0
SALLY ANN HOWES
PETER WYNGARDE in
RODGERS & HAMMERSTEIN'S Evenings 7.30. THE KING AND I One of the best musicals in town."—Guar.

ALBERY (New). 836 3787 Evgs. 8. Mats. Thurs. 3. Sats. 5.30 & 8.30 INGRID BERGMAN
JOHN McCALLUM, BARBARA FERRIS MICHAEL ALLINSON DOROTHY REYNOLDS THE CONSTANT WIFE By Somerset Maugham. Dir.: John Gielgud.

R.S.C.'s 1973/74 London Season World Premier of David Mercer's **DUCK SONG**

(Ionight. Mon., Jues. 7.30, Feb. 13): Philip Magdalany's SECTION NINE (Th., Fri. 7.30, Sat. 2.30. 7.30, Feb. 18, 19); SHERLOCK HOLMES by Arthur Conan Doyle & William Gillette (Feb. 14, 15, 16).

AMBASSADORS. 836 1171. Evgs. 8. Tues. 2.45. Sats. 5 & 8. AGATHA CHRISTIE'S THE MOUSETRAP 22nd Year. World's Longest-Ever Run! 437 2663. Evenings 8.0. Mats. Thurs 3.0. Sats. 6.0 & 8.30

DEREK NIMMO "SUPERCLOWN."-D. Express. KATY MANNING "Natural Comic "-E. Standard. WHY NOT STAY FOR BREAKFAST? Derek Nimmo is gentle, tender, very very

funny and extremely touching. Both play and performance are to be warmly recommended "-Harold Hohson, Sunday Times, CAMBRIDGE, 836 6056. Mon. to Thurs. 8. Fri., Sat 5 45, 8.30 Sixth Laughter Month of PATRICK CARGILL

In London's new comedy smash-hit TWO & TWO MAKE SEX " A HILARIOUS ROMP."-People. COMEDY. Evenings 8.0. Mats. Thur. at 3.00. Sat. at 5.30 & 8.30.

PAULINE ALDERTON "FILLS THE GLOOM OF LONDON WITH HIGH VOLTAGE LAUGHTER."—Sun. .

CRITERION. 930 3216 Mon. to Fri. 8. Matince Wed 3 Sats. 5.30 and 8.40. Richard BRIERS. Shella HANCOCK. Anna CALDER-MARSHALL. Michael ALDRIDGE. David BURKE, Bridget TURNER in ALAN AYCKBOURN'S ABSURD PERSON SINGULAR " Best comedy of the year."-E. Stand, Award. DUCHESS HESS 836 8243 Evenings 8.0. Fri., Sat. 6.15, 9.0.

OH! CALCUTTA!

DUKE OF YORK'S Evenings 8.15 Fri. and Sat. 5.45, 8.30 LESLIE PHILLIPS in HIT COMEDY 5TH YEAR LONDON The Man Most Likely to "I WAS ROLLING ABOUT LAUGHING IN THE STALLS." Colin Reid. D. Mail.

FORTUNE. 836 2238 Evenings at 80. Sat 5 30 & 8.30 (Thurs. 2.45 red prices). SLEUTH BEST THRILLER EVER" N.Y. Times. Now in its fourth year

GARRICK. 536 4601 Evenings 8.0 Saturday 5.0 & 8.30 DANDY DICK

"Is absolutely splendid."—N.Y. Times.
"ALASTAIR SIM'S WONDERFULLY
FUNNY PERFORMANCE."—Observer.
"PATRICIA ROUTLEDGE IS ONE OF
THE FUNNIEST WOMEN ON STAGE."
—Mirror.

GLOBE. 437 1592. Opens tonight 7.0. Subs. 8.0. Mat. Wed. 3.0. Sat. 5.30, 8.30 ALBERT FINNEY, DENITOLM ELLIOTT and GERALDINE McEWAN in " CHEZ NOUS " A domestic Comedy by PETER NICHOLS. GREENWICH THEATRE. SPRING REPERTOIRE SEASON

Tht., tmr., Fri. 8.0, Mat.: Sat. 2.30, THE SEAGULL, Chekhov. HAMPSTEAD THEATRE CLUB. 722 9301 THE BLACK AND WHITE MINSTRELS. a play by C. P. Taylor. "Shrewd, Sharp. Funny —Gualdian Hitarious".—
Limes Mont-Fri. 8 Sats 5 & 8

HAYMARKET. 930 9832. Red. price prev. Feb. 13 at 7.30. Opens Feb. 14 at 7.0. Subs 7.30. Mat. Wed. 2.30 Sat 5.0, 8.15 TREVOR HOWARD CORAL BROWNE in

THE WALIZ OF THE TOREADORS HAYMARKET, 930 9832. Evenings at 8.0. Mat. Wed. 2.30. Sats. 5.0 & 8.15 PHYLLIS CALVERT, JOHN FRASER ANDREW RAY in 2ND YEAR of CROWN MATRIMONIAL LAST WEEK—MUST END FEB. 9

HER MAJESTY'S. 930 noun Limited Season Previews Feb. 15, 16, 18, 19 at 8.0 Opens Feb. 20 at 7.0 REX HARRISON YVONNE MITCHELL in

HENRY IV HOWFF. 109a Regent's Park Road, N.W.1 FREE WHISKY—Boo and hiss the villain in THE DRUNKARD at The Howff Theatre The most intelligent remark from the preview audiences wins 5 cases of Scotch whisky. Previews until Feb. 12 at 8.p.m Reservations: 586 0030

KING'S ROAD THEATRE. 352 7488 Mon. to Thurs 9.0. Fri. & Sat. 7.30, 9.30. THE ROCKY HORROR SHOW * Best musical of year ES Drama Awards LITTLE ANGEL MARIONETTE THEATRE.

