## ENTERTAINMENTS

When telephoning use prefix 01 only outside London Metropolitan Area

OPERA AND BALLET

Opera. Tonight at 7 Verdi's OTELLO. Tomorrow & Tues. next at 7.36 Janacek's. Pine. Shuard, Begg. Cochran, Dempsey. Mon. & Thurs. next at 7 Mozart's DON GIOVANNI Van Allan replaces G. Evans. Wed. next at 8 Britten's OWEN WINGRAVE. Seats for Tomor., Mon.. Tuc., Wed. & Thurs. next. Evenings at 7.30, Mat. Sats a 3.

LONDON FESTIVAL BALLET Tonight & Tomorrow (evc): Swan Lake.
Tomorrow (mat.): Coppelia. "Festival
Ballet's best London season yet another
success in a new Prodigal Son."—Sunday Tel.
SEASON EXTENDED TO JUNE 8. OPEN AIR, Regent's Park.

A MIDSUMMER NIGHT'S DREAM,
Open June 3 Prevs. from May 30. OPEN STACE. 580 4970. Temp. m'ship. Preview May 29 at 8.0 Opens May 30 at 7.0. Sibs. (Tues. to Sun.) at 8.0. Mat. Sat. 5.0 THE SHREW directed by Charles GLYNDEBOURNE FESTIVAL OPERA
Until Aug. 5 win the London Philharmonic
Orchestra. Today. Sun. & Tues. next at
5.30: Mozart's "Idoneneo"—possible
returns only. Tomorrow, Wed. & Fri. next
at 5.55: Cavalli's "La Calisto"—Tickets
at £8 & £9. Box Office: Glyndebourne,
Lewes (Ringmer 212411) and the A Tillian Lewes (Ringmer 812411) and lbbs & Tillett. 122 Wigmore Street. (01-935 1010.) PALLADIUM. 437 7373. 6.15 & 8.45 FRANKIE VAUGHAN

Folk dance and music from Galicia CONCERTS

AOYAL FESTIVAL HALL, Tonight at 8. WILHELM KEMPFF. Beethoven plano

JADLER'S WELLS THEATRE, Rosebery

Ave. 4837 1672) May 28-June 8

Evgs. 7.30-Mats., Sats. 2.30

BALLET GALLEGO

THEATRES

Friday 7.30 PETER WYNGARDE and PATRICIA MICHAEL in RODGERS AND HAMMERSTEIN'S THE KING AND I Last week—Ends Saturday

ALBERY. 836 3878. Evr. Sat. 5 8.15. Mats. Thurs. ? Evenings 8 in Bernard Shaw's **PYGMALION** Directed by JOHN DEXTER. 836 6404 World Premiere of THE BEWITCHED Peter Barne (Tonight 7.30, tomor. 2.0 & 7.30, June 13, 14); World Premiere of Tom Stoppard's TRAVESTIES (Reduced

price previews from May 30 Opens June 101. Recorded booking information—836 01-836 1171 Tonight & every Frl., Mon., Tucs. & Thurs. at 8. Sat. at 5 SIZWE BANSI IS DEAD MAGNIFICENT." — Gdn. "UNFOR-JETTABLE." — Mail. "ENORMOUSLY FUNNY."—Daily Express. Every Wed. & Sat. at 8. THE ISLAND 'A STUNNING THEATRICAL EXPERI-ENCE."—Daily Exp. "YOU'VE NEVER SEEN SUCH ACTING."—Obs

BASSADORS. THE MOUSETRAP. Transferred next door to St. Martin's LO. 437 2663. Evenings, 8.0 Mats Thurs. 3. 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

performance are to be warmly recommended." -Harold Hobson, Sunday Times. CAMBRIDGE, 836 6056. Mon. to Thurs. 8 1 Fri., Sat. 5.45, 8.30. Ninth Laughter Month. PATRICK CARGILL in TWO AND TWO MAKE SEX "A HILARIOUS ROMP."--People Tonight 2.45. Sats. 5 & 8. AGATHA CHRISTIE'S 0243 86333. at 7.0. May 25 at 2.0 & 7.0 TONIGHT WE IMPROVISE

EDWARD FOX in DAVID HARE'S KNUCKLE "CONSISTENTLY ENTERTAINING." Gdn | UTTERLY & DIZZINGLY ENJOY. ABLE "-- Harold Hobson, Sunday Times. CRITERION. 930 3216. Mon. to Fri. 8. Matinee Wed. 3. Sat. 5.30 and 8.40 FENELLA FIELDING. PETER BLYTHE in ALAN AYCKBOURN'S ABSURD PERSON SINGULAR Best Comedy of the year." E. Stand Award. DRURY LANE. 836 8108. Evenings 7.30 Mat. Wed . Sat. 2.30

CRAWFORD'S ASTONISHING TALENT MUST BE ONE OF THE SIGHTS OF LONDON NO RESIDENT OR VISITOR SHOULD MISS."-Sunday Express. DUCHESS. Evenings 8.0. Frl., Sat. 6.15. 9.0 ALIVE ON STAGE

MICHAEL CRAWFORD in

OH! CALCUTTA! OVER 1.500 PERFORMANCES
BREATHTAKINGLY BEAUTIFUL.—S. Tel.
"THE NUDITY'S STUNNING."—D. Tel. **DUKE OF YORK'S.** 836 5122. Ends June 1 Evenings S.15. Fri. and Sat. 5.45, 8.30 JEREMY HAWK in The Man Most Likely to

HIT COMEDY 5TH YEAR LONDON DUKE OF YORKS. 836 5122. Opens June 4 and Evenings 8.0, Saturday 5.0, 8.30. ALAN BATES in DAVID STUREY'S LIFE CLASS

Directed by LINDSAY ANDERSON Transferred from ROYAL COURT FORTUNE. 836 2238. Evenings at 8.0. Sat. 5.30 & 8.30 (Thurs 2.45 red. prices) SIDNEY JAMES. BARBARA WINDSOR,
KENNETH CONNOR. BERNARD
BRESSLAW, JACK DOUGLASS, PETER
BUTTERWORTH Book now! SLEUTH "BEST THRILLER EVER."-N.Y. Times. Now in its 5th Great Year. GARRICK. . 836 4601. Saturday 5.30 & 8.40. Friday 8.0

BRODERICK CRAWFORD in THAT CHAMPIONSHIP SEASON "EXCITING AND PULSATING." E. Stan. LAST WEEK-ENDS SATURDAY. GLOBE. 437 1592.

