

COLE

1978

Tribute to Cole Porter had air of improvisation

TEDDINGTON Theatre Club mounted a tribute to Cole Porter at Hampton Court Theatre last weekend and, although the presentation had an air of improvisation about it, there was enough polish and drive to make the evening enjoyable.

As in most of TTC's musical shows, the flashing fingers of Peter Roberts at the piano gave musical shape to the proceedings, and Gordon Edwards on percussion and Alan Calverd, bass, helped him to provide a solid foundation for director Fiona Andrews to build on.

It was the sophistication

and subtlety of Porter that I missed in TTC's show—the wit was realised, sometimes in more than ample measure—but Porter was no plebeian, and his art responds badly to coarseness.

That said, I admire the manner in which these mainly untrained voices coped with some tricky musical problems.

Sue Bell seemed to have the best feeling for a Porter song, and I've Got You Under My Skin was very good indeed, but if she had taken I Hate Men slower the effect would have been devastating!

Dorothy Jones sang several songs in her attractive soprano, but she must beware of distorting vowels so much as to render words indistinct.

The most telling performance came from Pamela Campbell Gold in So in Love, and she showed a deli-

cious sense of humour in Did You Evah?, with John Roth, who also turned in a couple of his fine comic turns.

On the male side generally things were less happy, with only Michael Godley, in Where is the Life That Late I Led?, delivering with real punch.

I think that this show would have benefited from a more dedicated approach—light music needs as much, if not more, care in presentation than more overtly 'great' music.

George Allan