'14 Dagmar Passage. N.1. 01-226 1782. Sat., Feb. 9th. 11 a.m., BUMBLE. 3 p.m., THE WILD NIGHT OF THE WITCHES. Sun., Feb. 10th, 3 p.m THE WILD NIGHT OF THE WITCHES. YRIC. 437 3686 Evenings 8.0 Mat Wed 3 0. Saturdays at 5 0 and 8 30

ALEC GUINNESS in HABEAS CORPUS by ALAN BENNETT WARM THEATRE & GENERATOR

MAYFAIR. 629 3036 Limited Season. Evenings 8 15 Sat 5.0 & 8.15 ROY DOIRICE in BRIEF LIVES

"What loy it is "—Financial Times
"Delightful"—Tel "Brilliant"—People

MERMAID. 248 7656. Rest. 248 2835 Red price prevs. Wed. Thurs., Fri. 8.15, Sat. 5.0 & 8.15, Opens Feb. 11 at 7.0 Subs 8.15 Wed & Sat 5.0 & 8.15 SOMETHING'S BURNING A New Play by RONALD EYRE NEW LONDON THEATRE

NEW LONDON THEATRE 405 0072
Parker Street, Drury Lane W.C.2
Evgs 8 0 (no perf. Fhursday) Sat 5.30, 8.30
THE SMASH HIT
ROCK 'N' ROLL MUSICAL GREASE LAST 2 WEEKS-ENDS FEB. 16

OLD VIC. THE NATIONAL THEATRE (928 '616) Today 2 15 MEASURE FOR MEASURE Tonight 7:30 Tomorrow 2:15 & 7.30 **EQUUS** Fri. Mon & Tue next 7,30. Sat. 2.15 & 7.30 THE PARTY

Last week World Premiere ASHES by David Rudkin Until Sat. 8.0 Mat Sat

Fri., Sat. 6.0. 8.40

JESUS CHRIST SUPERSTAR

THEATRES

PALLADIUM. 437 7373. Daily 2.45. 7.30 FRANKIE HOWERD. DORA BRYAN ALFIE BASS. MARK WYNTER in JACK AND THE BEANSTALK Elizabeth Larner, Leon Greene. Theatre fully heated

ENIX. 836 8611. Evenings 8.0. Sat. 5.0 & 8.30. Mat. Wed. 3.0 JEREMY BRETT, JOHN STRIDE PETER BAYLISS in DESIGN FOR LIVING "STYLISH COWARD, DELIGHTFUL COMEDY."—Evening Standard. OWN GENERATOR

PICCADILLY. 437 4506. Mon. to Fri. 7.30.
Sat. 5 & 8.30. Mat. Weds. at 3
LAST WEEKS—MUST END MARCH 2 DOLORES GRAY in GYPSY Reduced price Wed. Mat.

PRINCE OF WALES. 930 8681.

Mon., Thurs. 8.0. Fri., Sat. 5.30 & 8.45 THE DANNY LA RUE SHOW

SPLENDIFÉROUS REVUE

"A LOVELY PLACE TO GO."—F. limes.

Evenings 7.30. Thurs. & Sat. 5.00 & 8.15 EDWARD WOODWARD and LEO McKERN to THE WOLF "HILARIOUSLY FUNNY."-F. Times.

OND REVUEBAR TH 734 1593. 7.30 and 10 p.m. PAUL RAYMOND Presents THE FESTIVAL OF EROTICA

ROUND HOUSE. LE GRAND MAGIC CIRCUS in FROM MOSES TO MAO, 5,000 Years of Love and Adventure.

Mon.-Thurs. at 8. Fri. & Sat. at 6 & 9. A South African Season
Directed by Athol Fugard
To'nt. & Tomorrow 7.30, Sat. 5.30; **STATEMENTS**

ROYALTY. 405 8004. Opening March 25 PAUL RAYMOND'S £300,000 SPECTACULAR EXTRAVAGANZA ROYALTY FOLIES

Fri. 7.30. Sat. 8.30: THE, ISLAND

Sat. 2.30, Mon, & Tue. 7.30: SIZWE BANSI IS DEAD

SAVOY. 836 8888. Ev. 8, Sat. 5 & 8. W. 2.30 "Touching and funny."—Ev. St.

Dulcie Gray "Delightful." Dly. Tel.

Michael Denison "Deliciously funny."—E.N.

in William Douglas-Home's new comedy AT THE END OF THE DAY INGENIOUS & VERY FUNNY .-- Punch.

SHAW THEATRE. 338 1394. Evgs. 7.30. Dolphin Theatre Company in ADRIAN MITCHELL'S MIND YOUR HEAD.