Mat. Wed. 3.0. Sat. 5.30, 8.30

ALBERT FINNEY Evenings 8.0 DENHOLM ELLIOTT, PAT HEYWOOD AND GERALDINE MCEWAN in " CHEZ NOUS "

A domestic Comedy by PETER NICHOLS GREENWICH. 858 7755. THE NORMAN CONQUESTS, by Alan Aychbourn, IOM COURTENAY in LIVING TOGETHER. Evgs 8.0, mat. Sat. 2.30. HAMPSTEAD THEATRE CLUB. 722 9301. Mon.-Fre. at 8 Sats, at 5 & 8. BODYWORK "by Jennifer Phillips. HAYMARKET. 930 9832. "Evenings 8.0 STRATFORD JOHNS & LEE MONTAGUE WHO SAW HIM DIE?

SUPER! Enthralling IHRILLER Makes the audience gasp out foud."-D. Mir. HER MAJESTY'S. 930 6666. Prevs tonight.
.30. Sat. 5.0. 8.30. Opens May 2 at 30
PROSPECT THEATRE COMPANY in WILLIAM SHAKESPEARE'S PERICLES with DEREK JACOBI as PERICLES. A noble performance "-S.D. Express

KING'S HEAD THEATRE CLUB. 226-1916 David Shedlan's THE CHESSMASTER. 8.00. Dinner Opti 7 00. KING'S ROAD THEATRE. Mon. to Thurs. 9.0. Fri. & Sat 7.30, 4.30 THE ROCKY HORROR SHOW "BEST MUSICAL OF THE YEAR ' Evening Standard DRAMA AWARDS LITTLE ANGEL MARIONETTE THEATRE 14 Dagmar Passage, N.1. 01-226 1787 Sat.,

25th May, 11 a.m & 3 p.m and Sun.. 26th May. 3 p.m. Paul Hansard's Spell-LYRIC. 43" 3686. 2nd Year. Evenings 80 Mat. Wed 3.0. Saturdays 6.0 & 8.40 ROBERT HARDY, MARGARET COURTENAY and ALAN BENNETT in HABEAS CORPUS "A riot from start to finish."-F Times

MAYFAIR 629 3036. Over 300 perts Evenings 8.15. Sat. 5.0 & 8.15 ROY DOLTRICE BRIEF LIVES " Delightful."—Tel. " Brilliant."---People



If you've got something to sell and sell fast, put it in The Times Classified Pages. For only £1.40 per line (and there are discounts, too). The more you think about it, the more you need The Times.

Ring 01-236 8033

THEATRES

437 6834. Mon.-Thurs. 8.0 Fri. Mat. 6.0 8.40

Evenings 8.0

JESUS CHRIST SUPERSTAR

RETAINED FOR 3 MORE WEEKS

Rod Hull & Emu, 2nd Generation

Guest stars The Rockin' Berries

neaded by Britain's Great Vocal

Comedy Group THE GRUMBLEWEEDS.

From May 27 with Great NEW Supporting Co

THE SECOND GENERATION
Next attraction June 17 for 2 weeks
Great American Star HOWARD KEEL
& Supporting Company. Book Now.

836 8611.

JEREMY BRETT, JOHN STRIDE.

PETER BAYLISS IN

DESIGN FOR LIVING

STYLISH COWARD DELIGHTFUL COMEDY "-Evening Standard.
MUST END JUNE 8

PICCADILLY. 437 4506. Evgs. at 7.30

A STREETCAR NAMED DESIRE

and pales into insignificance."—S. Tel.

Mon. to Thurs. 8.0, Fri., Sat. 5.30 & 8.45

THE DANNY LA RUE SHOW

"Splendiferous revue."—F. Times

BORDELLO

Great charm."—Evening News
\* Entertainingly different."—S. People.

/34 1593. 7.30 and 10 p.m.

PAUL RAYMOND presents

OF EROTICA

Mon. to Th. 9.11. Ftl., Sat. 7.0. 9.15 LINDSAY KEMP AND STAR CAST

By Public Acclaim FLOWERS

ROUND HOUSE. 267 2564. Evs. 7.30 TWYLA HARP DANCE

through."—F.T. Final perfs. ends tomor.

ROUND HOUSE. 267 2564. From Wed., LES VEUVES, with Shaman puppets.

Tonight at 7.30. Tomor. 5 & 8.30 ALAN BATES in DAVID STOREY'S

LIFE CLASS

Directed by LINDSAY ANDERSON

THE FOLIES

"Lavishly Spectacular."—S. Tel.

ROYALTY FOLIES

MISS NUDE INTERNATIONAL

and her MIAMI DOLPHINS

THE MOUSETRAP

Evgs. 8. Sats. 5 and 8. Mats. Wed. 230

ROBERT MORLEY

"REMARKABLY FUNNY."-E. Stan.

A GHOST ON TIPTOE

"Is going to give a lot of pleasure."--D.Tel.

Dolphin Theatre Company in

THE KING

A new play with music by David Cregan.
Opens tonight 7.0, Subs. Evgs. 8.0.

No Sex Please-We're British

STRATFORD-UPON-AVON. Royal Shakes-

.. Directed by Alian Davis.
.. Hysterically funny."—S. Times

May 24. KING JOHN: Mat.: May 25.

Office or phone S./Avon (0789) 2271. Re-

corded booking information S./Avon 67555

Evenings at 8

SHIVVERS by Stanley Eveling.

A new comedy by Charles Laurence.

Twice nightly at 6.15 & 8.45

CARRY ON LONDON

The fun is practically silt-edged."-S.T. NOW BOOKING UNTIL OCTOBER 5.

WESTMINSTER. 834 0283. Evgs. 7.45. Sat. 5.0, 8.30. Mat. Wed. 2.30

Amanda Barric in GERSHWIN!

WODEHOUSE Hit Twenties Musical

"Delicious entertainment."-D. Tel.

PAUL RAYMOND'S

IS MAGNIFICENT."-S. Times.

European tour previews: Tnt. 8, Sat. 8.15.

R+G ARE DEAD. Fri. 31 (8 p.m.).

