

# The CINEMATIC

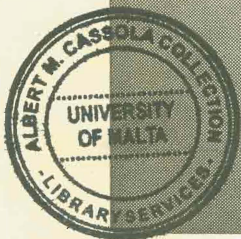
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ADRIENNE CORRI in the British Film "FEMININE TOUCH".



# RADIO PLAYS

By JOHN SPLICER

Sometimes even Jove is caught napping, so it is no wonder that May's radio plays were on the whole mediocre. To balance such mediocrity the Panel wisely chose one of our best authors and entrusted to him the opening and closing of this May Programme. As a matter of fact the high standard achieved during April was saved by V. M. Pellegrini's "EVA T-TIENI" produced by Maria Pisani, and by his "LA PREDESTINATA" or rather a selection from this masterpiece with which very aptly a fitting homage was paid to the Blessed Virgin in this month which is dedicated to her the world over.

"EVA T-TIENI" is indeed an unusual radio play, with a substantial story, well conceived, well written and well produced. Pellegrini is a master of dialogue and he knows how to knit his episodes without retarding the action and without losing sight of his climax. Listeners were kept spell bound to the very end and yet they were also regaled with much beauty and poetry in a bitter sweet symphony of love fear and anxiety. Impressing and highly artistic was Victor Apap in his interpretation of the Indian god, Ganapati, while John Navarro was impeccable in the part of Aldo. The principal characters were rather weakly interpreted, but on the whole, the production was one of the best, especially as regards the exquisite choir of incidental music made use of so profusely and so accurately during the radio play.

"L-GHAFSA TAL-MORSA", translated by Guze' Diacono, is another radio play which was also well received by the intelligent section of Rediffusion listeners. Original in style, it impresses with its flashbacks... and of course with the really thrilling situa-

tions narrated. Guze' Diacono's translation is excellent, the production though was rather weak.

Nanette Salnitro was very good; Cecilia Apap and Lewis Mercieca were indeed marvellous, for young as they are, ten or eleven years respectively, they "interpreted" their part well; Guza Caruana was less convincing, while the others were merely passable.

"IL-MAHFRA" by R. Azzopardi merits mention as a good story while "IR-REBHA TAT-TELLIEF" by C. Izzo besides having a good story has given also to Twanny Scalpello a unique opportunity to reveal himself a full pledged actor, able to pour his heart and soul in a character to which he knows how to give life and colour. The rest viz: "IZ-ZMIEN JGHATI PARIR" by J. Pirotta; "DUN SAVER" by J. Agius Ruggier; "IZ-ZIEMEL TAT-TIGRIJA" by Ernest Halzan; "L-GHAZLA HIJA TIEGHEK" by L. Mizzi and "IL-WIEHED U GHOXRIN" by L. Azzopardi are all more or less, light recreation for the tired masses, who open their sets at six o'clock in the morning and close them at eleven o'clock at night.

"DESTINAZZONI B'OHRA" by G. Mallia and "REWWIXTA TAS-SWABA" by F. Ebejer were not broadcast. From letters received it is evident that not all radio play writers have lost confidence in the Panel, as the Malta Drama League would have us believe, so much so that the Panel is urged to take steps for the holding of a Second Rediffusion Drama Contest, now, so that during the summer holidays radio play writers may be able to cope with their seaside inspirations as well as with their leisurly hours, with or without pay.

## SATISFACTORY VARIETY SHOW

By ALBERT M. CASSOLA, F.I.L.

The troupe of artistes accompanying the Italian illusionist Elios were by themselves worth seeing at the Radio City Opera House, Hamrun, when on the 23rd of this month they gave their first performance.

The show started with some gay music played by a tuneful Neapolitan jazz band under the precise direction of the volcanic Maestro Mario Romano (he too a Neapolitan in spite of his name!). The five soloists, plus pianist Romano himself, played their instruments almost with the ease of a virtuoso. Enrico Lambiase cut a good figure also as a crooner.

The quartette Rosas de Espana performed an enchanting Spanish dance, but in the second part of the programme they changed their costumes and only a few of the leaps and movements in time with music, which one approved of in the previous dance.

Charming Pia D'Antonio, an authentic Partenopean singer, fascinated the public with her songs "Maruzzella", "Dona Manuelita", "La lattaia", and "Sci, Sci, piazza di martiri", while Nico Matera, of

Rome Radio fame, fully deserved the ovation that greeted the singing of "Granada", "Funiculi, Funicula" and other popular hits like "La Spagnola", "Luna rossa" and "Pasquale militare".

Gino Desè, who is not new to the Maltese public, was encored for his expert playing of "Hora staccato" on the xylophone. Elegant Bruna Lalli, also of the Italian Radio-Television, in glamorous evening costume, gave an effective interpretation of "Amami se vuoi", "La donna riccia", "Arrivederci Roma", "Accarezzame" and the Italian version of "C'est magnifique". At times she looked nervous but her pleasant voice and good rendering of the catchy songs were really an enjoyable entertainment. Fortunately the amplifiers were not deplorable as they often are locally.

Ably helped by Pia D'Antonio, Elios gave an amusing display of a good number of tricks which are not new in the field of conjuring. However, he was as smart, quick and pleasing as a good magician must be; he is a very capable wizard — with a sense of humour.

The show, on the whole, lacked originality, and organization was weak. A stricter producer would have given life and co-ordination to a variety performance that had both these indispensable attributes missing and that was saved from failure only by the individual talent of the artistes.