SOHO POLY. 16 Riding House St., W.1. the Capulets but their 636 9050. 1.15 Mon.-Sat. An Evening with ing insolence as well. the GLC by David Pinner.

No Sex, Please-We're British Directed by Allan Davis "Hysterically funny." S. Times.

TERRACE THEATRE I.C.A. The Mall, S.W.1 LINDSAY KEMP & COMPANY In FLOWERS A PANTOMIME FOR JEAN GENET Transfer from BUSH Th. Tues., Wed. 8.00. Thurs. Sat. 7.30, 9.30.

THEATRE UPSTAIRS, 730 2554. Daily 2.30, TWO JELLIPLAYS by Ann Jellicoe. Suitable 4-11-yr.-oids.

TH. WORKSHOP, Stratford, E.15, 534 0310. GENTLEMEN PREFER ANYTHING VAUDEVILLE. 836 9988. Evs. : Mats. Tues. 2.45. Sats. 5 & 8. A MUSICAL ON THE CAREER OF CHARLES B. COCHRAN RICHARD RODGERS, NOEL COWARD, COLE PORTER, IRVING BERLIN, JEROME KERN, GEORGE GERSHWIN.

MAX WALL is a genius."-Obs. "AVRIL ANGERS raised the roof."-Fin. Times. VICTORIA PALACE. Twice nightly at 6.15 & 8.45 CARRY ON LONDON SIDNEY JAMES, BARBARA WINDSOR, KENNETH CONNOR, BERNARD BRESSLAW, JACK DOUGLAS, PETER "The fun is practically gilt-edged."—S. Times
NOW BOOKING UNTIL JUNE 29.

Fantastic Panto. CINDERELLA. Mon. Fri. 7.45. Mats. Wed. & Thurs. at 3. Sats. 2. 5 & 8. Children half price ex Sats. Pay at Doors. Party Rates most perfs. Own generator.

Eves. 8.30 Wed., Sat. 6.15, 8.45 PAUL RAYMOND'S PYJAMA TOPS

WYNDHAM'S. 836 3028. Mon. to Thurs. at 8.15 Fri. and Sat. 6.15 and 9 GODSPELL 'IS MAGNIFICENT."-S Times.

YOUNG VIC (by Old Vic). 928 6363
Tht.. 8. Rattigan's FRENCH WITHOUT
TEARS. Thu.. 8. ROSENCRANTZ &
GUILDENSTERN ARE DEAD. Fri.. 8.
Sat.. 8.15. SCAPINO.

TALK OF THE TOWN. From 8.15. Dining and Dancing. At 9.30 Revue DREAM MACHINE. At 11 p.m. TONY CHRISTIE

CINEMAS ABC 1 & 2. Shaftesbury Ave. 836 8861 | Sep. Peris. ALL SEATS BKBLE. ABC 1: THE SERPENT (A) Wk. & Sun. ABC 2: DAY FOR NIGHT (AA), WK & Sun. 2 00. 5.40. 8.35.

ACADEMY ONE 437 2981. Joanne Woodward in SUMMER WISHES. WINTER
DREAMS (AA) Prs. 2.0. 4.15. 6.30. 8.45.

ACADEMY TWO 437 5129 Kurosawa's
SEVEN SAMURAL (X) Complete version
Proce 12 10 1 00 7 10 Progs. 12.30, 4.00, 7.40.

ACADEMY THREE 437 8819 Tarkovsky's Russian Masterpiece ANDREI RUBLEV (AA), 5.45, 8.30, Sat 3.10, 5.45, 8.30, ASTORIA, Charing Cross Rd (580 9562) Peter O'Toole, Katherine Hepburn, THE LION IN WINTER (A). 70 mm, Sep. Progs Wk. & Sun. 2.30, 7.45, All Seats Bookable. BLOOMSBURY, Rus Sq. Tube. 837 1177 Rudolf Nurcyev & Robert Helpmann in NUREYEV'S DON QUIXOTE (U). Perfs. 3.20, 6.00, 8.40. Fri./Sat. 11.15 p.m. A

fun picture for all ages! CARLTON. Peter Sellers in the Boulting Brothers' production of SOFT BEDS, HARD BATTLES (X). Progs. 1.20, 3.35. 5.55. 8.15.

CASINO CINERAMA. 437 6877

7 BRIDES FOR 7 BROTHERS (U). Sep. Perfs. at 2.30. 5.15. 8.0 Sun. 4.30 & 8.0. THE ADVENTURES OF BARRY McKENZIE (X) Cont. Progs., 1.40, 3.55. CURZON, Curzon Street, W.1. 499 3737.
BLOW-OUT (La Grande Bouffe) (X) London) at 1.20, 3.40, 5.0, 8.30.
DOMINION, Tottenham Crt Rd. (580 9562)
Audrey Hepburn, Rex Harrison MY FAIR
LADY (U), 70mm Sep Progs Wk. & Sunday, 2.30, 7.30.
EMPIRE, Leicester Sq. THE STING (A). Progs 2.30, 5.30, 8.30 p.m. Sep. Perfs All seats bookable. No phone bookings.

LEICESTER SQUARE THEATRE (930 5252)

George C. Scott in a Mike Nichols Film

THE DAY OF THE DOLPHIN (A). Wk.