DES O'CONNOR

CINEMAS

ABC 1: THE DOVE (A). Wk. & Sun. 2.00, ' 5.15, 8.50. Late show Sat. 11.20.

ABC 2: THE EXORCIST (X). Wk. & Sun.

ACADEMY ONE, 437 2981, Arietty Barrault

Brasseur, LES ENFANTS DU PARADIS

(A). Show times 1.00, 4.25, 7.45. ACADEMY TWO, (437 5129). Claude

THE THREE MUSKETEERS (The Queen's

Diamonus) (U). Progs. 12.45, 2.30, 5.15.

CASINO, 437 6877 HOW TO DESTROY

THE REPUTATION OF THE GREATEST SECRET AGENT (A) Pres. 2, 4 10, 6.25,

.00. TIDIKAWA & FRIENDS. 9.00. A

PAGE OF MADNESS & Genet's UN

COLLEGIATE THEATRE, 15 Gordon St.

CHANT D'AMOUR.

new film SOLARIS (A). 5.15.

Chabrol's bombshell of a film NADA (X).

2.00, 5.30, 8.35. Late show Sat. 11.30.

ABC 1 & 2, Shafesbury Ave.
Sep. Peris. ALL SEATS BKBLE.

WYNDHAM'S. 836 3028. Mon. to Thurs at 8.15. Fri. and Sat. 6.15. 9.00.

YOUNG VIC (by Old Vic).

"OH KAY"

CYMBELINE. Previews Eves.:

31. June 1; Mat.: June 1.

CHEATRE UPSTAIRS.

VICTORIA PALACE,

VAUDEVILLE.

FRANKLYN

World's Longest-Ever Run;

01-388 1394

Wednesday & Saturday 6.15 & 9.0

405 8004.

ROYAL COURT. 730 1745.

THE FESTIVAL

580 1741 & 323 2707

Tennessee Williams masterpiece "-D. Tel. Compared with this, just about every play

PHOENIX

PRINCE of WALES.

QUEENS.

REGENT.

ROYALTY.

PHILLPOTTS

SHAW THEATRE.

STUDIO TWO, Oxford Circus. 437 3300.
THE THREE MUSKETEERS (The Queen's Diamonds) (U). Progs. 12.30 (not Sun.), 2.15, 5.05; 7.50.
UNIVERSAL, Lower Regent St 930 8944
CALLAN (A) Progs. wkdays 2.00 4.00, 6.15, 8.35. Late Show Fri. & Sat. 11.15 WARNER RENDEZVOUS, Leic. Sq. Jim
"Dragon" Kelly as BLACK BELT JONES
(X). Progs. 2.45, 4.40, 6.35, 8.35. Late
show Fri. & Sat. 11.00.
WARNER WEST END, Leic. Sq. William
Peter Blatty's THE EXORCIST (X).
Directed by William Friedkin, Sep. Perfs.
Sts. Bkble. (No phone Bookings). Dly. 2.45
5.45, 8.45 Late show Fri. & Sat. 11.45. MERMAID 248 7656. Rest. 248 2835 | Evgr. 8.15. Sat. 5.15. 8:15. Mat. Wed 2 15 THE GREAT SOCIETY A new play by BEVERLEY CROSS D VIC. THE NATIONAL THEATRE. 928 7616). Tonight, tomorrow, Mon. Wed. 7.30. Tue. 7. Thur. 2.15 & 7.30: Edward Bond's trans. of Wedekind's SPRING AWAKENING SEATS ALWAYS AVAILABLE DAY OF PERFORMANCE FROM 10 a.m. EXHIBITIONS

CHELSEA FLOWER SHOW. Royal Hospi-tal Grounds, Chelsea. Today, 8.30 a.m. to 5 p.m. 70p. Children under 5 not admitted.

ART EXHIBITIONS

CINEMAS

A Loan Exhibition PETER DE WINT'S "SKETCHES FROM NATURE" . GERALD M. NORMAN CALLERY

S Duke St., St. James's, S.W.1.

01-839 7595

The Surrealist Art Centre, 31 Brook Street, W.1 01-493 3480 SURREALIST MASTERS Ernst, Magritte, Delvaux, Dali, De Chirico.
8th May-26th July. Colour illustrated catalogue available Mon.-Fri. 10-5.30. AGNEW GALLERY 43 Old Bond St., W.F. 01-629 6176

LESLIE WORTH Until 24th May, Mon.-Fri., 9.30-5.30 Thurs, until 7 p.m. ALAN JACOBS GALLERY 15 Motcomb St., I ondon, S W.1 SPRING EXHIBITION OF FINE 17th CENTURY DUTCH AND FLEMISH OLD MASTERS Illustrated Catalogue £1.00

AZIZA proudly presents "THE ITALIAN SEASON" Annigoni, Bueno, Possenti, Borsaco and many Italy's most outstanding contemporary painters who will be visiting the Galerie during the 'Season' Tuesday-Sinday incl. 10-6. Church Road, London, S.W. 19 (S. 734 1166 Last 2 days. Friday 8.0, Saturday 5.0, 8.30 BRITISH MUSEUM. North Entrance.

AUDEN MOORE Exhibition open Monday-Sat. 10-5 p.m Sun. 2.30-6.00.

**COLNAGHIS** 14 Old Bond St., W.1. 01-493 1943. Exhibition of OLD MASTER PAINTINGS Until 22nd June, Mon.-Fri. 10-5.30; Sat. 10-1.0. ENGLISH WATERCOLOURS & DRAWINGS

An Exhibition presented by ANDREW WYLD Works by Wootton. Sandby. Gainsborough, Grimm. Hearne, Crome, Turner, both Varleys Cox. de Wint, Stark, Lewis, Muller, "FUNNY, SPECIACULAR, VULGAR, ALTOGETHER FASCINATING."-D Tel. Lear, etc.
9 Hollywood Rd., London, S.W.10. May 15-31, 10 a.m.-6 p.m. Mon.-Fri EXHIBITION: SOME SIGNIFICANT BRIT-ISH ARTISTS, 1950-70. Until 14th June. Weekdays 10-5.30. Rutland Gallery, 29

