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late 20th century

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1960 Dunham lectures  
1967 Journey to Russia

A39

Shaving  
barbersic  
At the helm  
he's going on a  
mission

Programmes of Walküre 1937

Tickets for Lenin Theatre 1955

Dr  
Bill  
Yount

## Margaret Pyke Memorial Trust

for study and training in family planning

### YOUTH AND COMMON GROUND

We are now building on the success of the venture the Duke of Edinburgh launched by arranging an exhibition, also in the Commonwealth Institute, of the practical work undertaken by the environmental and population agencies who came to the party

In support of the United Nations International Youth Year 1985 the theme of the exhibiton will be Youth and Common Ground. It will be designed by Barry Mazur (on the advice of Sir Roy Strong) to show the hundreds of children who visit the Commonwealth Institute what the organisations are doing, and why, and how they can join and help. It will be open during the whole of September next year, and is to be built so that it can travel afterwards to schools round the country.

The plan has the support of the International Youth Year Committee, UNICEF, the Inner London Education Authority, World Wildlife, the International Planned Parenthood Federation, the Family Planning Association, the Conservation Society and Trust, Population Concern and the International Institute for Environment and Development - in fact, of every organisation invited to take part.

I have invited Prince Charles to follow Prince Philips lead and to launch the exhibition either on Saturday August 31 or Monday September 2nd - or at the end of the month when the exhibition starts to travel.



# SAVOY GRILL

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Table 74

## DINER

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Graffiti

Donald Duck is a Jew

Since your stroke  
what do you find you  
most lack?

Confidence

Minx

Ring Michael

Williamson

M. R. C.  
CLINICAL RESEARCH CENTRE

HOLDER Sir. Peter Medawar.....

DEPT Trans/Biology...Section..

POSITION Scientific Staff.....

HEIGHT 6' 5".....

DATE OF ISSUE 14/1/81.....

SIGNATURE .....

*P13/Medawar*







The holder whose details are shown on the reverse side of this card is duly authorised and acting on behalf of the M.R.C. Research Centre, Northwick Park Hospital. On termination of employment this card must be returned to the C.R.C. Personnel Dept., or, Security Dept.

Authorising Officer.....*D.W. Marshall*.....  
C.R.C. Administration.

correspondence with people in North America, Europe or any other part of the world. Inevitably, one's knowledge of geography becomes greatly improved. It can be also very pleasant to visit countries to which one has never been before but in point of fact, when one makes one of these official tours, there is a great likelihood that the tour will be little more than a progression from one departmental office to another, then out to the airport to fly to another city and go through the same process. One sees something on the way but it should not be thought that these official tours are in any sense pleasure jaunts.

In sum, work in an international organization is extremely varied in every way and moves at high pressure and at a fast tempo. It gives advantages by virtue of its variety and its breadth of vision but it has inherent disabilities, as described above, among which I would suppose the gravest is the risk of self-delusion, that one feels oneself to be at the nerve-centre of the world, knowing all its countries, all its problems (in one's subject) and all its science, whereas on the contrary, as shown above, one may be ceasing to be a biologist rather more quickly than one normally does growing up and assuming supervisory responsibilities in an institution.

### NOTES ON THE WRITING OF SCIENTIFIC PAPERS

By kind permission of Messrs. Richardson Westgarth Ltd., we are able to publish below extracts from a glossary, compiled by one of their Metallurgists, which appeared in that Firm's House Journal, *The Link*.

#### *Introduction*

"It has long been known that "

I haven't bothered to look up the original reference.

"Of great theoretical and practical importance "

Interesting to me.

"While it has not been possible to provide definite answers to these questions "

The experiments didn't work out, but I figured I could at least get a publication out of it.

#### *Experimental Procedure*

"The W-Pb system was chosen as especially suitable to show the predicted behaviour "

The fellow in the next lab had some already made up.

"Three of the samples were chosen for detailed study "

The results on the others didn't make sense and were ignored.

#### *Results*

"Typical results are shown "

The best results are shown.

"Although some detail has been lost in reproduction, it is clear from the original micrograph that—"

It is impossible to tell from the micrograph.

"Presumably at longer times "

I didn't take time to find out.

"The agreement with the predicted curve is excellent "

Fair.

"—good " . . . Poor.

"—satisfactory " . . . Doubtful.

"—fair " . . . Imaginary.

"—as good as could be expected considering the approximations made in the analysis "

Non-existent.

"These results will be reported at a later date "

I might possibly get around to this sometime.

"The most reliable values are those of Jones "

He was a student of mine.

P10.



### Discussion

- "It is suggested that"—"It is believed that"—"It may be that"  
I think.
- "It is generally believed that"  
A couple of other blokes think so too.
- "It might be argued that"  
I have such a good answer to this objection that I shall now raise it.
- "Correct within an order of magnitude"  
Wrong.
- "It is to be hoped that this work will stimulate further work in the field"  
This paper isn't very good, but neither are any of the others on this miserable subject.

### Acknowledgments

"Thanks are due to Joe Smith for assistance with the experiments and to John Brown for valuable discussions"

Smith did the work and Brown explained what it meant.

## NEW ZEALAND FOREST SERVICE

Research Biologists (2)  
Forest Research Institute

TWO VACANCIES exist for research on introduced wild mammals in New Zealand, mainly species of deer. Further information is available from the New Zealand Forest Service, Wellington, New Zealand.

### QUALIFICATIONS DESIRED:

A science degree with honours in Zoology

**SALARY:** Up to £1,360 according to qualifications, with provision that appointees with suitable experience will be graded on the Scientific Officers Scale, which provides for advancement up to £1,840 a year for outstanding officers.

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Arthur S. Garrett

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# Concert

MONDAY, JULY 25th, 1932, in the  
MEMORIAL HALL.

President

## THE MASTER

Stewards :

THE SENIOR PREFECT, THE CAPTAIN OF THE SCHOOL,  
AND HOUSE PREFECTS.

Secretary of the Musical Society

MR. E. G. H. KEMPSON

Conductor

DR. IVIMEY.

Doors open at 7.45.

Begin at 8.

Finish at about 9.15.

W. J. Harris

A. J. Dane

Fre Carey

David Newman

Chapman

5 D Bates

## ORCHESTRA.

*First Violins.*  
Miss Wadna Kell (leader)  
J. M. How  
P. L. M. Randall  
R. C. Fletcher  
C. J. D. Tilley  
A. W. McNeile

*Second Violins.*  
*Mrs. Baker*  
M. Searle  
A. C. Hobson  
G. B. Hutton  
J. Child  
E. D. Barlow  
E. Babcock

*Violas.*  
Miss Tomlinson  
Miss Irene Glover  
E. N. Bunting

*Cellos.*  
Miss Constance Carter  
D. Stewart  
J. B. Hext

*Basses.*  
Rev. J. Lupton  
*Mr. F. H. Williams*

*Flutes.*  
W. Z. Lloyd  
T. R. M. Creighton  
J. H. Terry

*Oboes.*  
Rev. J. H. Dobbs  
P. L. Lander  
J. P. S. Daniell

*Librarian*—Miss Tomlinson.

*Clarinets.*  
A. H. Woolner  
J. C. Lloyd  
T. W. Roche  
W. S. Capper

*Bassoons.*  
Mr. R. P. Wood  
Mr. R. A. U. Jennings  
P. G. H. Bray

*Horns.*  
M. S. Everett  
S. E. Robinson  
A. F. Parker-Rhodes

*Trumpets.*  
Mr. Robertson (Bandmaster)  
J. R. Crabbe

*Trombones.*  
M. R. Lance

*Tuba.*  
H. A. Dunn

*Timpani.*  
W. K. Northcroft

*Drums.*  
M. Hankey  
D. H. Street

*Pianos.*  
J. D. M. Jolly  
C. M. Sanders

## PROGRAMME.

God Save the King.

Carmen Marlborough

Waltz "Wiener Blues" *Sivanas.*  
The Orchestra.

School Songs "Kish"  
"The Old Bath Road" } *C.L.F.B., J.W.I.*

Vocal Quintets "Down in a Flowery Vale"  
"Lovely Night" *Festa.*  
J. Lloyd, M. Everett, C. Sanders, H. Dunn, L. Waddy. *Chwata'.*

Piano Duet Slavonic Dance in G minor *Dewat.*  
H. Dunn and C. Sanders.

Choruses "U-pl-dee"  
"The Orduriles' Song"

Songs "The Pretty Creature" *Sivanas.*  
"The Cut of the Jib" *Moore.*  
Dr. A. K. Goard.

Chorus "The Elephant Battery"

Part Songs "Young Herchard";  
"The Frog and the Mouse"  
"Uncle Ned"  
"The Tallor and the Mouse" } *arr. J.W.I.*  
The Common Room Quartet.

School Song "All Aboard" *J.B. and G.D.*

"Auld Lang Syne"

# NYMPHS

## GOD SAVE THE KING.

God Save our gracious King!  
Long live our noble King!  
God save the King!  
Send him victorious,  
Happy and glorious,  
Long to reign over us,  
God Save the King!

## "CARMEN MARLBURIENSE" W. Schultes.

Libros! Chartas! aufer talia!  
Vos salvete Saturnalia!  
Sortes hodie permittentur:  
Qui docebant jam docentur!

Adeste qui vocales!  
Eamus O sodales!  
Sequimur frater fratrem,  
Canentes Almam Matrem.

Vivat vis Pedariorum,  
Vivat Undecimviriū!  
Folle, pila, seu tormento,  
Civitati propugnante!

Adeste, etc.

Centum lustra sic perdura,  
Docta, sana, fortis, pura!  
Salve, fore, tot piorum,  
Cara Mater filiorum

Adeste, etc.

Nunc et antequam silemus,  
Pleno corde propinemus:—  
Da memoriam priorum!  
Da splendoris venturorum!

Adeste, etc.

## THE SONG OF THE "KISH."

Oh, a "Kish" may be dull and humble,  
But you'll find it will serve you well;  
Though sat on, it will not be humble;  
Though squashed, it will not rebel.  
It's not a thing of beauty,  
It does not flaunt its grace,  
But it's true to its humble duty,  
And proud of its humble place.

In a world of pain and trouble  
It's true to the very end:  
When all around is the hard cold ground,  
Oh! a "Kish" is the "barns'" best friend.

It will carry your goods and chattels—  
(Your books or a loaf of bread).  
It will help you to win your battles,  
With a crash on the foeman's head.  
It'll guard you against the splinter  
That lurks in the College form;  
It'll keep out the draught in winter,  
And give you a seat that's warm.

In a world of pain and trouble  
It's true to the very end:  
It'll keep you warm on the hard, cold form,  
Oh! a "Kish" is the "barns'" best friend.

You can have it striped or chequered,  
With hues that are rich and gay:  
You can grate on its heart the record  
Of triumphs in field and fray.  
And in days to come you will treasure  
This trophy of yesteryear:  
It will gladden your heart with pleasure,  
As it gladdened your person here.

In a world of pain and trouble  
It's true to the very end:  
When you've suffered blows from your hard cold foes,  
Oh! a "Kish" is the "barns'" best friend.

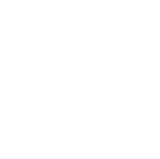
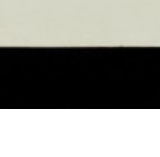
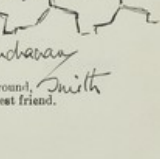
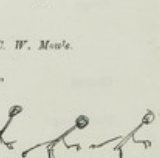
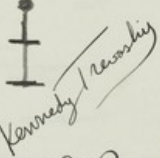
## "THE OLD BATH ROAD." J.W.I.