1.25. 3.20. 5.40. 8 10 Feature 1.30. 3.55. METROPOLE VICTORIA. (834 4673)
THE GOLDEN VOYAGE OF SINBAU
(U). Cont Progs 1.30, 3.25, 7.00. Sun. 4.30, 6.30.
MINEMA. 45 Knightsbridge, 235 4225
THE GARDEN OF THE FINZI CON-TINIS (A) (English sub-titles). Sep. Perfs. 6.30, 9.0. All seats £1.25 (Bkble.). Showing

2.25, 4.35, 6.50, 9.10 Robin Hood has now moved to Odeon Marble Arch.
ODEON, MARBLE ARCH. Walt Disney Productions ROBIN HOOD Feature 2.35. 5.50. 9.05. All Seats Bkble. DEON ST. MARTIN'S LANE (836 0691) 1811) George Segal, Glenda Jackson A TOUCH OF CLASS (AA) Cont. Progs. 2 00 3.55. 6.15 8.30. Feature 2.10, 5.25, 6.40, 9.00. PARAMOUNT. Lower Regent St. 839 6494.
PAPER MOON (A). Progs 2.00. 4.15. 6.30 8 45 Sep Perfs. All seats bookable. RITZ, Leicester Sq. 437 1234. JESUS CHRIST SUPERSTAR (A) Progs. 2.30. MINCE CHARLES, Leic Sq. 437 8181, 11th Mith "LAST TANGO IN PARIS" (X), Sep. perfs. dly. inc. Sun. 2.45, 6.15., 9.00, Late show Fri./Sat. 11.45. Box Office OPEN DAILY. All seats bookable. RIALTO, 437 3488. THE SATANIC RITES

OF DRACULA (X), Pross. 1.20. 3.30. 5.45. Yves Montand in Costa-Gavras' Nail-Biting. Thriller STATE OF SIEGE (X). 4.10. 6.30. 8.50. "Must end 13th Feb.". SCENE 3, SWISS CENTRE, Leic. Sq. 439 4470. Cont. perfs. daily from 12.30 Late show 10.55 (inc. Sun.). ENTER THE DRAGON (X). 12.30, 2.35, 4.40, 6.45. SCENE 4. SWISS, CENTRE. Leic. Sq. 439 4470 34th WK THE CANTERBURY TALES (X) Sep perfs dly (inc. Sun.).
12.30, 1.00, 6 15, 9 10, 12.00 Bookable
STUDIO ONE, Oxford Circus, 43, 3300.

WARNER RENDEZVOUS.

Sat. 11.00 p.m.

WARNER RENDEZVOUS.

439 0791 Clint Eastwood in MAGNUM
FORCE (X) Progs. 12.45, 3.10, 5.40, 8.15.

Late Fri & Sat Show 10.45 p.m.

WARNER WEST END. Leic. Sq. 439 0791.

Bruce Lee in ENTER THE DRAGON (X). Progs. 2.10. 4.10. 6.15. 8.20. Late Fri.

Marilyn Monroe Season MARILYN (A) at 150 (not Sun.). 5.30. 9.15. Also THE SEVEN YEAR ITCH (A) at 3.15, 7.00. STUDIO IWO. Oxford Circus. 437 3300. Bruce Lee in ENTER THE DRAGON (X) Progs 1 25, 3.40, 6.00, 8.20.
UNIVERSAL, Lower Regent St. 930 8944.
THE DAY OF THE JACKAL (A), Progs.
2.15, 5.15, 8 15 Sep. Perfs. All seats



THE ARTS

Romeo and Juliet Liverpool

Kenneth Loveland

The marvellous thing about Romeo and Juliet is that Berlioz manages to be French, Italian and Shakespearean all at the same time. And in this work he is positive; he knows exactly where he is going. No need to wonder, as in The Damnation of Faust, whether the piece is best in the opera house or the concert hall. It is precisely what Berlioz says it is, a dramatic symphony, where voices may point the way, but only in a supplementary sense. The emotional tumult, the environmental canvasses, belong to the orchestra, carrying the music's narrative magic past frontiers which mere words

cannot penetrate. In the performance which Sir Charles Groves conducted there was much fine singing from the Royal Liverpool Philharmonic Choir and the William Morris Singers. Anna Reynolds produced an unwavering contralto line of strong vitality, Alexander Oliver persuaded the scherzetto to flicker and dance like a the performance drew its compelling impact from the source in which every effective account of this work must reside, a splendidly coloured and eloquently

expressive orchestral sound. The string playing in the love music, surely the high water mark of French romanticism, glowed passionately; the Queen Mab scherzo had an elfin lightness, while for the ball episode, Sir Charles hit on a tempo that conveyed not only the gaiety of the Capulets but their swagger-

ing the interval break between lidea of its extent from Agnew's man's individuality of design Maureen O'Sullivan, Liza Goddard the ball scene and the start of annual collections in Old Bond has two fine examples in The the love music places the depart- Street of which the 101st is Gravel Pits and The Watering ing Capulets at too great a dis- | now on view. And from time to Place. tance from the scene in which time, as in the present exhibiand the dramatic flow is inter- | shoots rupted. But in total, this was a magnificent impression of tures assured and flamboyant, the sensitive pages affectionately Music at Sea magnificent music, the bold ges-

ART EXHIBITIONS

ACORIS. The Surrealist Art Centre, 31 Brook St., W.1. 01-493 3480. E. L. I. MESENS—Collages, 1957-1971. Until 1st March. Mon.-Fri. 10-5.30.