> FISCHER FINE ART 30 King St., St. James's, S.W.I. MASTERS OF GRAPHIC ART GOYA TO HENRY MOORE Sutherland, etc. Monday-Fri. 10-5.30: Sats. 10-12.30. 01-839 3942. GALLERY ANTHROPOS (Ethnic and Con-June: An Exhibition of Paintings and particular—a naive, 18-year-old acting is superb, not only by as Kon Ichikawa did so unfor- legal niceties when senior police than was Janet Baker; Diana has been sen- Nicholson. Young and Randy gettably in his similar Along on corruption prevents them from lighter effect, sometimes Wed., 10 a.m. to 8 p.m., Thurs.-Sat. 1/ a.m. to midnight. Open Sundays I p.m. to p.m. Also continuing Exhibition of GIMPEL FILS, 30 Davies St., W.1, 493 2488.
> PAUL JENKINS. Paintings and Water-

H. TERRY-ENGELL GALLERY 8 Bury Street, St. James's, London, S.W.1 RECENT ACQUISITION OF FINE 19th CENTURY FRENCH LANDSCAPE Now on view Mon.-Fri. 9.30-5.30. HARTNOLL & EYRE 39 Duke St., S.W.I. FIFTY DRAWINGS

JOHN NANKIVELL

AND. 836 2660. Evenings 5.0 at. Thurs. 3.0. Sat. 5.30 & 8.30 Maureen O'Sullivan. Liza Goddard Richard Caldicott & Derek Royle in SOUTH INDIA Weekdays, May 21st-31st, 9,30-5,30. HAYWARD GALLERY (ARTS COUNCIL) peare Theatre. Seats available for RICHARD II (Richardson/Pasco) Eve.: POPULAR IMAGERY (Prints of the 16th-Sats. 10-6. Suns. 12-6. Joint adm. 40p. (10p in day Mon. and 6-8 Tucs -F(1.). HELLER GALLERY. 11 Henrietta Place. W.1. 636 8184. May 22 to June 14. VASARELY EXHIBITION CONTEMPO-RARY TAPESTRY. Mon. to Fri., 10 a.m.-5.30 p.m. (Ciosed 27, 28 May),

836 9988
4 Yeoman's Row. Brompton Road. S.W.3
O1-589 6622
RMANCE OF RUSSIAN ICON PAINTING TEMPLE GALLERY EVES. S. SAL 6 & 8.40. Tues. 2.45
MAGGIE SMITH BARRIE INGHAM THE FUNNIEST PERFORMANCE OF THEIR CAREERS."—S. Times.
RAY BROOKS, ELSPETH MARCH to 10 April-29 June Weekdays 10-6. LAPLAN GALLERY. 6 Duke Street, St. lames S. S.W.I. An Exhibition of Paint-ings by MICHEL COLLE (1872-1949). Dully 10 0, SAIS 10-1

ICONS

LASSON GALLERY 82-84 Jeimyn Street, 5 W 1 629 6981 Paintings by DURAND. Until June 7th Mon.-Fri 10-30-5,30
Sats 11-1.0 LEFEVRE GALLERY .-- An exhibition of recent works by Andrew Wyeth, weekdays, 10-5. Sats. 10-1.—30 Bruton Street London. W.1. 493 1572/3.

LEONARD KOLTSER GALLERY, 1. Duke St., St. James's, S.W 1 01-930 9348, Spring Exhibition 1974 of Dutch, Flemish and Italian Old Master Paintings Until 29th June Daily 10-6; Sats. 10-1 EHALL. 930 6692/7765. 5th Year. | Evgs. 8.30. Wed., Sat. 6.15. 8.45 LUMLEY CAZALET. 24. Davies St., W.1. sprightly confidence we have drifts aimlessly along, never en- enemies of the State. Callan is Works Until June 7. Mon.-Frt. 10-6: Thurs. 10-7. concurs by JOHN WARD, R.A., until 24th May Dally 10-5. Sats. 10-12, at 15a Chifford St., New Bond St., W.I. 01-734 | Covent Garden

MARBLE HILL HOUSE (G.L.C.), Rich-mond Road, Twickenham, ENGLISH BAROOUE SKETCHES. The Painted Alan Blyth July 7 Open daily 10-5 (including Sun-Revue A TOUCH OF VENUS & at 11 p.m. days), closed in Friday MARLBOROUGH GRAPHICS LTD., 17-18 Old Bond Street, W.1. PRINTS AND MULTIPLES I'Y GALLERY ARTISTS. Business as usual. Admission free.

MAYOR GALLERY.

14 South Molton Street, W.10, 01-493 8778 WYNDHAM LEWIS paintings and drawings MOORLAND GALLERY, 23 Cork Street, W.1, 01-734 6961; Fishing, Shooting and Stalking Pictures by W. BARRINGTON. BROWNE until June 12th, Mon.-Fri. 9.30. NATIONAL PORTRAIT GALLERY, St.

Martin's Place, W. C.2. Samuel Cooper 17th Century Miniaturist. Mon.-Fri. 10-5. Sat. 10-6. Sun. 2-6. 35p. 20p. NEW GRAFTON GALLERY
la Grafton St., W.1, 499 1800.
FRED DUBERY—Paintings. Pgs 2.30, 5.20, 8,20. ACADEMY THREE, 437 8819, larkovsky's O'HANA GALLERY, 13 Carlos Place, W.1.
499 1562. SCULPTURES by ELI ILAN.
Until Saturday. Mon.-Fri., 9.30-6 p.m. Sat. BLOOMSBURY. Rus. Sq. Tube. 837 1177 | THE EXORCIST (X). Pgs. dly. 2.15, 5.00. 7.45 Late Show Sat. 11.15. Sug. 4.45, 7.30.