Strong and true, on its western stages,  
Girt by downland and tree-clad hill,  
Strong and true, as in bygone ages,  
The old Bath Road fares onward still.  
And strong and true, the young with the older,  
Stands the School, our youth's abode,  
Side by side, and shoulder to shoulder,  
Guarding the flanks of the old Bath Road.

Paths of progress, links of the parted,  
Friends that lighten the toiler's load,  
Staunch do they stand, and stalwart hearted,  
Marlborough School and the old Bath Road.

Old Bath Road, you have conquered regions  
Fenced with forest and sunk in swamp,  
Rung 'neath the tramp of Roman legions,  
Forme the pageant of Norman pomp.  
But to-day from city, town and shire,  
Hither you bring to your cherished school  
Youth, that may learn the things that are higher  
Than Norman splendour and Roman Rule.

Paths of progress, etc.







"ALL ABOARD."

G.D.

*Leavers* The signal's down! Away we'll start;  
One night and off we go;  
At last the best of friends must part—  
Goodbye old Marlboro'!  
We all must go in turn, my lads;  
We can't keep standing still,  
Like the old White Horse that pads and pads  
Up there on Granham Hill.

*Chorus.* Old Grandpapa he trundled home all in his chaise and pair,  
It's train to-day and motor car, and soon we'll go by air,  
It doesn't matter how you go—provided you get there—  
And we're all going home in the morning.

Aye off we go, for time and tide  
Have stayed for no man yet;  
Off on the morning ebb we'll ride—  
To go, not to forget:  
For 'Auld Lang Syne' shall warm like wine  
Our hearts where'er we go,  
In woe or weal with hooks of steel  
Grappled to Marlboro'.

Old Grandpapa, etc.

We've done our Prep., we've learnt our Rep.,  
We know we can't forget  
The Scrums we screwed, the Brews we brewed  
The Sweats that we did sweat;  
Green Martinsell, the Court, the Bell,  
The Limetrees' double row—  
Deep in our soul is writ the scroll—  
Goodbye, old Marlboro'!

Old Grandpapa, etc.

And when to Marlboro', old and worn,  
We wander back like ghosts,  
And see some rascal now unborn,  
Run in between the posts,  
Ah! then we'll cry, "Thank God, my lads,  
The Kennet's running still,  
And see! the old White Horse still pads  
Up there on Granham Hill."

Old Grandpapa, etc.

J.B

"AULD LANG SYNE."

Should auld acquaintance be forgot  
And never brought to mind?  
Should auld acquaintance be forgot  
And days of auld lang syne?  
For auld lang syne, my friends,  
For auld lang syne,  
We'll tak' a cup o' kindness yet,  
For auld lang syne.

LES ORIGINES DE LA  
CUNICULI-CULTURE  
AURIGNACIEN  
D'APRÈS BREUIL

Ren. M. Gauthier

Duca h. Dard

W. M. S. Russell. Woodward

Douglas Dancy.

McKenley.

Thomson Ryle.

Angus Macpherson

B. R. Hill.

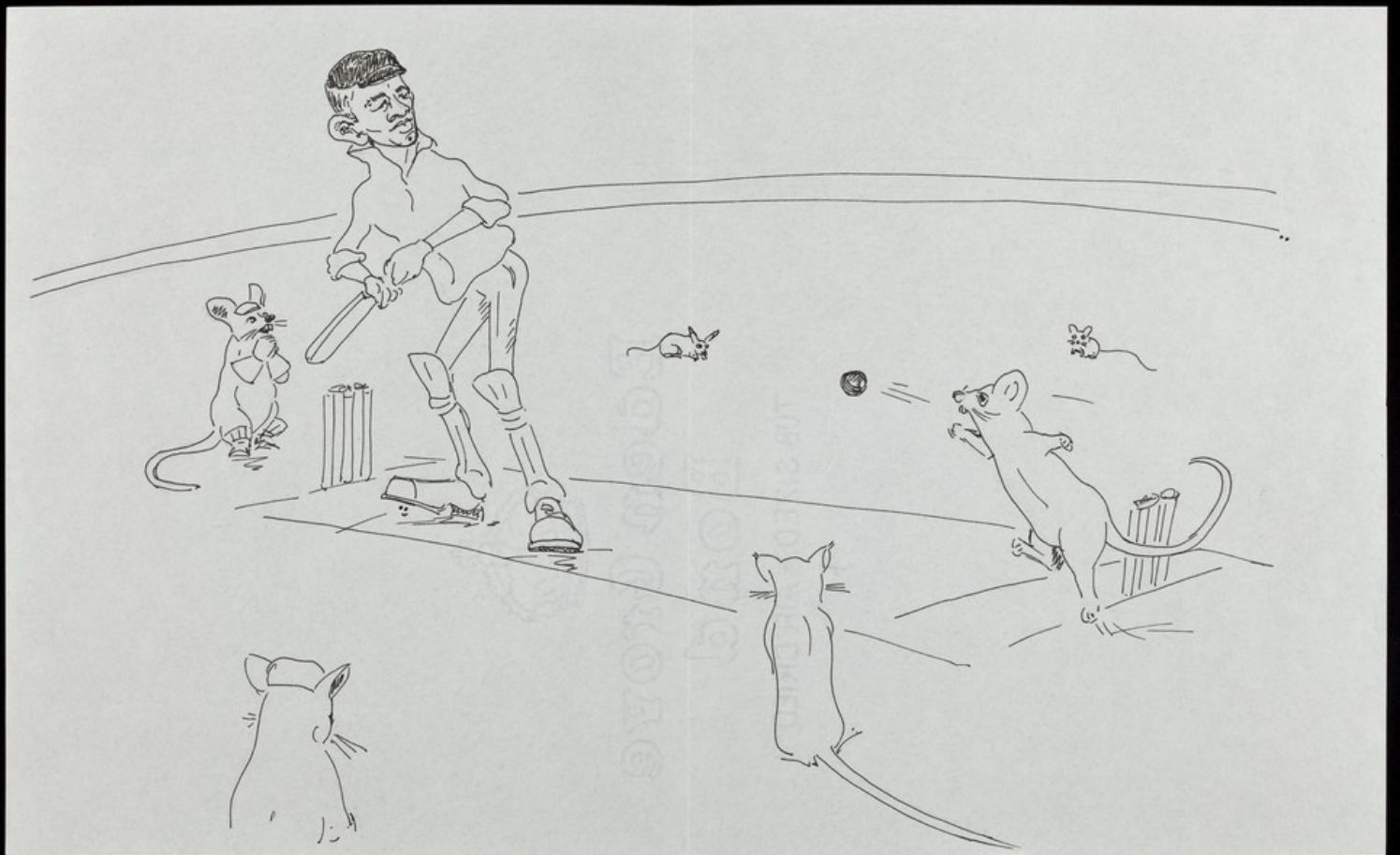
R. E. Billington

Smith.

N. A. Mitchem







We the undersigned Nobel Laureates are conscious of the great responsibility borne by your Holiness in appraising and acting upon the advice offered by the Commission you have appointed to study the problems of population and fertility control. Because of the profound bearing of your decision on human welfare and happiness, now and for many years to come, we urge you to give due weight to the ever growing opinion which contends

- that the uncontrolled growth of population is  
                    <sup>evil</sup>  
a major ~~event~~ of present time<sup>s</sup>;
- that unwanted children are a source of unhappiness,  
                    privation and distress;
- that parents should be able to exercise the right  
                    to have, so far as possible, only that number of  
                    children which can be cared for and cherished.

SIR ISAAC PITMAN



1813-1897

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*James Pitman*. K.B.E., M.A.

*Peter Pitman*

*H.R. Light*. B.Sc., F.C.I.S., F.S.C.T.

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AUGUST 1976





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Faculty of Arts and Science

Fourth Lecture in the Wiegand Foundation  
Lecture Series on

## Encounters of Science and Faith

### **Sir Peter Medawar**

Nobel Prize Winner in Medicine  
Scientist, Medical Research Council, United Kingdom  
will speak on the topic

---

## **The Limits of Science**

Tuesday March 20, 1984, 8:00 pm, Free Admission  
Convocation Hall, King's College Circle

A39



# Hamptstead Millennium



Sir Peter Medawar O.M., C.H., F.R.S.

*"The Thinking Radish"*  
 Eminent Writer and Scientist  
 extracts from his books  
 read by

Eleanor Bron

*followed by discussion*  
*on*

Sunday June 29 1986

at 7.30 p.m.

Burgh House, New End Square, N.W.3.  
 Tickets £3.00 including Wine





A36



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4 - ДЕК 1955

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ОПЕРЫ и БАЛЕТА им. С. М. КИРОВА  
Театральная пл., 1

**Ложа бенуара № 25**

6-й купон

Левая сторона

4 - ДЕК 1955

28

1. Вход в зрительный зал в головных уборах, со свертками, портфелями, пакетами, цветами и другими предметами категорически воспрещен.
  2. Вход в зрительный зал после 3-го звонка не допускается.
  3. Дирекция оставляет за собой право замены одного артиста другим.
- Дети моложе 16-ти лет на вечерние спектакли не допускаются.  
На дневной спектакль со взрослым проходит один ребенок до 5 лет.  
При перемене спектакля билеты возвращаются только в кассу театра до начала спектакля.  
Начало утренних спектаклей в 12 час. дня, вечерних — в 8 час. вечера.

Вход в зрительный зал в головных уборах, со свертками, портфелями, пакетами, цветами и другими предметами категорически воспрещен.  
Вход в зрительный зал после 3-го звонка не допускается.  
Дирекция оставляет за собой право замены одного артиста другим.  
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Начало утренних спектаклей в 12 час. дня, вечерних — в 8 час. вечера.

TUE NOV 10 12.00-12.15 PM PERSONAL

ACCOUNT

ROYAL COLLEGE OF PHYSICIANS  
OF LONDON

A 37



CONFERENCE ON THE  
"ASSESSMENT AND MANAGEMENT  
OF COMPLEX DISABILITY"

9th and 10th November 1981

*This programme admits to the Conference*



ROYAL COLLEGE OF PHYSICIANS OF LONDON

CONFERENCE ON THE

"ASSESSMENT AND MANAGEMENT  
OF COMPLEX DISABILITY"

at the College

on 9th and 10th November 1981

N O T E S

Monday 9th November

10.00 a.m.           R e g i s t r a t i o n

10.30 a.m.   Opening remarks by the President,  
              Sir Douglas Black

Chairman:   Sir Douglas Black

10.35 a.m.   Epidemiology and the scope of the problems

              Dr V Wright,  
              University of Leeds

11.25 a.m.   C o f f e e

CARDIOPULMONARY REHABILITATION

Chairman:   Dr JR Tasker, Northampton

11.45 a.m.   Rehabilitation of patients with pulmonary  
              disease

              Dr A Guz,  
              Charing Cross Hospital, London

12.15 p.m.   Cardiac rehabilitation

              Dr RE Nagle,  
              Queen Elizabeth Hospital, Birmingham

12.45 p.m.   Bar   Open

1.15 p.m.           L U N C H

## NOTES

## Monday afternoon

### STROKES

Chairman: Dr C Wynn Parry, London

2.15 p.m. Epidemiology and outcome following a stroke

Dr RL Hewer,  
Frenchay Hospital, Bristol

2.45 p.m. Techniques of rehabilitation

Dr P Chin,  
Cumberland Infirmary, Carlisle

3.15 p.m. Social and emotional outcome

Mrs M Holbrook,  
Frenchay Hospital, Bristol

3.45 p.m. Avoidable complications

Dr GP Mulley,  
Sherwood Hospital, Nottingham

4.15 p.m. T e a

5.00 p.m. THE OSLER ORATION : Dr WB Matthews

"Disability and 'The Principles  
and Practice of Medicine' "

7.00 for

7.30 p.m. Conference Dinner (Lounge suits)



## NOTES

## N O T E S

# NOTES

When I sat opposite Peter at the lunch, I realised that whatever was wrong with his eye, it wasn't 'pink eye'. David helped to get Mr David Abrams to call that evening. He realised the left eye was blind & that the trouble was glaucoma.