AGNEW GALLERY 43 Old Bond St., W.1. 01-629 6176.
101ST ANNUAL
WATERCOLOUR EXHIBITION
Until 22nd February, Mon Fri. 9.15-5.0 p.m.

This MAX WALL. This sweet and lovely Paintings. Mall Art Galderles. The Mall. MAX WALL is a genius."—Obs. "AVRIL S.W.1. Feb. 6-16, Mon. to Fri. 10-5, Sat. 10-1. ANTHONY d'OFFAY, 9 Dering St., W.1. LUCIEN FREUD

Till Feb. 20. Mon.-Fri. 10-5.30. Gallery Lights 9.30-12.30 this week. CIRCLE GALLERY, 3 Katherine Street, Croydon, 681 2993. Exhibition—ELENA GAPUTYTE, YOLANDA SONNABEND JOAN HODES, SHIRLEY POND. Daily including Saturdays, 10.30-5.30, Until 16th

FIELDBORNE GALLERIES, 63 Queen's Grove, N.W.8. 586 3600. ENGLISH PAINTERS 1974. Daily 10-6 and Sat. 10-1. FISCHER FINE ART Kings St., St. James's, S.W.1. RECENT PAINTINGS AND DRAWINGS

01-839 3942. Open Mon.-Fri., 10-5.30. Sats. 10-12.30. Extended until 22nd Feb. GALLERY ANTHROPOS

19 Cockspur St., W.1. 839 2185.
ESKIMO SCULPTURES AND GRAPHICS GERALD M. NORMAN GALLERY 8. Duke St., St. James's, S.W.1, 01-839, 7595 A new selection of 18th and 19th Century Watercolours.

GIMPEL FILS. 30 Davies St., W.1, 493 2488 SAM FRANCIS Paintings & gouaches 1969-73. HAYWARD GALLERY (Arts Council), South Bank, S.E.I. EDVARD MUNCH, LUCIEN FREUD. Till March 3. Wkdays. 10-8; Sats. 10-6; Suns. 12-6. Joint adm. 40p (all day Mon. and 6-8 Tues.-Fri. 10p).

HELLER GALLERY. 11 Henrietta Place, W.1. 636 8184. Contemporary tapestries by well-known British and Continental Artists. Mon. to Fri. 10 a.m.-5.30 p.m. KAPLAN GALLERY, 6 Duke Street, St. James's, S.W.1. XIXth and XXth CENTURY FRENCH PAINTINGS LEFEVRE GALLERY.—19th and 20th Century Drawings and Watercolours on view weekdays 10-5.—30 Bruton Street. W 1. 493 1572/3.

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285 King's Road, Chelsea, S.W.S. ENZO PLAZZOTTA, Sculpture. Open all day Saturday, Closed Mondays. MARLBOROUGH, 6 Albemarle St., W.1.
LYNN CHADWICK: recent sculpture:
until Feb. 9, EDVARD MUNCH: lithographs & woodcuts. Gallery open during
power restrictions week beginning Feb.

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REDFERN GALLERY.—Bryan Kneale, New Sculpture Maquettee and Drawings. Daily in a Mozart flute conc. 10-6. Sats 10-1. 20 Cork Street, London. W.1 TATE GALLERY. Millbank, S.W.I. The national collections of British painting of all periods, modern foreign painting and modern sculpture. Coffee shop and licensed restaurant. Wkdays, 10.00-5.00. Sun. 2.00-6.00

VICTOR FRANSES GALLERY 57 Jermyn St., S.W 1. 01-493 6284 FINE PERSIAN RUGS AND TAPESTRIES Daily 7.30-5.30. Sats. 10-1.

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WHITECHAPEL ART GALLERY, High St., E. I (Aldgate East Stn.) G. F. WATTS A Nineteenth Century Phenomenon Till 3rd March, Tues.-Suns. 11-6 Cl. Mons. Admission Free

WILLIAM WESTON GALLERY
38 Albemarle St., London, W.1. Tel 493 0722 ETCHINGS AND LITHOGRAPHS BY 19th AND 20th CENTURY ENGLISH AND EUROPEAN MASTERS We are open with electric or gaslight. Mon: Fri. 10-6. Sats. 10.30-1

CRUFTS DOG SHOW, OLYMPIA. Fri., Feb. 8th Utility. Working and Toy Dogs Sat Feb. 9th: Hounds Gundogs and Terriers. Open 9:30 a.m. to 8 p.m. Breed argued that he is a slow, meticuscore that one could feel was The Carpenters days Admission 60p. Children 30p. lous worker (Comus, incredibly, worth the effort, but also signi.





Sheltering from the Snow, by Robert Hills

flame, John Shirley Quirk imposed an authority on Friar Laurence's music that was both fierce and compassionate. But

Early English Watercolours

William Gaunt

colour has never lost its oristantly add to the interest with which the school is viewed. One It could be argued that plac- can usually gain a pretty good

cruising through our grey

The trip is not cheap, but

from Florida to the West

agena and Yucatan, the re-

cently ended eighth winter fes-

tival offered some 20 or so

Harp Ensemble, and

maritime début.