PARKIN GALLERY 11 Motcombe St., S.W.1, 235 8144 **MARK SENIOR 1864-1927** of Leeds and Runswick Bay 22nd May-22nd June Mon.-Fri., 10-6. Sat. 10-1. PATRICK SEALE PRINTS. 2 Motcomb St Belgrave Square, S.W.1. GUNTER GRASS First London Exhibition of drawings and

etchings. Till 11 June. Weekdays 5.30. Tel, 01-235 4567. ROLAND, BROWSE & DELBANCO LSO/Previn/Bishop Tele LAST DETAIL (X). Progs. Mons.-Sals., 1.15, 3.10, 5.40, 8.10. Suns. 3.10. Ork Street, W.1. 01-734 7984 DISTINGUISHED BRITISH PAINTINGS 1875-1950 with an accent on ETHEL WALKER

ACADEMY SUMMER EXHIBI-Contemporary painting, sculpture, 4 May-28 July, Adm. 50p. Mons. Pensioners and Students half price. SERPENTINE GALLERY (Arts Council). Kensington Gardens, W.2. SUMMER SHOW I. Mark Edwards, Jenniter Durrant, Julian Cooper. Ference New. 4-27 May. Adm. Free 11-8 daily. STOOSHNOFF FIVE ART

33 Brook Street London, W I 01-629 2052 RECENT PAINTINGS DESMOND MORRIS From April 3rd 10.00-5 30. Monday-Friday TATE GALLERY, Millbank, S.W.1. The national collections of British painting of

all perods, modern foreign paintings and modern scuipture. Coffee shop and licensed restaurant. Wkdys., 10.00-6.00. TERENCE CUNEO. Exhibition of recent paintings. Until 1st June, weekdays 10-0. SLADMORE GALLERY. 32 Bruton Place. Bodywork W.1. 499 0365. TOOTH: DANIEL LANG and FRANK
BEANLAND. Recent Paintings May 21June 15 Monday-Friday, 9.30-5.30 Sat
10 12.30. 31 Briton Street, W.1

TRYON GALLERY. 41 Dover Street, W.1 01-493 5161 THE FLIGHT OF BIRDS. Watercolour drawings by J. C. Harrison, until June 12th, Mon.-Fri. 9.30-6.

WADDINGTON GALLERIES 14 Cork Street, W I 439 1866 JACK BUSH

RESTAURANTS

BRUSH & PALETTE Art Studio Restaurant 86 Queensway, W.2. Fully licensed. Open 6 p.m. to 3 a.m. Dining & dancing.— 229 2572.

THE ARTS

Seafarers—and all at sea

The Last Detail (x) Columbia,

Shaftesbury Avenue

The Dove (a)

Shaftesbury Avenue

Callan (a) Universal

Busting (x)I Escaped from Devil's Island (x)

London Pavilion, Cinecenta and

"The general obscenity and blasphemy of shipboard life have gone almost unrecorded", wrote Herman Wouk rather prissily in his introduction to The Caine Mutiny 20-odd years ago. "This good-humoured Billingsgate is largely monotonous and not significant, mere verbal punctuation of a sort, and its appearance in print annoys some readers."

The relentlessly scatological dialogue of Hal Ashby's splendid new film The Last Detail more than makes up for Wouk's reticence; there are no "expletives" or "characterizations" deleted from this script. Moreover it is about the lower-deck victims of Wouk's pompous come to expect of the new young gaging us in the immediate London, W.C.2. 01-936 0642, 7th May to naval officer heroes, and one in American film-makers. And the adventure or the ultimate quest, tenced to eight years in a ghastly marine-administered prison for stealing \$40 from a collection box for the favourite charity of

his CO's wife, a Mrs Queeg no

Ordered to escort the hapless lad on the five-day journey from a naval base in Virginia to the Brig in New Hampshire are two hard-boiled, long-service petty officers, one the rough, explosive Billy "Bad-Ass" Buddusky (Jack Nicholson), the other a radeship and the mystique of cautious black Southerner (Otis service life. Ultimately too it South Bank, S.E.I. VORTICISM and its Young) who has found a home is all a little closer to the conassignment and touched both by than one might like (this their prisoner's innocence and imminent incarceration, they set out to give him a good insights of Charles Wood's play time on the way. As they pass Prisoner and Escort, part of his along the frozen eastern sea- 1963 trilogy Cockade, where a board stopping over at Washing- British soldier is being conton, New York and Boston, they ducted across England by milivisit the boy's deserted home, tary policemen. Nevertheless take him to a brothel to relieve him of his virginity, get drunk in hotels, fight, picnic in the snow on a deserted common, swap confidences and rail against the world. The result is rather like On the Town re-written by James Jones.

Except for one rather uneasy scene in which the trio are taken up by some well-heeled year-old Los Angeles schoolboy mous lower-class anti-hero, a sad mantra-chanting Manhattan hip- Robin Lee Graham who spent sadist with scruples, who pies, Ashby and screenwriter five years circumnavigating the employed by a snooty British Robert Towne move with that globe single-handed. The story intelligence chief to bump off