Tuesday 10th November

## INCONTINENCE

Chairman: Dr JBL Howell, Southampton

10.00 a.m. Opening by the Chairman

10.05 a.m. Introduction and epidemiology

Mr R Feneley,  
United Bristol Hospitals

10.20 a.m. Investigation and urodynamics

Mr DG Thomas,  
Lodge Moor Hospital, Sheffield

10.35 a.m. Catheters

Sister J Blannin,  
Ham Green Hospital, Bristol

10.50 a.m. Discussion

11.00 a.m. C o f f e e

## PERSONAL ACCOUNTS

Chairman: Sir Douglas Black

11.30 a.m. Baroness Masham

11.45 a.m. Dr C Fletcher

12.00 noon Sir Peter Medawar

12.15 p.m. Bar Open

1.00 p.m. L U N C H

N O T E S

Tuesday afternoon

TECHNOLOGY FOR THE DISABLED

Chairman: Sir Roger Bannister

2.00 p.m. Rehabilitation engineering for disabled children

Mr ND Ring, Consultant  
Rehabilitation Engineer, Brighton

2.30 p.m. Recent developments in aids for the visually handicapped

Dr JM Gill,  
Warwick Research Unit for the Blind

3.00 p.m. Tools for living

Mr HS Wolff,  
Northwick Park Hospital, London

3.30 p.m. New ears for old

Dr M Velmans,  
Goldsmiths' College, London

4.00 p.m. T e a

\*\*\*\*\*





Royal College of Physicians,  
11 St. Andrew's Place, Regent's Park, London NW1 4LE  
01-935 1174

*(The College is equidistant from, and 300 yards to the North of,  
Great Portland Street and Regent's Park Tube Stations)*

RUBRIC: STROKES BAR!

BAR 11 YRS AGO: LAST YEAR

FAIR RECOV: CLOSE APPROX NORMAL LIFE FOR PEDANT -

WOULD HAVE BEEN MUCH BETTER IF TREATMENT AT

DOTHEBOYS HALL *AMON GRADING CENTRES*

- CONFINED TO WHEELCHAIR

- TONE SET IN 20 MINS

PERFUNCT INSP BY DR SQUEERS: "NOT WORTH MY ~~TIME~~

WHILE ...."

IN OUTCOME NO TREATMENT NO WALKING *WOKES &*

*MOST DISCAPACITATED & SOLE*

- INTELLECT PERF TEST BY PSYCHOLS

*KEVIN  
SITUATED*

13 KEYS LIGHT OR BUZZ

HOPELESS: IMPAIRMENT BUT MEANINGLESS

BUT HUMAN HEMIANOPIA

*MYSELF*  
~~DISCHARGED~~ AND WENT BACK

TIREDNESS AS ENEMY TO IMPROVEMENT

BUT AS RULE EACH DAY MORE.... *TODAY.....*

*MRC LOYAL COLLEAGUES*



25 DOWNSHIRE HILL

LONDON · NW3 INT

01-435 0822

LOOKING BACK PRINCIPAL NUISANCES

SHOULDER PAIN

*WORST MENTAL* ABNORMAL TEARFULNESS

NOT DEPRESSION: NO PEP PILLS *(17456)*

MORE OFTEN A MOMENT OF GLORY

cp BOTHAM (OR FIDELIO)

~~///~~ SPECIAL DISABIL FOR OPERA GOER

MUST END SADLY BOHEME, TRAVIATA

BOTH BUILT IN REMEDIES

BOHEME SEND FOR MEDICINE

TRAVIATA SEND FOR DOCTOR

SERIOUSLY...  
WONT ENLARGE

25 DOWNSHIRE HILL

LONDON · NW3 1NT

01-435 0822



A38

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Royal College of  
Physicians of London

(David Pyke)  
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## COLLEGE COMMENTARY

*Issue restricted to Fellows and Members*

*This supplement is circulated only to Fellows and Members of the College. The information it contains is not for release to other institutions, journals or the general public.*

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## COLLEGE EVENTS

April-June 1977

<b>April</b>		<b>18th</b>	College Meeting for Introduction of new Members and new Collegiate Members, 5.15 p.m.
<b>4th</b>	Comitia for election of President, 4.30 p.m. Dinner for Fellows, 6.30 for 7 p.m. (closing date 21st March).		Oliver Sharpey Lecture, 5.35 p.m. Dr A. Guz: 'Mechanisms underlying dyspnoea and tachypnoea in human disease'.
<b>5th</b>	Teach-in for Junior Hospital Staff, 8 p.m. Surg. Capt. P. J. Preston, OBE: 'Deep-sea medicine'.		Dinner for Fellows and Members, 6.30 for 7 p.m. (closing date 4th May).
<b>14th</b>	Closing date for receiving applications for the Common MRCP Part II in May 1977.		
<b>27th</b>	Guest Night Dinner, 7.30 for 8 p.m. (closing date 13th April).	<b>June</b>	
<b>28th</b>	Clinico-pathological conference for Fellows and Members, 2.30-4 p.m. Quarterly Comitia (election of Fellows), 4.30 p.m.	<b>9th</b>	Meeting of the College for admission of Fellows, 6.30 p.m. Dinner for Fellows, 7 for 7.30 p.m. (closing date 26th May).
<b>May</b>		<b>14th</b>	Teach-in for Junior Hospital Staff, 8 p.m. Dr J. G. Walker: 'Advances in viral hepatitis'.
<b>3rd</b>	Teach-in for Junior Hospital Staff, 8 p.m. Dr A. M. Dawson: 'Drug reactions in the gut'.	<b>15th</b>	Samuel Gee Lecture, 6 p.m. Dr J. F. Wilkinson: 'Apothecaries' Jars'.
<b>9th</b>	Closing date for receiving applications for the Common MRCP Part I in June 1977.		Ladies' Night Dinner, 7.30 for 8 p.m. (closing date 1st June).
<b>10th</b>	Lloyd-Roberts Lecture, 5 p.m. The Rt. Hon. Jo Grimond, TD, MP: 'The future of individual liberty'.	<b>24th</b>	Summer Ball, 9 p.m.-2 a.m.
		<b>28th</b>	Visit to Chelsea Physic Garden.

## CONFERENCES AND DINNERS

Third Quarter, 1977

(The closing date for receiving applications is given in parentheses)

<b>July</b>		<b>27th</b>	(13th) Dinner for Fellows and Members (after Introduction of new Members).
<b>28th</b>	(14th) Dinner for Fellows (after Comitia).		
<b>September</b>			
<b>15th-</b>	(22nd Aug.) Regional Conference in Sheffield.		
<b>16th</b>	Sheffield.		

## ELECTIONS AND APPOINTMENTS

### Friends of the College

The following new Friends have been appointed: Sir Kenneth Robson, CBE, MD, FRCP, Sir Lindsay Ring, GBE, DSc, JP, and Mr A. M. Mason.

#### Regional Advisers

The following new appointments have been made:

Wessex	Dr C. J. M. Clark
	Dr J. Bamforth (deputy)
Oxford	Dr E. D. Sever
	Dr C. W. Burke (deputy)
North East Thames	Dr H.-J. B. Galbraith
	Dr C. J. Dickinson (deputy)

#### Standing Committee on Occupational Medicine

Membership of this new Standing Committee was approved by Comitia as follows:

Sir Cyril Clarke	President
Dr P. G. Swann (Chairman)	Director of Medical Services, Esso Europe Inc.
Dr J. Badenoch	Former Senior Censor, Consultant Physician
Dr Margaret E. H. Turner-Warwick	Professor of Medicine, Cardiothoracic Institute
Dr P. J. Taylor (Hon. Secretary)	Chief Medical Officer, The Post Office
Dr E. G. Knox	Representing the Faculty of Community Medicine
Dr P. A. B. Raffle	Chief Medical Officer, London Transport Executive and St John's Ambulance Association
Dr J. C. McDonald	Professor, London School of Hygiene and Tropical Medicine
Dr W. R. Lee	Professor of Occupational Health, University of Manchester
Dr K. P. Duncan	Director of Medical Services, Health and Safety Executive
Dr R. H. R. Aston	Chief Medical Officer, Joseph Lucas Ltd. (Representing the Society of Occupational Medicine)
Dr R. M. Archibald	Deputy Chief Medical Officer, The National Coal Board. (Representing the Society of Occupational Medicine)

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Dr I. Madeleine Pinkerton

Chief Medical Officer, Marks & Spencer Ltd.

The Registrar

The Assistant Registrar

#### SCHOLARSHIPS AND PRIZES

The following awards have been made:

Gilbert Blane Medal 1976: Surg. Cdr. G. J. Milton-Thompson, FRCP, RN.

Frederick Murgatroyd Memorial Prize 1976: Dr B. O. Osuntokun, FRCP, and Dr Patrick Hamilton.

Mackenzie-Mackinnon Scholarship 1976: Dr B. R. D. MacDougall, MRCP(UK).

#### NEW YEAR HONOURS, 1977

##### Knight Bachelor

John Revans, CBE, MB, FRCP

##### CMG

Leonard George Goodwin, MB, FRCP

Sydney Ralph Reader, MB, FRCP

##### CBE

Trevor Charles Noel Gibbens, MBE, MD, FRCP

Archibald David Mant Greenfield, MB, FRCP

Samuel Griffith Owen, MD, FRCP

##### OBE

Arthur Oswald Michael Gilmour, MB, FRCP, PRACP

Thomas Christopher Maling, MB, MRCP

#### PRESIDENT'S COLUMN

##### Ethics

Fellows and Members will have been interested to read the report of the Joint Working Party on the Ethical Responsibilities of Doctors Practising in the National Health Service. As a member of the Working Party I felt that it represented a reasonable compromise, though there is little guidance for those (the great majority) who simply feel uneasy about taking action that may harm patients.

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That some conciliatory mechanism should be set up between the profession and the government seems sensible and the suggestion was put forward by the College in its Comitia document in January 1976. It was, in fact, our paper that led to the formation of the Working Party, though there is no reference to this in the report.

#### MRCP (Europe)

The Dutch are interested in the possibility of taking the MRCP(UK), and we had a most satisfactory discussion recently with Dr Roos and Dr van der Sluys Veer. The next step is that observers will come from Holland to sit in on the examination.

#### Fellows' Books

Sir Stanley Davidson kindly sent me one of the four presentation copies of his book *Fishing in Scotland, Canada and New Zealand*. He caught his first trout in 1901 at the age of seven, his first sea-trout at ten, and he only gave up the discipline four years ago. It is the work of an expert, with plenty of illustrations, and splendidly conveys the excitement and enthusiasm as well as the techniques needed for the sport. The book will be in the library and will be available to all addicts.

As a non-fisherman, I have a soft spot for creatures battling against so much expertise and hope with Rupert Brooke that they have a piscine future:

'Oh! never fly conceals a hook,  
Fish say, in the Eternal Brook'.

*Music and the Brain*, edited by Macdonald Critchley ('detached') and Ronald Henson ('musically inclined'), is a fascinating collection of papers about the relationship between music and neurology. As a non-musician ('I've dined so well not even good music could annoy me now') but with a mild interest in the nervous system, it was a delight to learn that I was more endowed than I had thought, for I learnt that rhythm is as important as harmony. At the launching party I celebrated the discovery by singing tunelessly 'For unto us . . .', but Dr Goody assured me that my pointing was perfect.