Chamber

rown Lutheran Frederick

palm groves descending to the

the half-open, barn-like refinery

of an old sugar plantation, an

Maurice André's brilliant trum-

Hugh Wood's Scenes from

'Comus' was one of the most

impressive of the new British

works fostered by the Glock

Prom era in the 1960s, and it at

1965, like the work of a composer able

capable of some really outstand- of the

still sounds, as it sounded in compared with the remark-

ing achievement. If Wood has so Last night it was good to see

disputable chef d'oeuvre, it can body and soul into a modern

imagination.

LSO/Andrew Davis

Festival Hall

Stephen Walsh

does materialize.

vised—a festival of music at ning in committment, dancing

necessarily great works of art shown by lesser and lesser- driving ego with a full acknow-

apricot and peach hues of Rome from the Pincian Hill, the force of The Loss of a Man-of-war. Rowlandson's almost Oriental delicacy of line and tint is to be appreciated his Chatham Harbour, Gainsborough's graphic experimentation in Wooded Landscape with Rustic Lovers. Cotthe love music places the depart- Street of which the 101st is Gravel Pits and The Watering

It is no doubt a sign of conthey have been involved before, tion, some of those period off- tinuing affection that some of tion continues until February

known artists have remained ledgment of individual insignififamily hands until today. cance. is, for instance, series by John Chessell Buck- starting point of the strange ler (1793-1894) who might be called "Master of the Gate- Aldwych stage. Perhaps that is ways" from his many architectural nobilities of entrance to colleges and stately homes. Robert Hills (1769-1844), wellscenes with animals as delightfully as the cosily mixed com-

Thomas Clark (fl. 1827-1858) had a free style of landscape sketch which can be appreciated in a number of studies of region, in his time. The exhibi-

For most of the time, the Re- pet in Bach's Brandenburg No 2 dreams, the Via Nova Quartet naissance is a normal luxury was this concert's highlight, played Mozart's D minor quarship of the French Paquet line, but a Divertimento Serioso by tet, K.421 (the leader, like the crook, who cracks safes with the Anthony Halstead also im-composer himself, had become winter months in the sunshine pressed as coming from a a father overnight) in the of the Caribbean and South youthful member of the ancient ruins of Tulum, America, and throughout the orchestra who respected tradi- audience colourfully swelled by summer in and around the tion. A Creole dinner, a display the local Maya population, not Mediterranean. But twice a of local song and dance includ- excluding infants-in-arms and year the passenger list un- ing the formerly forbidden, dergoes a sea-change. That sexy Calinda and the haunting figure pacing the decks could "Adieu, foulard", plus well be a Richter. That sun-glimpse of the once elegant Landmarks among the recitals seeker by the pool might even town of St Pierre whose volbe a Callas. In short, for a canic destruction inspired The Caribbean fortnight in January Violins of St Jacques, all intenand a Mediterranean fortnight sified the lure of this island. in September, the ship plays And whatever the limitations of audience with host to one of the most roman- her vocabulary, no one is likely tically off-beat festivals yet de- to forget Carolyne Carlson, win-

through their cabin doors even George. geared to the evening's one or lit trees the entire ship's comtwo concerts, either on land or pany mingled with local guests double concertos by Bach, how could it be? En route Vivaldi and Mozart. The luckiest artists, because of their Indies, thence to Caracas, Cart- trumpets' penetration, were Maurice André and Philip Jones. Stern and Pinchas Zukerman, achieving equally elo-LUMILEY CAZALET, 24 Davies St., W.1. programmes from artists in quent miracles of ensemble, 01-499 5058 Original Prints by Moore, cluding Issae Storm Alamondon had their hearts broken and an Sutherland, Vasarely and others. Mon. Fri. | cluding Isaac Stern, Alexander had their hearts broken once or Schneider, Pinchas and Eugenia twice by passing cars and air- were occasionally to be seen Zukerman, Jean-Pierre Rampal, craft, notably in as divine an slinking out of rehearsal. Drama-Maurice André, Sheila Arm. ending of the slow movement mine-drugged soloists sometimes

> American Trio, the New York likely to hear this side of Para-Orchestra, Cartagena, on the other hand, provided perfect acousa warmly applauded tics for the Via Nova String Quartet from Paris in the St Thomas brought the first flower-draped cloisters of an (albeit Graham Greene-like) early seventeenth-century monterra firma and the welcome astery high up on the hill of La sound of the ECO under Zuker-Popa, overlooking the vast, imman in its rightful tonal opupregnable harbour: here. Beetlence in the simple white-andhoven's early C minor quartet brought the best out of these Church, equally flattering to the excitingly impressionable, if not when) fallings from liquid tone and pliable phrasing fully composed, young of Rampal and Sheila Armstrong artists. Even a disappointingly in a Mozart flute concerto and played, naive programme of arrangements from the New and intimacy. The reason why Next, Martinique, beautiful York Harp Ensemble later that island of hibiscus and bougainnight had its visual consolavillea, of mountains and rushtion: for this the site was ing streams, of snake-ridden forests and benign banana and wooden-balconied courtyard of the Palace of the Marquis Valsea. To an obbligato of cicadas dehoyos, just like a stage-set and frogs, the ECO played in

for Don Giovanni. Finally, Yucatan, where after come September, you really hour's drive into the interior. a swim off the isolated, coconut-shaded beach

times, certainly

" speaking "