Among Britten's many operas,

Wingrave has been received in

many quarters with less than

break a lance (perhaps an inapt

metaphor in the context of the

opera's story) in its favour. On

the two occasions that I have

I have been struck by the in-

fine sense of timing. In brief it

is totally theatrical, and as such

except in the bedroom scene for

the Coyles, brilliantly enough

written but the one misconcep-

Initial disappointment caused

by Rudolf Serkin's indisposition

was superbly erased by Stephen

Bishop who, deputizing at short

notice, gave what must surely

have been the performance of

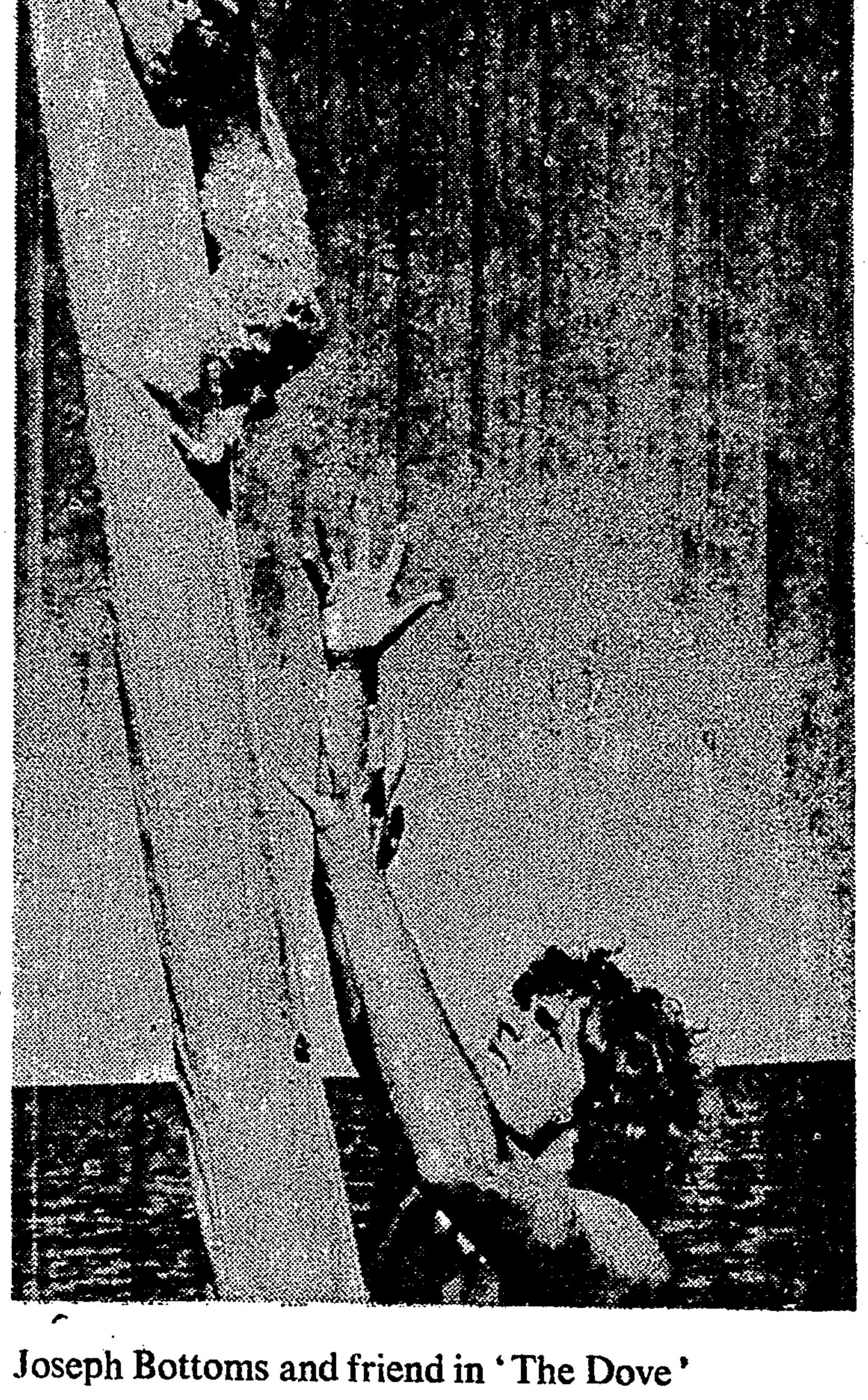
depended on every note.

Festival Hall

Bryce Morrison

pointed production, as distinct disagreeable

ecstasy so it may bé time



Nicholson, Young and Randy gettably in his similar Alone on corruption prevents them from Quade (the prisoner), but also the Pacific. When, after more nailing Mr Big through normal Clifton James (so good in Kid than three years at sea and an channels. They are supposed to Blue and the last Bond film) hour into the picture, the first be a pair of quirky, lovable as the overweight, gruffly de- real hazards appear, director crusaders, but they come across cent senior petty officer who Charles Jarrott treats them with to a British audience as more despatches them from Virginia the same limp hand he used on SA than LA, less Batman and at the beginning, and Michael the air-crash in Lost Horizon. Robin than Horst Wessel and Moriarty as the lean, vicious, The point when Graham goes insecure marine lieutenant who temporarily insane, gets a touch receives the prisoner at the of the Crowhursts and sets fire end. Beneath the grim fatalism to his boat should have been there is something rather sentimental, as there usually is in built up to and so goes for American studies of male comthe navy. Loathing their formist society of Wouk's navy comes out most explicitly in the hippie scene). It lacks the bitter I found The Last Detail funny, sad and affecting, and recom-

> If every Fitzpatrick Traveltalk was laid sunset to dawn around the world, the result Bottoms impersonates the 17-

tion in Colin Graham's otherwise

a set-piece to a climax, as in the

subtly orchestrated and deline-

ated trio that forms the second

characterization. Who else could

tic, worried personality so un-

erringly with agitated pizzicati

without making the idea seem so

obvious? On a larger scale,

there is the accumulation of

doom-laden ideas that lead us to

Owen's "Peace" aria, which

but unobtrusively.

ing in the adagio.

dinner-party, "

mend it highly.

faultless staging.

seen it in the Royal Opera's Paramore and the whole of that

from its television performance, tautly conceived and executed.

tense concentration of the writ- seemed a little obvious in its

holds its audience throughout. halo" can spread out tellingly

terrifying. But it hasn't been

Far too much time is spent the romance between Graham and his future wife, a rich pseudo-dropout who follows him from Fiji to Ecuador. She is about the most tiresome upper-class American girl since Daisy Buchanan, and is, I should have thought, woman who sends men down to the sea in ships. From time to ludes at the expense of exploitative travel journalists, which in the context of The seems singularly

Callan is a spin-off from the Thames TV series and if it spins could scarcely be more tedious in your direction the wise thing than The Dove, in which Joseph to do is duck. Edward Woodward repeats his role as the epony-

Its musical success derives However, the Wingraves's un-

from Britten's old skill in pacing wavering militarism is surely

scene, and in his economical it not only Owen but the admit-

have caught Mrs Julian's neuro- Coyles, the ordinary folk caught

a two-dimensional character, one dimension having been borrowed from Fleming's omni-competent Bond, the other from Le Carré's dirty-raincoated double-crossed Leamas. Like all those he encounters, he is an oddly camp figure. In this particular yarn, the

kill a German businessman, penchant for though he won't carry out the century Italian opera. It was execution until he discovers that | Cavalli's Calisto in Peter Hall's the intended victim is a gunrunner, an occupation revealed by the presence in a carefully history. concealed wall-safe of a scrapbook containing press-cuttings or excitement. I hope never works hard in Sharp's and the one in Tony poser of the period of ineptness.