#### Lambeth Award

Our congratulations to Dr Cicely Saunders, Medical Director of St Christopher's Hospice, on her Lambeth Doctorate. The Archbishop of Canterbury's powers to confer Lambeth Degrees in Divinity, Arts, Law and Medicine date from the reign of Henry VIII but they are seldom awarded, and it is the first time for nearly a century that one has been given for Medicine.

As most Fellows and Members will know, St Christopher's has a world-wide reputation for its care of people with terminal illness.

#### Apothecaries' Jars

It gave me great pleasure to visit, at his home in Cheshire, Dr J. F. Wilkinson, to see his superb collection of apothecaries' jars. He bought his first one about 40 years ago and became an addict when he acquired a dated one, for these are very rare, but he now has 34 out of the 50 or 60 known ones. What interested me particularly was not only the beauty of the designs but also the way in which one can learn miscellaneous bits of history through them. We are making arrangements for Dr Wilkinson to give a College lecture on the topic, and for the evening he will bring down a selection to talk about informally after dinner.

Dr Wilkinson was 'recommended for the VC' and I had forgotten that this was an honour confined to the 1918 Zeebrugge raid. Admiral Keyes had put forward 35 names for the award but lots had to be drawn when it was decided that only two could be given. The others had the recommendation stamped in their service record.

#### College Motto

As readers will remember, the College's interest in preventive medicine led to 'Quidquid placet, nocet'. For those to whom, like Jenner, Latin poses a problem, the *Daily Mail* had a pithy alternative: 'Cut out pleasure and die healthy'.

#### Envoi

This is my last President's Column and I would like Fellows and Members to know how much enjoyment the five years have given me. I now feel equipped to take on anything!

I wish my successor all happiness and I very much hope that the method of election of the President will not be altered. For sheer excitement there is nothing to beat it, not even the Grand National.

CYRIL A. CLARKE

President

#### COLLEGE APPEAL

I am not perhaps as active in contributing to the Journal as other College Officers. This is perhaps because the Treasurer's news is not usually good news. However, I thought I would like to give a situation report on the progress of the College Appeal. As you will know, this was formally launched under the Chairmanship of Mr Joe Rank on 20th October 1976, and as of the moment we will receive in individual donations, covenants and firm promises, over £840,000 gross. This sum has been raised so far very largely by the Central Appeal Committee members. The Chairman has been extremely active and has brought on to the Appeal

Committee representatives of most of the major industries. We have also persuaded other major industrialists to help us who do not wish to be on the Committee.

Although the central effort goes on, the emphasis will move in the near future to the regions, and already at least one major contribution has been obtained with the help of a member of the regional Appeal organisation. Committees are being established in the regions, usually centred around the Regional Adviser, and comprising Fellows, Members, and sometimes local industrialists. The success of these will, of course, vary, and it is appreciated that those more remote from London are likely to have less attraction to the local industrialists than those nearer.

Every Fellow and Member will already have received a copy of the Appeal brochure and a letter invoking him to help in obtaining gifts for the College from local industry, wealthy individuals and local Trusts. However, if you are thinking of approaching local industry, a Trust or an individual, it would be wise first to consult your Regional Adviser or local appeal committee member, to avoid the danger of duplication.

Although the Appeal was not directed at Fellows or Members, a number who have received the brochure have themselves donated and the Chairman of the Appeal Committee joins me in thanking those Fellows and Members for their help.

Members of the Appeal Committee from overseas are now being approached to try to set up organisations in their own countries. It is, I think typical of the loyalty of the Fellows and Members of one very small area in particular — Hong Kong — that they 'jumped the gun' and did not wait for any formal arrangement before approaching industry and individuals. If the donations per square mile that we have already received from Hong Kong were matched throughout the world, we would have no problem.

NIGEL COMPSTON

*Treasurer*

#### REPORT OF COMITIA, 27th January 1977

##### General Medical Council

Sir John Richardson said that the Council had now forwarded its evidence to the Royal Commission; it was also considering the results of a survey into the type of training that medical undergraduates were receiving.

The GMC with regret no longer recognised degrees from Makerere College as receiving full recognition in the United Kingdom. Manitoba had now followed Saskatchewan in ceasing to recognise the Conjoint diploma in Canada and it was thought that other provinces might follow suit.

##### JCC

In the absence of Dr P. A. Emerson the President reported that he was worried about the lack of representation of paediatricians on the JCC but he would still press for some way in which this could be achieved. There had been a certain amount of criticism following the introduction of the Hospital Practitioner Grade; it had now been agreed that the appropriate College would be represented on Advisory Appointment Committees and the President thought that such representatives should have a veto if they considered that the standard of any particular applicant was not satisfactory. Only principals in general practice were eligible for appointment and therefore those who worked part-time were excluded.

The JCC had accepted a paper written by the College's representative on the Central Manpower Committee, Dr T. J. H. Clark, and it was hoped that as a result of this the present terms of reference of the CMC would be revised. The recent report on Medical Secretarial Services had been discussed. For once the JCC was unanimous in opposing it, mainly because it excluded any future careers for clinically oriented secretaries.

##### Report from Council

###### *Committee of Enquiry into Competence to Practise*

Dr John Lister, who was one of the four Colleges' representatives on the Committee, made a brief report and singled out the poor quality of medical records as something that needed a review.

##### *Smoking or Health*

This report has now been approved by Council on behalf of the College and it is hoped that it will be published in May 1977.

##### *College Evidence to the Royal Commission on the National Health Service*

Power had been delegated to Council to approve the College submission. Certain recommendations had been made by Council to strengthen the report which had now been re-drafted and sent to the Royal Commission on behalf of the College. (The evidence is printed in full later, see page 44.)

##### Report from the Working Party on Medical Care of the Elderly

The President recalled that two years ago Regional Advisers had discussed the recruitment of trainees interested in Geriatrics. As a result a Working Party had been set up but its report had not found favour with Regional Advisers. Therefore, another working party with wider membership had discussed the topic under the present title. The report, as a discussion document, had been to the Standing Committee of Members where it was received with acclamation, to Council and the Regional Advisers where it met with a mixed reaction, and to the Standing Committee on Geriatrics where it received tacit approval. The Working

Party had revised the report in the light of comments received — it had then gone to Council again and received approval by a large majority. On the morning of Comitia, Regional Advisers had discussed the report but by a narrow majority had not accepted it.

A long discussion ensued. There was general concern that the standard of training of those entering the specialty should be improved. It also seemed to be common ground that the standard of care of patients should not depend on their age. Members of the Working Party acknowledged that there had to be compromise and this was reflected in the report. After full discussion, in which 25 Fellows spoke, it was decided on a show of hands, that Fellows had not had enough time to discuss the report and that it should come up again at the April Comitia. In the meantime the report would receive restricted circulation (i.e. it could be discussed with non-Fellows but was not for publication).

New copies will be re-circulated for the April Comitia, but in the meantime Fellows and Members who would like the revised text may write to the College for it.

**Report from the Standing Committee on Endocrinology and Diabetes Mellitus**  
The report on the Medical Care of Patients with Diabetes Mellitus was approved for publication, incorporating some further amendments.

#### **Loyal Address**

The meeting agreed that a Loyal Address be sent to H.M. The Queen (Visitor to the College) on the occasion of the 25th anniversary of her accession to the throne.

DAVID PYKE

*Registrar*

### **THE ROYAL COMMISSION ON THE NATIONAL HEALTH SERVICE**

At Comitia on 27th January 1977 the President pointed out that the Royal Commission would publish a discussion document as an interim report and would ask for further comment then. It was agreed that the College's evidence should be made available to Fellows and Members who are invited to submit comments to the Registrar in writing. These points can then be taken into consideration when the College gives oral evidence and written comments on the Commission's discussion document.

#### **Evidence submitted by the College to the Royal Commission**

The Royal College of Physicians of London speaks for physicians, established and in training, in England, Wales and Northern Ireland. It has over 8000 Members and 3000 Fellows.

The success of the National Health Service will always depend above all else on the ability, training and morale of the doctors who staff it. Not only is their skill essential to the care of patients, which the Royal Commission agrees in their preliminary statement is 'paramount', but they are, almost all, engaged in the Service for the whole of their working lives and are fully committed to its success.

In submitting our evidence we have restricted ourselves to matters with which we are specially concerned and experienced:

1. The training of physicians and the maintenance of their professional standards.
2. The best use of medical manpower and resources.
3. The advancement of medical knowledge and practice and its impact on the standard of care in the National Health Service.

#### **1. The training of physicians and the maintenance of their professional standards**

In the United Kingdom all medical graduates spend a year in pre-registration hospital appointments before they are allowed to become fully registered practitioners. After this, whether they wish to follow a career in hospital medicine, community medicine, or in general practice, they must spend about three years in general professional training. For ten years the College, in collaboration with its sister colleges of medicine, has inspected all the posts for this training. This has had the effect not only of improving the training provided, but also of raising the standards of the hospitals concerned, for example posts are not approved in a hospital if the X-ray, pathology or some other services are inadequate. The knowledge that the Colleges expect a high standard nationally has had a great effect on patient care.

Because the Colleges are independent of local and central pressures and because they are able to set uniformly high standards throughout the whole of the United Kingdom, we recommend to the Royal Commission the advantages which arise from the Colleges continuing this work.

A physician who decides to seek specialist training in the hospital service takes the examination for the Membership of the Royal Colleges of Physicians of the United Kingdom towards the end of his three year period of general professional training. This examination, which is run jointly by the three Royal Colleges of Physicians, has been carefully developed over the years and is now a fair and searching test of competence. It has become so widely recognised for its value in selecting those who are suitable that it is accepted as an essential requirement of entry upon specialist training. From the point of view of the employing authority it has the great advantage that it sets a reliable standard of entry for those wishing to embark on a prolonged and very expensive period of training.



The College, together with its sister colleges in Scotland, through the Joint Committee on Higher Medical Training, is responsible for the standard of the four year training in all the medical specialties in the United Kingdom, including paediatrics and geriatrics. Here also the Colleges perform an invaluable service to the National Health Service by specifying facilities that should be available throughout the country for the training of specialists and, as a consequence, for the specialist care of patients. Before this scheme was initiated expert training in the medical specialties was available only in a few major centres. As a result of the requirements of the training programmes of the Colleges, any hospital department which accepts responsibility for training specialists must meet uniform and high standards and this has had the effect of improving the quality of specialist treatment.

The standards of training set by the Royal Colleges are already generally higher than those required for specialist certification by the European Economic Community. As a result of the work done by the Colleges in setting up these training programmes, young British graduates wishing to work in the EEC will, if they follow the programmes outlined by the Colleges, have no difficulty in obtaining specialist certification.

The medical profession has for long been interested in the continuing education of its members. The College has always been very active in this field. It organises many lectures, teach-ins, and conferences in advanced medicine and therapeutics for physicians from all over the country. It has 19 standing committees dealing with specialties. These set standards for the facilities and equipment which should be provided in hospital departments, and help the College's representatives on appointment committees to ensure not only that the candidate is suitably qualified for the post he seeks but that the resources which will be available to him are appropriate. The standards set by the specialty committees of the College are under constant review and thus exert a continuing influence on the improvement of the Health Service.

There are College Regional Advisers in all the NHS Regions who ensure that the College is kept in close touch with developments all over the country and with the views of its own Fellows and Members.