Notes flowed in even greater profusion during days at sea.

included Stern calming the waves with tenderness in a Mozant sonatina, Sheila Armstrong wooing an international vivid projection of Britten's "On this Island", and Vásáry transforming Density 21.5 (to Varèse from Japanese piano (passengers de-The ordinary pleasures of Eugenia Zukerman) on deck served better) into a full symcruising are not forgotten. But next day as the ship sailed away phony orchestra in a richly the musicians aboard call the in the sunset from Grenada's dramatic account of Liszt's B tune. Trills and arpeggios seep charming little harbour of St minor sonata. This indefatigable pianist (who accompanied before they surface for commu- Caracas, first stop on the both Stern and Armstrong be-South American mainland, had sides playing a concerto with attend these morning workshop sadder undertones: because of the ECO) also emerged as a sessions, or sharpen their wits European engagements it was sterling chamber musician in at informal music talks given at the last concert from the ECO. Mozart's G minor piano quartet Radio 3 level in French by Here, an hour's drive up the and Dvorak's piano quinter Pierre Petit and as if for an mountain from the sea ended warmly led by Schneider and American Home Service by in the tropical garden of a Stern. Nor was the wind reper-Karl Haas. Each day's pro- munificent patroness of the tory ignored. Neil Black in gramme is quite definitely arts, where amidst exotic, flood- Mozart's oboe quartet, Rampal and Eugenia Zukerman in rarities for two flutes (including a for supper and a programme of winner by Franz Doppler), and works for clarinet, bassoon and piano, gave special pleasure.

Obviously music making at sea has its hazards. The Caribbean is not always tranquil. Green-faced orchestral players strong, Tamás Vásáry, the Via of the Bach D minor double barely shook off sleep Nova String Quartet, the New concerto as anyone is ever time to mount the platform. En route from Cartagena to Yucatan the captain had even to change the ship's course to making to continue at all. Even in calm, there was the gently droning basso ostinato of the ship's engines to contend with in the none too resonant, low ceilinged grand salon. For all that (not to mention the management's improvisatory way of deciding who should do what infrequent, and often than not compensated for | Gareth Hunt and Elizabeth Spriggs by each concert's spontaneity several Renaissance music cruisers are now almost as regular a part of the ship as the illumined white-walled, crew is largely due to the total Manhattan Trio disappearance of the iron curtain commonly separating per- Wigmore Hall formers and public in the present day concert hall. And may find Richter and Callas in those next deckchairs . .

> heavy and inarticulate. "Rigor tinsel on a Christmas tree, this now is gone to bed, and advice is a concerto that responds even with scrupulous head', sings better to the tempered ostenta-Comus as he invokes his light tion Ravel would himself-have fantastic. And one starts count- considered most tasteful. Miss ing how many other serial works Argerich's playing was fingerone knows of which that is true. perfect and thoroughly solid. Comus is, as its full name sug- lay in her beautifully poised gests, rather episodic; and the account of the slow movement

far not followed up with an in- Andrew Davis flinging himself. Charity performance by lous worker (Comus, incredibly, worth the effort, but also signi-

is an op 6). Probably his best is ficant that neither Felicity to come. And certainly the Palmer nor Robert Tear seemed imaginative richness and tech- completely at ease. Milton's nical assurance of Comus pre- words were often a casualty of dicts a superlative best when it Wood's boisterous orchestral What gives this music its last- The temperature cooled, and were announced. The evening | lying minor modality. ing freshness—its preservative, rightly so, in Ravel's G major will include a champagne supper so to speak—is the natural grace Piano Concerto, played by and eloquence with which it Martha Argerich. A bravura speaks a language once thought piece which can glitter like the will be £15 a person.

Gielgud at the Court

Shakespeare in Edward Bond's on April 9. latest play Bingo, directed by Jane Howell and designed by presented recently at the Northcott Theatre, Exeter. Bingo opens to previews in the week of

The next production at the directed by Alfred Lynch and with Bill Owen in the leading part. This opens on March 11 with previews from March 6. David Storey's new play Life

John Gielgud returns to the in the leading role. Previews are Royal Court to play the part of from April 2 and the opening is Richard O'Brien who wrote

and acted in The Rocky Horror Hayden Griffin, as when it was Show plays the lead in Sam Shepard's Tooth of Crime. Jim Sharman will direct, Brian Thompson design and Richard Hartley will be responsible for the musical direction. Tooth of Crime opens Royal Court Theatre will be to previews in the week of May Shepard, Geography of a Horse Dreamer, opens at the Theatre Upstairs on February 21. The fourth production will be *Play* Mas, by Mustapha Matura, set in Class, to be directed by Lindsay his homeland of Trinidad before Anderson, will have Alan Bates and after independence.