After Callan, even a mediocre ' American thriller like Busting can make one grateful for the conventional professionalism of Hollywood. Writer-director Peter Hyams keeps his implausible fable moving at quite a clip and shows real flair in his handling of a running gun-fight between the cops and four dopepushers along the night streets of Los Angeles and through a crowded supermarket. Having said that, I must add that this latest contribution to the current police movie cycle is a pretty silly, nasty and confused picture. Robert Blake and Elliott Gould play dedicated vice-squad detectives who spend their time harassing prostitutes, homosexuals and drug-peddlers, and

exploitation picture, ings from Papillon's lush but unpleasing and unsteady voice. unlovely chrysalis and tells a remarkably similar story. The woolly singing in this performtwist is to cast the brawny black | ance than we are used to at actor Jim Brown as a convicted | Glyndebourne. This stricture murderer who forces a political | could not be applied to Mr prisoner to join an escape Bowman's exquisitely sung, scheme in order that the fuga- | charmingly acted Endymion: tives can use Communist under- | nor to John Fryatt who gave us a ground contacts once they get | cheeky. precisely articulate free. What we have here is an | Mercury, tenor rather than the incredible tale of human baritone of earlier performances endurance. The endurance I here, or to John Tomlinson, who refer to is of course that of any | projected | Silvano vividly normal spectator who manages to sit/through this mélange of | tionally but less movingly than banality, brutality and buggery his predecessor (the agony at without following the prisoners' | the end of the first act must be

then bolting for the exit.

Glyndebourne

William Mann

Glyndebourne Festival year's repertory includes the first opera given during that opening festival, and two other operas closely connected with Busch, Glyndebourne's founding musical director. The work which last night opened self-pitying Callan is assigned to | Glyndebourne's more recent 1970 production, a sumptuous milestone in Glyndebourne's

Calisto is an enjoyable frolic about terrorist atrocities. The about the old Roman gods and film's only consistent feature is their erotic adventures, not a its lack of conviction, and rarely | great drama. Cavalli's music is do Callan's creator James Mit. Pleasantly melodious although. chell and director Don Sharp like Ormindo (also part of manage to generate any tension Glyndebourne's repertory), it again to see in the same month | Leppard's performing version to two car chases as feeble as propose Cavalli as a major com-

Richardson's Dead Cert. That | Pundits have castigated Mr Callan manages to get an "A" Leppard for his free, luscious certificate while depicting a deal realization of the shorthand of physical violence (including | score. But such a hedonistic death and much mayhem by opera would convey little of its karate chops) is a recognition | emotional content, ideals or not of restraint or subtlety but original appeal if shown to us today in a meticulous, hairshirt realization.

> Mr Leppard is chiefly to be credited, then Mr Hall and his scenic designer. John Bury. who devised a clean, spare, colourful adaptation of scenic practice in those days; then the opera kindled audiences by the artful singing of Janet Baker, Ileana Cotrubas, Teresa Kubiak James Bowman, and

This year most of those stars are busy elsewhere, as is Mr Hall. Mr Leppard is still here to conduct his realization, less frivolously and less grandly, sometimes more subtly than before. Some new members of the cast have, by their arrival, created a new balance of characters. Anne Howell's Diana sounds well, but less majestic and less purposeful with words almost negative, even when Miss

The Calisto is Barbara Hendricks, a black soprano from Arkansas, young and pretty, with a nice florid technique but inconsistent in colour and register Janet Jacques has acceded to the late-arriving but important of Juno, who detects Escaped from Devil's Island, a Jupiter's subterfuge and turns Calisto into a baby bear (Louise) rapidly cobbled together by the | Christie, grand daughter of the Corman Company in evident founder, took the part delightanticipation of the big budget | fully and should be vocally Papillon creating a demand for | trained in the footsteps of her another gruelling slice of life | grandmother Audrey Mildmay. among the lifers in French | Glyndebourne's first Susanna). Guiana 50 years ago. This sleazy | Miss Jacques acted Juno powerquickie is rather like the scrap- | fully but sang the part with an

Howells is singing admirably.

There was, indeed, more

Ugo Trama played Pan, emoexample and clobbering the hard to portray convincingly), nearest watchful usherette and as well as Jupiter where his granite voice and excellent enunciation were a delight to

Philip French

## Owen's favour derive surely from the original James story. IVOries at the Vand A However, the Wingraves's un.

representative of any kind of The loan exhibition of ivory were adequate substitutes for fanaticism warping the mind, carvings in early medieval Eng. the elephant ivory that no and Britten cogently sets against land (700-1200AD) organized by longer came from Africa after the Arts Council and now to be seen at the Victoria and Albert Museum is, in one aspect, the selection of a scholar-Mr John Beckwith-for scholars; this should not deter members of the general public with an Katherine Pring, who now interest in art from appreciattakes this part, suggests Kate's ing the many small marvels of kinder side throughout, so that | sculpture it comprises. The 64 her realization of her folly at the | carvings, mainly on walrus ivory end is all the more moving. Last or whalebone, gathered from night John Lanigan took over collections in all parts of the western world, represent an advanced form of culture and fore the Norman conquest that retained much of its original character for a considerable

time after. The various small objects carved in ivory give their testi- masterpieces. mony to the steady growth of Anglo-Norman Adoration of the André Previn and the LSO | Christianity during the troubled Magi (Victoria and Albert several occasions and so one also seemed to be riding on the centuries of invasion and battle. crest of a wave throughout. Mr In the monastic workshops, decorative and emotionally ex-Previn matched his wonderfully strongholds of Christian and distinguished soloist all the way | civilizing influence, craftsmen and earlier, in the "Academic | produced such requirements of of Christian symbolism (Metro-Overture," produced playing of Church use as crozier heads, an often sumptuous sweep and book covers, reliquaries, pectotonal allure. In Beethoven's ral crosses, liturgical combs portable altars. They ness and jumpiness of previous time and again how every note lavished on all these things the can be made to tell without fineness of line and ornamental resort to eccentricity or indul- detail that it was the special The exhibition continues until quality of ivory, as a medium, July 7.

Walrus ivory and whalebone

Roman Empire and its trading systems. The whalebone Franks Casket, assembled for the occasion from the parts in the British Museum and the Museo Názionale, Florence, is an early example, circa 700, in which motifs were curiously combined, including the Legend of Wayland the Smith, the story of Romulus and Remus and the Adoration of the Magi. comparatively barbaric work was followed by others displaying an increasing refinement of Christian Schools of Canterbury, Winchester and other centres promagnificent examples. The eleventh century rises to a walrus ivory with its complexity politan Museum, New York) and the Deposition of the School of Herefordshire, circa 1150, that conveys tragedy with an empha-

sis not unlike that of

twentieth-century Expressionist.