The College is deeply concerned with standards of medical care. We have considered the general question of medical audit and examined the various schemes proposed and in operation. We feel that a better method than any of these, or than any scheme of periodic re-certification, is to create a continuing investigation of the effectiveness of medical care. For this purpose we are setting up a Medical Services Study Unit along the lines of the confidential enquiry on maternal mortality to investigate the effectiveness of medical care of certain specified conditions. Research of this kind not only has the effect of raising the standard of patient care but also of monitoring continued professional competence.

The Colleges are not only concerned with medical competence but also with the standing of Medicine as a caring and learned profession. Throughout the last year, the Royal College of Physicians of London has been engaged in discussion, both internally and with other bodies, on the subject of the ethical problems which arise from conflicts between the profession and the Government. It is largely because of the London College's initiative that a working party was set up, representing the Conference of Colleges and Faculties of the United Kingdom and the British Medical Association to report on the ill effects of such disputes, both in the care of patients and in the ethical standards of the profession, and to seek ways of avoiding them in the future.

The College hopes that the Royal Commission:

- (i) will note that such disputes have recurred over many years;
- (ii) will consider whether such disputes are not bound to continue while the 'head' of the National Health Service is a member of the government of the day, since such a situation will lead to recurrent changes of strategy within the NHS.
- (iii) While recognising that the government will need to retain control of a service which absorbs so much of the public resources, will none the less seek ways of insulating the service from direct governmental control.

## 2. *The best use of medical manpower and resources*

We endorse the Royal Commission's view ('The Task of the Commission', paragraph 8) 'that large organisations are most efficient when problems are solved and decisions taken at the lowest effective point'. The decisions made by individual medical teams largely determine how health services resources are used at local level. We consider that the doctors whose decisions commit these resources ought to be involved in the administrative decisions concerning expenditure to a greater extent than they are at present and we hope that the Royal Commission will consider ways of reducing the existing lengthy lines of administration.

In the past twenty years the number of junior doctors working in hospitals has increased very greatly without a proportional increase in the number of career posts. The situation has only been made tolerable because more than half of these doctors have come from overseas for advanced training and have returned home without seeking a career post in the United Kingdom. The increased output of British medical schools will mean that most of these posts will be held by home graduates who will expect to make a career in this country. The organisation of medical work in hospitals will have to be substantially changed to accommodate them; there are two additional and related problems, the increasing number of women medical graduates and the effect of migration within the countries of the European Economic Community.

The planned intake to the medical schools is being increased from 3,276 in 1973 to 3,945 in 1980. These graduates are needed in the short term to replace a likely fall off in the number of overseas graduates coming to Britain. We hope that the Royal Commission will recognise the great problems that will arise unless hospital career opportunities are provided for nearly twice as many doctors as at present. The unemployment in the teaching profession is an unfortunate example of the results of a miscalculation by a monopoly employer who also regulates the number of training places.

One of the great achievements of the National Health Service was that for the first time it ensured that consultants spent most or all of their time in their hospitals. Those who set up the Service had the wisdom to see the value of the 'geographical whole time' concept. Now with the move to separate private practice from the National Health Service (which we deplore) there is a risk that many doctors will spend much, or even all of their time outside the service — a loss which it can ill afford.

The Commission will need to look at the most economic use of NHS facilities. At the present time scarce resources are being wasted because of an imbalance between the various parts of the National Health Service, and between the National Health Service and the Social Services; for example patients remain in expensive district hospital beds, when they could equally well be looked after in community hospitals, and others remain in hospital when they could be discharged to Part III or hostel accommodation, if more of this were available.

### 3. *The advancement of medical knowledge and practice and its impact on the standard of care in the National Health Service*

Improvement in the practice of medicine depends directly on the standard of medical research. Research is not a luxury. It leads to improved care of patients and sometimes to economy in the running of the health service (e.g. the chemotherapy of tuberculosis). The quality and academic standard of medical students has never been higher than it is at present. If the National Health Service is to retain doctors of high calibre, and keep up the very high reputation of British medicine throughout the world, there must be centres in the country, many of them linked to university departments, where medicine is practised at the highest level.

The advancement of medicine with consequent advantages to the Service depends upon having such centres, but they will inevitably require more than the average share of resources. Without them medicine will stagnate and general standards will decline.

The Royal Colleges play a vital part in the maintenance of professional standards which have a direct bearing on the health of the nation and of the reputation of British medicine throughout the world. Both are higher than they have ever been before but both could easily decline.

### FROM THE LIBRARIAN'S DESK

'Speak of the moderns without contempt, and of the ancients without idolatry', wrote Lord Chesterfield to his son on 22nd February, 1748, 'Judge them all by their merits, but not by their age.' Doubtless James Joyce would have agreed with such eminently sensible advice and would have felt it applied to so much of his work when it first appeared. In most other respects, however, the shrewd and elegant aristocrat (sometime Lord Lieutenant of Ireland) and the Continentalised Irish writer, born a Victorian but so much a twentieth century figure, would have had little in common — except, of course, wide reading, a sense of wit and an ability to write a very good letter.

Joyce died 36 years ago in Switzerland, his work a landmark in literature — possibly this century's most significant. His first novel, *A Portrait of the Artist as a Young Man*, was being used as a set book in schools for GCE 'A' level examinations some ten years ago. His interest for students of medical case history probably centres on his eye diseases. These grew serious in 1917 when he had what seems to have been an acute glaucomatous attack in a Zurich street. Of such a manifestation Sir Stewart Duke-Elder has written that it 'may be one of the most dreadful occurrences in medicine' (*Text-book of Ophthalmology*, III, (1940) p. 3366). Certainly Joyce's attack was so bad that he was almost unconscious with pain. Numerous eye operations followed over the years. The *Encyclopaedia Britannica* puts the number of these as high as 25 from February 1917 until 1930. Whatever the exact figure and whatever his daily difficulties later in life, as he felt his way round with the cane he always carried, he endured all such misfortunes and pushed ahead with his writing cheerfully and courageously.

The current RCP library exhibition *My Impossible Health or the case of James Joyce* sketches his medical history and connections. It opened in January, arousing considerable interest. The *Times Literary Supplement* published 100 lines of discussion about it. The *British Medical Journal* advised readers to see it. At the time of writing, *The British Journal of Psychiatry*, the *British Journal of Ophthalmology* and *The Practitioner* intend to publish notices or reviews. *Country Life* is also mentioning it. And the Editor of *Psychological Medicine* is exploring the possibility of an article on Joyce.

A full catalogue, with references, accompanies the display. The latter will be changed in late May or early June when the next exhibition is mounted.

DENNIS COLE

Librarian

### THE NINETIETH ANNIVERSARY OF THE BIRTH OF SIR GEOFFREY KEYNES

Sir Geoffrey is eminent in so many fields that the College of Physicians is only one of many institutions which will be rejoicing on this occasion, including the

many villages which take their names from his family, and one of the greater cities, even if it does pronounce its name wrongly. The pleasure of the occasion is all the greater for being shared by so many people.

He graced this College in 1957 by accepting its Fellowship under the special Bye-Law which admits those 'who have distinguished themselves in the practice of Medicine, or in the pursuit of Medical or General Science or Literature'. With this distribution of capitals, Sir Geoffrey might have been desirable under any or all of these criteria. He was especially dear to this College for his *Bibliography of Sir Thomas Browne*, and for his *Bibliography and Portraiture of William Harvey* (the great *Life* was yet to come), and for his astonishing contributions to general literature: not only at least ten major bibliographies, but also for his life's work on William Blake: it is not generally appreciated that he has written nearly a hundred books and papers about Blake's work and thought. His ceaseless endeavours have recently made a large contribution to the return to this country of the Rolls Park Portrait, the only picture of Harvey as he was at the time of the discovery of the circulation of the blood.

Sir Geoffrey has also given a FitzPatrick Lecture and a Harveian Oration to this College, both of which were outstanding, and his Oslerian Lecture, the first of the series, was distinguished by deriving from personal recollections of Sir William Osler. His membership of the Library Committee happened at the right time to allow the College to profit by his recommendation of Mrs Whitteridge as the person to publish Harvey's hitherto unpublished works.

His gift of his famous collection of the works of Sir Thomas Browne was a fitting climax to all he has done for the College, and is still a surprise and a joy. The College rejoices in the perpetual youth of that great man who was so aptly remembered by Lord Brain as 'that Air Vice-Marshal who reads poetry in the train'.

C. E. NEWMAN

*Harveian Librarian*

#### THE ROLLS PARK PORTRAIT OF WILLIAM HARVEY

Thomas Harvey had portraits made of himself and his seven sons, including Dr William Harvey, which were later mounted in an elaborate plaster decoration in the family house at Rolls Park near Chigwell. Sir Geoffrey Keynes, in a three-page addendum to his *Portraiture of William Harvey* describes how the family, Sir D'Arcy Power and he himself failed to realise its existence. Subsequently, the Librarian at the College of Physicians showed him an old photograph of the wall with the portraits, in which the top left-hand one was recognisable as William. The

owner of the house, which had been occupied by the Army, bombed during the war and deserted, allowed him to remove all the portraits, have them cleaned, and lent to the College for ten years in 1948: many Fellows will remember them, hanging in the hall in Pall Mall.

On the evidence of the dress, the portrait of William Harvey, by an unknown artist, was painted between 1620 and 1625; it is not only an indubitable portrait from life, but is also the only picture of Harvey at the time when he was working on the circulation of the blood. The College was naturally very anxious to keep it, but an American collector approached the owner before the ten years were up, and although turned down on that occasion tried again in 1958 and offered £2,000 for it. The owner accepted the offer, and an unscrupulous dealer, who handled the transaction, got it shipped in contravention of the rules for the export of works of national importance, for which he and the shipper were fined £1,050, in 1962.

This news led to distress in the purchaser's family, and indignation in the medical profession of the United States. The purchaser tried to give the picture to a university, but its authorities refused to touch it. It was seen by Dr William Gibson of Vancouver, and there was indignation in Canada also. The purchaser did not see why he should suffer and, after efforts by the American College of Physicians, doctors and diplomatic channels had all failed to persuade him, it was unofficially agreed that it should, one day, be returned to England. This arrangement was largely made by Sir Geoffrey Keynes, who had been all along one of the foremost contestants.

Finally the purchaser became incurably ill and incapable, and his trustees set about selling his collections. Unfortunately the arrangements for the return of the picture were not implemented: the trustees wanted \$100,000 for it: the National Portrait Gallery thought it was not, as a work of art, worth a great deal, though it was of the greatest interest; the College could not raise a large sum, and the position seemed hopeless.

Then Dr Gibson stepped in. He raised and put down a deposit, and was helped by Mr Jacob Zeitlin, the art-dealer who was in charge of the sale, who had co-operated with Sir Geoffrey Keynes in the past and now forewent his \$2,000 commission, with great generosity. He also got the price reduced to \$70,000. Dr Gibson so saved the picture from the sale and allowed time for the National Portrait Gallery to raise the balance of the sum required and buy the picture. So it is now definitely to return to this country. Although the College cannot have it, there is every reason to suppose that the Gallery will be as generous as it has always been, and will lend it if sufficient occasion arises.

C. E. NEWMAN

*Harveian Librarian*



## LETTERS TO THE EDITOR

Dear Sir,

I read the documents and summary on Functions of Regional Advisers with some interest, and have discussed these functions with our own Regional Adviser. It is, therefore, in no spirit of criticism of him or his predecessors that I write to you to say that I think that the present system of Regional Advisers gives a spurious idea of democracy within the College.