Duck Song Aldwych

Irving Wardle

As the old name for tragedies was "goat song", I take David Mercer's equally cryptic title to be an apology for not writing a tragedy. The fate of while peoples counts for more than any hero; and, in any case, the modern world has learnt how to destroy heroes. Such assumptions underlie Mercer's previous plays. But they held on course through the coupling of a great

I am trying to imagine the work which arrives on the presumptuous, but the piece insistently suggests the terminal point of some process whose earlier stages one has not been allowed to witness. Mercer stated some years ago

that, as a dramatist, his political mainspring was snapped: Duck Song, his first major play since then, comes over as an updated Heartbreak House, a quasicomic conversation piece in a Kensington and the Bayswater doom-laden mansion, complete with acts of bloodless Shavian violence and a Shavian burglar. This is the home of the Shanklins, bought with the family's canning factory money and inhabited by two elderly brothers who have never sullied their hands with trade. Maurice, the elder, inherited the estate and has spent most of his life painting or sleeping. younger Herbert is a Socialist best political intentions, and had a spell in Buchenwald during the the war. Also on the scene are bad-tempered daughter, and her unemployed

working-class boyfriend. With those relationships set up, the way is open for the visits which account for most of the action. First to arrive is an old lag, Wheeler, fresh from the man project the acrimonious nick and after Herbert for his Shanklins with well varied in the last robbery (Herbert imprudently buried it in a field on which a housing the enigmatic part of the returnestate was built). Next is ing wife. David Jones moves the Herbert's long-lost wife, return- play with decisiveness and ing from America in company energy: but to what destinawith a Red Indian anthropolo- tion?

With Wheeler bound to a chair, strained introductions take place between the others: then, after a flash of light the curtain rises again on the same room stripped of all its furniture and with Lee, the Indian, on guard in tribal costume

On one viewing it seems profitless to pursue any plot line beyond that point. So far as immediately graspable effects are concerned. Mercer is dealing in violent unprepared shocks, and the collision of separate egoisms through mannered dialogue.

Various themes are selfevident: time, for instance, established in the first moment of the play by the sight of David Waller (Herbert) hurling wallnuts at a cuckoo clock. The middle-aged obsessions are there in force; apprehension of death, failure of belief, fear of meeting the past, attachment to

possessions. But it is hard to see them as part of any evolving pattern; and the curious lack old age than the middle years. I have mentioned Shaw; and another point of connexion is Mercer's taste for verbal insult,

a favourite Shavian device for simulating emotion. The Indian is the exceptional figure. In this play Mercer quits European for transatlantic relationships. And in the character of Lee (played with stony dignity by Gareth Hunt) he seems to be offering another absolute of political purity in place of the

fallen East European ideal. Of

course, this is romanticism, and

Mercer knows it. Lee remains an

aloof, functional

polarizing what action there is, and dominating the final tableau as the others huddle around him amid the sounds of surrounding The play contains such muscular witty writing, and some vigorous comic reversals; but as for its intention, one can only echo old Maurice's line, "We are all in extremis in a way I cannot define." Mark Dignam, David Waller, and Carole Hayaggression: Elizabeth Spriggs

settles for gracious gentility in



Photograph by Sophie Baker

Keith Horner

The medium of the piano trio has claimed many victims. Throughout its history few works are innocent of imperfection. Perhaps there is something fundamentally incompatible about the blending of the hammer-struck strings of the piano with bowed ones. Certainly, in combining them, composers are frequently led to overload the medium, The price is not too great. But the key to her performance | seeking to bestow a weight it

Of the three works in Monwriting is awkward melody, a fragile passage of day's recital by the Manhattan as which the more self-dramatizing Trio, making a return visit to type of pianist can make this country, it was revealing to observe the different use made truly compelling listening. And of a similar programme—in each case, the emotionally-charged subject of death or war.

cannot always carry.

Least successful was Ludmila

Smetana. In demonstrating a it.

hovering tympani and cymbal role accompaniments. Thus when a true Slavonic feeling emerged from the Manhattan Trio, the medium of the piano trio came to life in its own right. not as an orchestral substitute. The mood changes of the Finale, for instance, carried conviction. like a Slavonic dumka. In performance, the sentimental first variation of the Allegro, however, was not far removed from the world of the teashop. Only by consistently controlling tension and mood can the composer make the piano trio this is where Shostakovich triumphs over many. Through clear

hundred and one ways with a

frequently invites the listener

mentally to orchestrate his

short-score. Surely the onus is on

the performer to banish those

textures and telling contrasts his Opus 67 trio transcends its Ulehla's trio, written in 1967 specific wartime background. The Carpenters, the American and based on the infamous The Passacaglia is the most brother-and-sister singing duo, Lidice crimes. It falls into many deeply felt movement, and here will be giving a midnight benefit | of the usual traps, with unadven- the Manhattan Trio conveyed a performance at the Talk of the | turous textures and the over- good deal of its vast emotional Town on Sunday, February 24. | rhetorical grand gesture. For span, from broad empty waste to Their two other London concerts | all its surface modernity the trio impassioned lament. In other were sold out as soon as they | seldom strays from an under- movements, some of the repeated ostinati came unstuck Over-inflation, too, charac- and the Scherzo lacked danceand proceeds will go to the Can- | terizes the opening move- like vitality, having too much of cer Research Campaign. Tickets | ment of the G minor trio by the heavy-footed peasant about