## ing, an attribute the work shares television inscenation, comes the part of Sir Philip and his with Turn of the Screw and into its own in the larger surtetchy old soldier (and moving ) Lucretia, and its extraordinary roundings, where the sound of account of the Ballad) fitted well | craftsmanship in England bewhat Donald Mitchell has called into the well-knit ensemble. "a shimmering gamelan-like Steuart Bedford and

Covent Garden orchestra sup-

ported the cast with the most

convinced and convincing ac-

count of the score I have heard

tedly hapless and

much hate.

between two implacables. Kate's

moment of sanity and reconcilia-

tion is also all the more impres-

sive for being opposed to so

was prepared for the prime charapproach—the hard, crystalline but brilliantly refined tone and the austere

Such faults as there are in the

already played the concerto on

over-weighting of the case

readings and the piano's first entry, though less romantically expansive than in some performances, was a beautifully controlled promise of what was to follow. It would be invidious to ence and as for the odd pick out such features for it was the mastery of the whole which

majesty of so much of his play-Gone was the occasional stiff- fifth symphony he also proved and gence of any kind.

Under the circumstances one almost forgot the restless audithen we should surely be the

rich account of the coquetry and the sniping—both aging pain-

fully beneath the burden of their

ACADEMY CINEMA TWO Oxford Street 437 5129

> CLAUDE CHABROL'S bombshell of a film

NADA

"Chabrol at his best"

SUNDAY TELEGRAPH

"A brilliantly executed movie...outstanding performances" GUARDIAN

"A trap that bites . . . The police scenes are scathingly good" EVENING STANDARD "Intensely exciting"

EVENING NEWS

"Narrated with ferocious speed and clarity" SUNDAY TIMES

## GATSBY (A). Progs. Daily 2.00. 5.20. 8.30. Late Show Fri. & Sat 11.30 p.m. Scp. Perfs. All seats bookable. No phone bookings. LEICESTER SQUARE THEATRE 930 5252 Steve McQueen, Dustin Hoftman PAPIL LON AA). Cont. Progs. Dly 1.45. 4.50. 7.50. Sun. 1.45. 4.50. 7.50. Late show Fri. & Sat. 11.15. MINEMA 45 Knightsbridge 235 4225 LE TERRITUIRE DES AUTRES Matinee Sat./Sun. 3.0 Extra Performance 3.00, Whit Monday. All seats £1.35 (bookable). Late show 11.00 p.m. Kazan's THE

CARLIUN.

A work of great beauty."—E. News.
"Probably the best puture film I have DEON, HAYMARKET (930 2738/2771)

Ken Russell's MAHLER (AA). Sep. Progs.

3.00, 8.30. Sun. 4.30, 8.30. Late show Fri. PARAMOUNT Lower Regent St.
THE STING (A). Progs. daily. 2.30, 5.30,
8.30. Late show Fri. & Sat 11.30 p.m.
Sep. Perfs. All seats bookable No phone

Friedkin Separate performances daily, 12.30. 3 00 6.15. 9.00 11.30. Box Office open daily 10-8. Sun 12-8. All scats bookable—All performances.

PARIS PULLMAN, Sth. Ken. 373 5898,
RAMPARTS OF CLAY (A). TO LIVE
IN FREEDOM (A). Pgs. 4.15, 5.45, 8.20,
PRINCE CHARLES, Leic. Sq. 437 8181 2nd
year "LAST TANGO IN PARIS" (X). Daily, 10-5.30, Sats., 10-1, Ends 15th June. WILDENSTEIN: ANGLO-FRENCH CON-TEMPORARY PORTRAITURE Tenth, Exhibition of the Contemporary Portrait Society. Weekdays 10-5.30: Saturdays 10-12 30 Until 24th May, Admission free 147 New Borld Street London W.1 Sep. perfs dly. (inc. Sun.). 2.45 6 15, 9.00.
Ltc. show Fri & Sat 11.45 Box Office
OPEN DAILY All scats bookable.
RITZ, Leicester Sq. 437 1234. THE GOD-FATHER (X) Progs Daily, 1.15, 4.25, 7.45. Late Show Fri. & Sat. 11.15 p.m. SCFNE 4. LEICESTER SQ. (Wardour St.). 439 4470. William Peter Blatty's THE

Charles Lewsen

Jennifer Phillips's sour state-VICTORIA and ALBERT MUSEUM. Exhibition Road S.W.7 IVORY CARV-INGS IN EARLY MEDIEVAL ENGLAND Ment on people as sex objects 700-1200. (Arts Council Exhibition). Until 7 July. Mon. to Sat 10-6. Sun. 2.30-6 Admission 30p (Thurs. 6-8 Free).

Admission 30p (Thurs. 6-8 Free). a Mediterranean sun roof, exposing her breasts to men so that she and her friend Sarah need not pay for dinner. Soon the girls are jointly paint-

ing Milly's husband Rob (Michael Scholes), who is first to offering us one of those alarmed at being made to pose Restoration scenes in which a nude, then affronted because in married couple intent on adulbacchic frenzy they tear the tery are unknowingly brought tocanvas containing his images. bed with each other; and Miss Five years later we find Sarah Phillips's plotting is comple-

his career, playing as if his life Even the illustrious Mr Serkin could scarcely have excelled such fiery eloquence and I very much doubt whether he could have equalled Stephen Bishop's was so impressive and the ability finesse which was no less aweto think in huge paragraphs and has spans yet make every note tell.

> riage by hiring an Italian green- abortion is dismissed as "no I grocer to sire a child upon Milly worse than having a tooth out" -it has to be her; Sarah does and a husband goes twice a week Milly does not enjoy it too much.

At the final curtain Milly and Sarah's old flame Jimmy look like embarking on a heterosexual relationship; and though Jimmy has instigated the scheme by frankly admitting that what he wants is a housekeeper, Robert Lloyd's performance suggests that the relationship may not be exploitive.

teristic. The first act comes close consummating the Lesbian mar- mented by dialogue in which

not like children—and hoping to a gym "to ride a bicycle that doesn't move, then takes a sauna to recover from the journey". Not all the text has this directness; nor, I suspect, has the director Snoo Wilson been at pains to clarify the shifting balance of relationships. So the impact is sometimes blunted. Joanna Dunham could perhaps give greater savagery to Sarah's domineering outbursts; otherwise she and Polly Adams give a However, this is not charac-

cacophony of Mr Bishop's gasping and snarling vocal descant, if it helps him to play so sublimely,

last to complain.

sensual warfare. John Halle's set nicely reflects the pervading perversity by obliging people on a roof to look up to others supposedly on the