Of the five functions in the summary of the October 1976 number of the *College Commentary* only one (No. 4) appears to be carried out by our Regional Adviser, but of course I am not in a position to know about the advice given to the College on merit awards. The first two, and most important, functions of maintaining close contact with colleagues in the Region and of giving advice to candidates about the Membership examination cannot and do not actually occur in my experience. In this Region, which is a very large one, the Regional Adviser meets Fellows once a year to discuss proposals for the Fellowship. I do not think it would be possible for him to keep in touch with colleagues in this Region. As a paediatrician I feel that a Regional Adviser is quite unfitted to advise paediatricians in junior posts about the MRCP. In fact, I do not really see that an Adviser who is a general physician can hope to relay problems to the College about paediatrics. I realise that it is impracticable to have Advisers in every sub-division of medicine, and I understand that the College considers paediatrics as a sub-division of medicine.

I think the College is deluding itself if it feels that Regional Advisers are fulfilling any of the more useful functions that have been suggested, and it might, therefore, be helpful to review the whole system and to have a look at how other Colleges, notably the College of Surgeons, conduct their affairs.

I write this letter, I hope, in constructive terms because it is apparent that, however much Fellows working outside London may wish to be involved in the running of the College, it is quite impracticable, in terms of both time and money, for them to attend Comitia; therefore, the only people who can attend are those who are working in London or who have retired. It should not be impossible to set up some more effective mechanism to enable Fellows to contribute more to the College.

Yours truly,  
J. A. BLACK, MD, FRCP  
Sheffield

Dear Sir,

The amusing commentary on dress for the final viva in the MRCP examination reminds me vividly of 1930, when my alphabetical neighbour turned up in a light

grey herring-bone suit. The rest of us, soberly clad in short black jackets and striped trousers, give little for his chances.

Waiting to be summoned he engaged me in earnest conversation, as he thought he had seen an oculo-gyric crisis in the Tube on his way to the College. He knew that I came from Sheffield, where many cases of encephalitis had come to light, and wanted to know more about the ocular complication. Having been the late Professor (subsequently Sir) Arthur Hall's house physician, this presented no difficulty. He was an authority on the subject.

To have observed such an attack on the morning of the examination could not, he thought, be without significance, and he was confident he would be questioned on that very topic. On my way into the Censors' Room we met momentarily. His face was radiant, though all he had time to say was 'Thanks, pal. They did!' I did not distinguish myself when shown a series of photographs of skin conditions.

Years later, discussing examinations with an outspoken surgical colleague, I related the experience at the College. He gave me a pitying look. 'You should have kept your "trap" shut in a competitive exam like that. He didn't know and you were next on the list and would almost certainly have been asked his questions.'

It is pleasant to reflect that the President and Censors were not influenced by sartorial considerations even in 1930, though we were not to know. It would have been pleasanter still if I had been better at skins.

Yours truly,  
T. E. GUMPERT, FRCP  
Sheffield

Dear Sir,

I cannot let Charles Newman's comment on the top hats in Membership (Vol. 11, No. 1) pass without telling you what happened just after World War II.

Georgie Ward of Bart's was taking the clinical at George's and said to me over lunch: 'Williams, I don't know what Membership is coming to; one of the men today was wearing a celluloid collar, I'll swear it was celluloid. If he hadn't come from Bart's, I would have felt bound to plough him.'

Yours truly,  
DENIS WILLIAMS  
London

## MEMBERS' COLUMN

One often reads that doctors are particularly susceptible to certain illnesses, such as depression or alcoholism, or suffer social problems to an abnormal degree — divorce is perhaps the most obvious example. These comments sometimes refer to

all doctors, sometimes to sub-groups. The early retirement of psychiatrists presumably acknowledges a belief that their work is likely to lead to extra strains causing 'premature' death or an exaggerated risk of physical or mental disability. Women doctors are the only other group who retire early, and most women employed on a permanent basis probably contract to work until they are 60, but many do work until they are older. Of course, the generally accepted younger female retirement age is a financial confidence trick on men, who work longer for a shorter average expectation of life in retirement. Indeed, there would still be some relative unfairness if men and women retired at the same age.

What is the truth of these comments? Should we audit our own health better, and if we do suffer in some way from occupational hazards should we lead the community from the front by implementing preventive medicine to maintain health and increase our life-span? At least doctors in this country have heeded Sir Richard Doll's warnings and reduced their cigarette smoking to reap the benefits of reduced morbidity and mortality. We may be examining the health of a middle-class, reasonably well-educated, and still financially above-average group, rather than seeing some special problems related to doctoring.

Psychiatrists do feel they are more hard-working than many, if not all, other groups of doctors. Their case-load is high, and many individual patients take hours of their time. There is definite evidence that psychiatrists have a higher than average suicide rate though it is difficult to know whether this is only a reaction to work-stress, or whether there is any truth in the patronising view that people become psychiatrists because they have problems themselves and can therefore be more sympathetic to the mentally ill.

There has recently been some evidence that women anaesthetists have an increased risk of miscarriage, to add to anaesthetists' supposedly increased risk of habituation to drugs, and possible cardiovascular and mental complications of the serious stress involved in caring for unconscious patients and those in intensive care units.

It would be interesting to examine observations such as the suggestion that paediatricians are at the bottom of the doctors' suicide league, with psychiatrists at the top, or GPs have an easier life than they used to, and whether their life expectation is improving. It might even be interesting to examine the immediate effects of stress of very hard work, as seen in resident doctors working for much of a long weekend. Research has been carried out on the various stresses affecting ordinary people and racing drivers in cars, but one can only speculate what happens to blood pressure, pulse rate and catecholamines when the houseman's telephone rings at 3 a.m. It has been suggested that beta-blockers should be taken prophylactically before stress, and the example of lecturing has been used. How much more beneficial might such prophylactic medication be for a hard-worked surgeon facing yet another critical operation in the early hours of the morning.

Of course, stress is a subjective just as much as an objective problem. Doctors

may be no more stressed by their work, which hopefully many still enjoy, than anyone watching wrestling on television, or someone struggling to survive in the Kalahari desert. However, we are probably more hypochondriacal than many other people, and are certainly in a position to indulge our hypochondriasis.

In the field of social and socio-medical problems, despite our good track-record regarding cigarettes (which we have failed to communicate to politicians and the general public) alcoholism is on the increase and divorce, marital disharmony, and drug addiction are common and worrying problems. The most recent evidence suggests that Scottish and London doctors have an increased risk of alcoholism, and referral for help with drinking problems is above the already high risk for doctors generally.

Some of these comments are speculative but could easily be explored by investigating figures already available concerning occupational death rates. When I was asking one of my colleagues about this topic he commented that in his opinion consultants are quite a fit group, and few have coronaries, but perhaps quite a lot have raised blood pressures. For general medical reasons, but for selfish self-interest as well, we should surely be 'examining the doctor', as well as looking for topics for the Standing Committee of Members to comment on, or for Members to pick on as research projects! It may be that doctors are not very special, do not have any occupational health hazards, and do not need to take any special measures to preserve health (and could not ask for any change in their working or remunerative circumstances), but at least we ought to know.

MICHAEL GREEN

#### NOTES FROM THE REGISTRAR

Whatever horrors go on in Northern Ireland it is a delight that relations between doctors in the North and South have remained so good; it seems to be a point of honour with them to go to each others' meetings. It is a particular pleasure to salute Dr Alan Grant of Belfast who is to be the next President of the Royal College of Physicians of Ireland, the first Northerner, I believe, to be elected to this high office. Dr Grant is a most engaging man who has that deceptive but dangerous air of innocence and simplicity which can so easily beguile you into thinking that he is telling you the truth when he says he knows nothing about the matter you are discussing. He must be a difficult man for the bigots to deal with — his own Irishness is so comprehensive and his manner so urbane that it would be very hard to get angry with him.

Talking of presidents, our own let the mask drop the other day. Sir Cyril was going out to a formal dinner and, as Lady Clarke was away, he was looking for someone to fasten the Presidential badge around his neck. It was really quite a simple business but he waved away all attempts to explain how he could do it himself: 'I am helpless' he said, 'and I intend to remain so'.

Like everyone else these days I have to try to learn some immunology. Sometimes I find it rather hard going, especially complement and its pathways, so I was greatly relieved to hear that Sir Peter Medawar, speaking at a Ciba symposium on the subject, had said: 'At one time or another all reflective people admit to coming to a point which marks the extreme limit of their power of understanding — the peak that cannot be scaled. For some it is Einstein's tensor calculus, with others the laws of cricket and with others still the plot of *Il Trovatore*. For me it is complement'.

If that glittering intellect finds something difficult (or pretends to), I pass.

Talking of Sir Peter Medawar, I hope he was not thinking of the College (he is an honorary Fellow) when he wrote in a review in the *Spectator*:

'Named lectures like the Herbert Spencer and the Romanes can be a grievous headache to those responsible for arranging them. It is almost always difficult to find suitable people to give them. Very often the man they are designed to honour, or at least to commemorate, is either ignored or dismissed with a patronising nod. Moreover, the endowments that provide for the Lectures — necessarily in Trustee securities — now hardly pay for a lecturer's stipend, let alone provide the bounteous dinner given ostensibly in the lecturer's honour by the organiser and his friends; many a "named" lecturer must have looked on with dismay while gluttonous colleagues have munched their way through what would otherwise have been his stipend'.

The stipend most of our College lecturers receive wouldn't pay the cost of the soup, let alone the 'munching'.

College lectures are selected by the Censors' Board. Even though the full Board includes ten people, their knowledge and experience may well not cover all aspects of medicine nor do they necessarily know all the bright men around the country who are doing good work. They are therefore always ready to receive suggestions about potential lecturers. The list of available College lectures and their requirements is to be found in the Green Book, but if you don't know what that is or have thrown your copy away, simply write to the Assistant Registrar suggesting names, subjects or both.

But don't blame him if the man you suggest isn't selected.

The definition of the moment of death, always controversial, has recently become important because of the need for fresh organs for transplantation. However, the

problem had no difficulty for Sir Derrick Dunlop: 'The moment of death?' he said. 'I suppose it is when the soul breaks cover.'

How to achieve success in medicine? There are many ways, of course, but, for what it is worth, I pass on some advice given to me many years ago by Alec Cooke. 'Get to forty as quickly as you can', he said, 'and stay there'.

I recommend young men intending to follow this advice to start their descent early; most of the people I know who have tried it have overshot. (The advice does not apply to women.)

Apologies of my remarks in the January *Commentary* about Professor Fenech's wish for lecturers in Malta, I have had a letter from Dr Paul Strickland, who writes: 'I recently spent a week in Malta: spies must have been at work because I found myself talking to a splendid audience of teachers and students on the day before Christmas! In response to my plea of not wanting to spend too many of the limited hours of daylight in a lecture room, 8 a.m. was suggested. The audience was large, they laughed at all my jokes — and I enjoyed myself. People in Malta in our profession really make you feel you are wanted — an excellent experience and strongly to be recommended to all Fellows.'

We have had several excellent suggestions of topics for the Medical Services Study Unit to work on, indeed there have been more topics than the Unit can hope to deal with. I imagine that it will start small and then feel its way.

The inspiration for the Unit came from the confidential enquiry into maternal deaths but there are some obvious difficulties when the same approach is applied to medicine. Maternal deaths should, I suppose, always be avoidable; if the mother dies there must be a presumption of error. Alas, in many medical conditions death is unavoidable, so we shall have to choose medical conditions where *a priori* one would not expect the patient to die.

I am sorry the Unit has been slow in starting — there have been various reasons for this, the most important being the paramount need to find the right director. However, we expect to have a proposal for Comitia on 28th April.

At the CPC before Comitia in January Ralph Wright, Professor of Medicine at Southampton, was in the hot seat. He is not a man to be daunted by difficulty — in a CPC or anywhere else. He was telling me about the beginnings of his unit in Southampton. It used to be housed next to the Royal South Hants Hospital in a rather broken-down building — a converted brothel. Ralph regarded this as being the ideal place for a medical unit; it attracted young men and raised money for research.

DAVID PYKE

Registrar





Austerity at the RCP.

The Spicer-Breckenridge Memorial Lecture was established in 1983 in memory of two members of the medical school class of 1939, Emmett Robinson Spicer and Arnold Breckenridge, who lost their lives in World War II. An endowment was established by their classmates and friends whose purpose is to bring an outstanding speaker to the School of Medicine each year. The donors suggested that the lecturers be asked to emphasize the humanistic aspects of life, especially of the practice of medicine.

#### CONTRIBUTORS

##### Class of 1939:

Jesse Appel	Ralph S. Morgan
Ralph Bell	Max Novich
D. H. Buchanan	Irene A. Phrydas
Jesse Caldwell	Edwin Rasberry
Henry T. Clark	Pearl H. Scholz
C. E. Cloninger	Mack Simmons
Benjamin Fortune	R. L. Stricker
Eugene Hamer	Edmund Taylor
J. Gilmer Mebane	Thomas Thurston
Samuel Willard	

##### Class of 1940:

Robert S. Beam  
John B. Graham

##### Friends:

Martha Caldwell  
Nelson G. Hairston  
K. S. Tanner

A40  
SCHOOL OF MEDICINE  
UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL

#### THE SECOND SPICER-BRECKENRIDGE MEMORIAL LECTURE

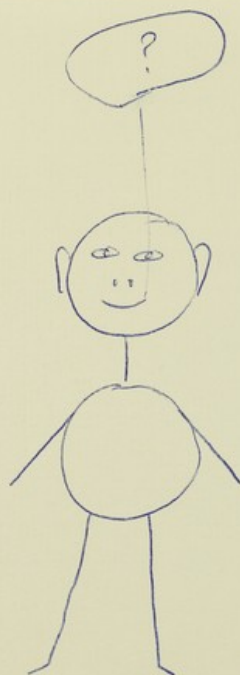


SIR PETER B. MEDAWAR, O.M., C.H.

1960 NOBEL LAUREATE

"THE LIMITS OF SCIENCE"

TUESDAY, MARCH 27, 1984  
4:00 PM  
103 BERRYHILL HALL



The lecturer

**SIR PETER BRIAN MEDAWAR** was born in Brazil in 1915 and educated in England, graduating from the University of Oxford in 1939. He began his career in the Sir William Dunn School of Pathology at Oxford and was a fellow of Magdalen College. He became Professor of Zoology at the University of Birmingham in 1947 and was elected Fellow of the Royal Society in 1949. Moving to London as Professor of Zoology at University College in 1951, he shared the Nobel prize in Physiology and Medicine with F. M. Burnet in 1960. He headed the National Institute of Medical Research at Mill Hill from 1962-71, was knighted by Queen Elizabeth in 1965, and served as president of the British Association for the Advancement of Science in 1969. Following resignation of the directorship at Mill Hill in 1971, he became director of a research unit at the Clinical Research Center of the Medical Research Council at Northwick Park Hospital outside London from which he retires this year.

His signal accomplishments have been recognized twice by Queen Elizabeth since his knighthood. He was appointed Companion of Honour in 1972 and to the Order of Merit in 1981. This last honour is very great indeed, limited as it is to 12 members. Another member is Mr. Harold Mac-Millan, the former Prime Minister.

Sir Peter has been a continuously productive scholar, devoting himself particularly to the processes of growth and aging and transplantation immunity, and was the discoverer of acquired immunological tolerance. He has also sketched on a broader canvas, having written several widely read books, including *The Uniqueness of the Individual* (1956), *The Future of Man* (1960), *The Art of the Soluble* (1967), *Induction and Intuition* (1969), *The Hope of Progress* (1972), *Life Science* (1977) *Advice to a Young Scientist* (1979) and *Plato's Republic* (1982).

This is Sir Peter's third visit to Chapel Hill. He gave the Merrimon Lecture in 1971, entitled "Science and Civilization," and lectured on immunological aspects of breast cancer in 1976.



THE UNIVERSITY OF NORTH CAROLINA  
SCHOOL OF MEDICINE



MERRIMON LECTURE

*by*

SIR PETER B. MEDAWAR, F.R.S.

OCTOBER TWENTIETH, NINETEEN HUNDRED AND SEVENTY-ONE

THE MERRIMON LECTURE

Science and Civilization

SIR PETER B. MEDAWAR, F.R.S.  
*Nobel Laureate in Physiology and Medicine*

THE UNIVERSITY OF NORTH CAROLINA SCHOOL OF MEDICINE  
CHAPEL HILL

1972

#### THE MERRIMON LECTURESHIP IN MEDICINE

*This Lectureship, which was established by the late Dr. Louise Merrimon Perry "in respect and honour of the Great Traditions of the Science and Practice of Medicine" was inaugurated in 1966. Dr. Perry's idea was that the lectures be open to all, but that they be concerned with "the Origins, Traditions and History of the Medical Profession and of that Ethical Philosophy which must dominate this Field of Human Endeavor." It was her intent that the Merrimon Lecturers be distinguished both for scientific or clinical skills and a notably humane attitude toward Medicine.*

#### *Previous Merrimon Lecturers*

DR. NICHOLSON JOSEPH EASTMAN  
DR. WILLIAM BOSWORTH CASTLE  
DR. RENÉ JULES DUBOS  
DR. JOHN HILTON KNOWLES



SIR PETER BRIAN MEDAWAR was born in Brazil in 1915 and educated in England, graduating from the University of Oxford in 1935. He began his career in the Sir William Dunn School of Pathology at Oxford and was a fellow of Magdalen College. He became head of Zoology at the University of Birmingham in 1947 and was elected Fellow of the Royal Society in 1949. Moving to London as head of Zoology at the University College in 1951, he shared the Nobel prize in Physiology and Medicine with F. M. Burnet in 1960. He was appointed head of the National Institute for Medical Research at Mill Hill in 1962 and was knighted by Queen Elizabeth in 1965. He served as president of the British Association for the Advancement of Science in 1969. In 1972 he was made Companion of Honour, one of Britain's highest awards.

Sir Peter has been a continuously productive scholar, devoting himself particularly to studying the processes of growth and aging and transplantation immunity, and was the discoverer of acquired immunological tolerance. He has also sketched on a broader canvas, having written several widely read books, including *The Uniqueness of the Individual* (1956), *The Future of Man* (1960), and *The Art of the Soluble* (1967).

Recently he has once again demonstrated his virtuosity. He has resigned the directorship at Mill Hill and is beginning a new career as director of a small biomedical research unit at the Clinical Research Center of the Medical Research Council at Northwick Park Hospital outside London.



## Science and Civilization

An attempt to evaluate the place of science in civilized life and the ways in which science could or should uphold it might well begin with a statement of what was originally expected of the New Science in the early decades of the 17th century when modern science began. In those days most thoughtful people were still deeply perturbed and oppressed by ancient superstitions and by what may loosely be described as a 'fear of the dark.' (By 'fear of the dark,' I mean of course fear of the unknown. The imagery of light and dark plays a most important part in the writings of Francis Bacon. Pascal seems to attribute the same significance to silence as Bacon does to darkness. Silence for Pascal symbolizes the loneliness of incomprehension, as we shall see.) They were ignorant of the world, much of which had yet to be discovered, and of the nature of the people who might live in it. They were ignorant of the universe and fearful of the complete indifference of its motions to all matters of human concern. They accepted the long-standing traditional belief that the world would come shortly to an end—perhaps even within the lifetime of their own grandchildren, so that all aspiration was futile. Much of the philosophic thought of the period is permeated by a sense of hopelessness and impending doom.

Forgetting Shakespeare—if such an amazing feat is possible—though not forgetting that the darker Shakespeare of *Lear*, *Macbeth* and *Timon* was an early 17th Century and not an Elizabethan playwright, let me remind you of some of the famous passages in literature which tell us of the imminent end of the world and of the tragedy of human bewilderment and ignorance. These passages are probably familiar to you already—indeed, I hope they are—but there is no harm in repeating them. Thomas Browne, the author of *Religio Medici*, spoke of himself as one whose generation was 'ordained in the setting part of time': 'The great mutations of the world are acted. . . . It is too late to be ambitious.'

Thomas Burnet said, 'We are almost the last posterity of the first men, and are fallen into the dying age of the world.' In one of the most famous of all passages of apocalyptic prose in English, Thomas Burnet in his *Sacred Theory of the Earth* describes the end of the world as he conceives it: the immolation of the entire earth in a storm of fire as it might be in a nuclear holocaust: 'Where are the Great Empires of the World and their great Imperial Cities, their pillars, their trophies and their Monuments of Glory? Show me where they stood, read the Inscription and tell me the Victor's name.' 'Who won?' is a good question and one that could be asked after any modern war. 'Rome itself,' he goes on, 'eternal Rome, the great city, the empress of the world, whose domination and superstition ancient and modern make a great part of the history of this earth. What has become of her now? She gloried in herself and lived deliciously and said in her heart, I sit a Queen and shall see no sorrow. But her hour is come, she is wiped away from the face of the earth and buried in everlasting oblivion. Here stood the Alpes, a prodigious range of stone, the load of the Earth that covered many countries and reached their arms from the ocean to the Black Sea. This huge mass of stone is softened

and dissolved as a tender cloud into rain. There was frozen Caucasus and Taurus and Imaus and the mountains of Asia. Yonder towards the north stood the Rhiphaean hills clothed in ice and snow. All these are vanished, dropped away as the snow upon their heads and swallowed up by the red sea of fire.' 'Hallelujah,' he adds in a pious *non sequitur*.

The greatest spokesman of the trait I described as fear of the dark was of course the French mathematician Blaise Pascal (but notice also the imagery of silence). Pascal the great geometer wrote with perfect composure about infinity and the infinitesimal, but when he was about thirty he gave up the secular sciences for pursuits commonly considered more lofty, and it was during this latter part of his life that he dwelt upon and composed those dark and deeply troubled thoughts upon which his literary fame rests. 'Those devoid of faith and grace find in nature only darkness and obscurity,' he tells us. 'When I see the blindness and misery of man, when I gaze upon the whole silent world, and upon man without light abandoned to himself, lost, ... I become terrified. ... For what after all is man in nature? A mere nothing when compared with the infinite. We sail within a vast sphere, ever drifting uncertain. The eternal silence of infinite space terrifies me.'

I myself believe that philosophical moods have a much more profound effect upon human behaviour than is generally realised, and that philosophy is not, or not merely, a matter of learned pedants poring in their private rooms upon matters having no relevance whatsoever to human affairs. I therefore think it quite possible (and am not the first to do so) that part of the motive force which led to the great emigrations from England to America in the period I am speaking of was the desire to find a land in which a new world could be made and in which hopes and ambitions for the future would not be regarded as essentially futile. It was with special pleasure that I learned from Dr. John Graham that the Chapel which gave its name to Chapel Hill was the 'Chapel of New Hope.'

But not all philosophers were moping, and Francis Bacon, the self-proclaimed 'trumpeter' of the New Science, began to write with the air of a man determined to put a stop forever to all the nonsense about human incapability and moral infirmity. Bacon must have realised instinctively that a main cause of despondency and discontent was fear of the dark—because the imagery of light and the notion of kindling a light in nature permeates his works from end to end.

Consider for example his passionate advocacy of 'Experiments of Light'—experiments that truly enlarge the understanding—as opposed to 'Experiments of Use'—experiments directed toward immediate practical purposes. Consider also his strange poetic notion of the 'Merchants of Light' as the men who transact the business of his own special Utopia *The New Atlantis*. Bacon's distinction between experiments of light and of use may well be the first sign of the unhappy class distinction that has grown up between Pure and Applied Science.

Today it is a little difficult not to look back rather sadly upon Bacon's sanguine expectations. In the heyday of Science towards the end of the 19th century it was taken for granted that science and civilised society were firm

allies, the one the agency of the other. Today antiscientific and antirational propaganda encourage us to believe that science and civilised society are incompatible or even antithetical. Science and technology (we learn from our professional Doomniks) lurch forward like some mythical monster, like some great Behemoth trampling down in its pathway everything that makes life worth living, and bringing with it gifts that people did not ask for and would prefer to be without.

This misconception of science is rapidly achieving the status of a new superstition as disheartening as any that Bacon dispelled, so I should like to spend a little time discussing some of the factors that enter into it.

I am afraid that scientists themselves cannot be acquitted of a fairly substantial share of the blame—both senior and junior scientists.

When senior scientists have reached the level of distinction at which they may be invited to give Commencement Addresses and other such elevating public declarations, they are often rather hard put to know what to say, but a mischievous instinct has sometimes prompted them to believe that a spirited denunciation of science and technology will fall upon grateful ears and will be found acceptable by the younger members of their audience, with whom they try to curry favour by pretending either that they share their views or that they were once young themselves.

Unfortunately for these speakers, the denunciation of science and technology is becoming too well known an alternative to having anything original to say, and I look forward to a very lean period for them when their audiences get wise to this and demand something a little more appropriate to the occasion than the fashionable wringing of hands.

Younger scientists are also very much to blame. To say or do something or profess to hold beliefs *pour épater le Bourgeois* is a characteristic of many young academics, and young scientists who study reproductive physiology seem to be specially afflicted by a desire to shock the middle classes out of their complacent slumbers. What often seems to happen is that a newspaper reporter or radio interviewer asks, 'Now what exactly is the purpose of your enquiries, Dr. So-and-So?' Dr. So-and-So feels that by implication he is being accused of whiling away his time in an ivory tower dealing with matters having no relevance to human life so in a moment of panic he says the first newsworthy and arresting thing that comes into his head; it is often something very unfortunate like: 'We hope one day to be able to produce carbon copies of human beings and alter the genetic structure of the human germ cell nucleus in such a way that we shall be able to populate the world with Newtons and Mozarts.' He can hear himself speaking while wishing he wasn't because in his heart he knows he is talking the slowest frightful rot, but unfortunately his audience does not know this and slowly the picture is built up of scientists as ectoparasites of society, inhuman creatures who deliberately and gratuitously meddle with natural processes in a dangerous and altogether uncalled-for way with unpredictable and possibly malignant consequences.

One of the things that makes it almost impossible to get science technology a fair hearing before the general public, is that nearly all the jurors have already been suborned. They carry with them a conception of science

that is built upon a childhood perusal of Gothick strip cartoons or TV serials of the same intellectual stature. The wicked scientist, like the Mad Genius, has joined the roster of those fictional characters whose real existence everybody takes for granted (they have become just like the members of the family). Shortly after the second world war an English bishop wrote to the London Times exhorting all nations to destroy the formula of the atomic bomb. If there indeed were a formula it would, of course, have been a splendid thing to destroy it—perhaps ceremonially. But one's flesh creeps at the thought that the guidance of human opinion is in the hands of people who retain such an infantile conception of modern science.

I am sorry to say that in England many senior citizens have no conception of science at all—not even a mistaken one. In England ignorance of science had become like the Mandarin's fingernails—a sign of high cultural status and of distant removal from vulgarly practical pursuits.

A second important factor that enters into the modern reaction against science and technology is a tendency, first pointed out to me by Professor S. Toulmin, to blame science and technology for the malefactions of 19th century *laissez faire* capitalism in its more predatory aspects. The despoliation of the countryside, and what Goronwy Rees calls the looting and plundering of the planet are not necessary consequences of the advance of science and technology—though they follow very naturally from a creed according to which profitability is a characteristic that excuses any mercantile enterprise from social censorship.

Karl Friedrich Engels' work *The Condition of the Working Class in England in 1844* is one of the works that helped to change the history of the world. Unfortunately, the environment has not yet found its Engels, and certainly not its Marx. The preparation of a comparable treatise on the condition of the human environment in the world right now might have an equally salutary effect. The United Nations has exactly such a project in mind.

Another more subtle element that enters into the modern distrust of science is the general repugnance of right-thinking people to the notion of the 'mastery' or 'domination' of nature. The idea that the purpose of scientific learning is to achieve the mastery of nature is attributed—and I fear quite rightly attributed—to Francis Bacon. I won't go into the technical reasons why this was a perfectly reasonable view for him to entertain in his day—it had to do with the special way in which he used the word 'experimentation'; the notion of 'mastery' as the goal of Natural Science also appears in Freud and in Marx. Both should have known better. However, the important thing is that it should not be an acceptable figure of speech today. We are not at war with nature and most natural processes are no longer inimical to us. The 'Conquest of Disease' is fair enough but I always get a very disagreeable impression from reading about, for example, the 'Conquest of Space.' What harm did space ever do to us?

The most unfortunate consequence of the notion of domination or mastery is that it seems to condone, or even in a perverse way to justify the despoliation of the environment. Travelling by railroad south of New York City or north of Birmingham, England, is very like visiting an old battlefield:

the scene of some terrible victory of technology over Nature. I think it important, therefore, consciously to repudiate this notion of mastery or warfare and substitute for it the gentler notion of understanding.

When I first thought about the theme of this Lecture I had intended to call it 'Some doctors' dilemmas,' because I thought I would discuss a number of therapeutic or biomedical advances through which it might appear to the uninformed layman that an individual's elementary human rights were being violated or disregarded. This appealed to me because transplantation, on which I work, is the area of modern medical treatment which has given rise to the gravest suspicions on the part of those who believe that they are unique in possessing a social conscience. The last time I attended a meeting of the Transplantation Society in New York the conference hall was picketed by people bearing placards saying, 'These men are creating Frankensteins!' This charge dismayed the delegates very greatly, because it betrayed such a shocking ignorance of English literature. I need not tell you that the Frankenstein of Mary Shelley's famous Gothick novel was not the monster but the man who created him.

Malicious and utterly uninformed propaganda to the effect that organs are removed from patients who have consented to be transplant donors before they are really dead has had the paradoxical effect of denying a normal life to quite a number of people who might otherwise have enjoyed it. One of the leading transplant surgeons in England tells me that donors are now so reluctant to come forward that a shortage of transplant organs is putting a serious brake upon carrying out the successful and in many cases life-giving operation of transplanting kidneys.

The transplantation of kidneys is an alternative to death for those whose kidneys have ceased to work and who cannot afford or cannot for logistic reasons be provided with an artificial kidney. Methods of hemodialysis are being steadily improved, and it is now possible to conduct the process at home. Unfortunately it has many drawbacks: the obligation to undergo hemodialysis restricts freedom seriously and infection is a constant threat. For this and other reasons the transplantation of a kidney is a better remedy when the right conditions for its performance can be fulfilled. A person with a working kidney transplant lives a close approximation to a normal life. It is willfully mischievous to contend that such a person is a surgical artifact or monster, a latterday Chimera compounded of tissue from different individuals, and being kept alive by some sort of surgical conjuring trick. Before anyone insists too vehemently upon the right of a human being to die it should be remembered that a very decided preference for being alive is a manifestation in human beings of one of the great motive forces of evolutionary change over the past several million years. At a conference in London dealing with a patient's right to die and the degree to which he might be victimized by being, so to speak, forcibly kept alive, a physician at our greatest centre for the treatment of nerve injuries remarked how rare it was to find even a person paralysed in all four limbs who did not wish to remain alive.



Let me now turn briefly to another subject which I have been practically interested in and have some theoretical understanding of: the project, applauded by an eminent French literary biologist, to keep a person alive in a state of suspended animation in a very deep freeze until medicine finds cures for the mortal or all-but-mortal illnesses that afflicted them, whereupon they can be thawed out, cured and restored to the bosom of society.<sup>1</sup> Whatever M. Jean Rostand may have thought about the matter, I should like you to be in no doubt about my own opinion, which is that the entire project is impracticable, socially disruptive and a gross affront to our sense of the fitness of things. I say 'socially disruptive' because only a very limited number of people could enjoy the privilege of remaining in a state of suspended animation. Upon what grounds then will the choice be made between one candidate for immortality and another? Presumably it can only be upon the grounds of their ability to afford the necessary capital endowment and running expenses to maintain their own refrigerated mausoleum. It is hard to believe that the ambition to leave oneself as a legacy to posterity even when combined with the possession of such a degree of wealth, coupled with such an ambition, justifies the issue of a passport to immortality. And I describe it as a gross affront to our sense of the fitness of things because there is indeed a natural order of things in the course of which people grow up and have children and eventually die and are succeeded by their children. If this succession did not take place there would have been no evolution and no *Homo sapiens*. Moreover, it is very difficult to think of any process of social regeneration which would not ultimately depend on the succession of an older generation by a younger one, with new ideas and new ambitions.

The second example I shall choose is one upon which I hold a very different opinion indeed, viz, the proposal that a human ovum might sometimes be fertilized outside the body and implanted into the womb of a woman who would not otherwise have a child. This proposal has caused an outcry which I attribute to a real failure of human understanding. The project should be thought of as a process of adoption except that, inasmuch as the mother will actually bear and rear the child, it is a process of adoption that will give the adoptive mother a deeper sense of affection and kinship than is made possible by, for example, the more conventional procedure of adopting what might be called a 'readymade' child.

The next example I shall choose from the repertoire of medico-biological extravaganzas is one which is sometimes called 'genetic engineering,' in the rather special sense of a modification of heredity in some foreknown and predetermined direction by a modification or replacement of the DNA in the fertilized egg. For example, the victim of a genetic deficiency disease like phenylketonuria could in theory have his defective gene replaced by a normal gene. I share with my friends Sir MacFarlane Burnet and Dr. Jacques Monod the gravest doubts about the practicability of this scheme even for the simple genetic defects which its proponents must originally have had in mind.

1. See *The Prospect of Immortality* by Herbert W. Ettinger, with an introduction by Jean Rostand. New York: Doubleday, 1964.

I should like to pursue the genetic train of thought a little further, to illustrate how severely and unjustly science may be blamed for supposedly putting into our hands a destructive weapon which in fact we already possess. You probably remember that H. G. Wells, in what is surely the most imaginative and best written of science fiction, *The Time Machine*, foretold that in the distant future the human race would have divided itself into two classes, namely a privileged, pampered and effete higher class, the Eloi, and an inferior class of drudges and slaves, the Morlocks. Morlocks are rather like characters in Wagner. As I remember it, the latter fed upon the former—which served them right, I remember thinking as a radically-minded boy. It has come to be quite widely believed that it is modern science that has put it into our power to breed different 'makes' or 'models' of human beings, as different one from another as toy poodles from great danes or greyhounds from dachshunds. It is of course not science that has put it in our power to realise this frightful possibility. On the contrary, the enterprise that could have been put in train any time within the past two or three thousand years, simply by applying to human beings the familiar empirical arts of the stock-breeder. Of course it would have needed a particularly ruthless tyrant, or rather a dynasty of tyrants, to put it into effect. But the point is that it *could* have been done: science has nothing to do with it. Nor, until comparatively recent years, has science had very much to do with stockbreeding itself. Human beings are perfectly susceptible to the process of selective breeding, because we are quite unspecialised animals, i.e., we are not committed as ant-eaters are to some one particular way of life which would prejudice our exploring new avenues of evolution. Human beings have, moreover, a very great range of inborn diversity, that is to say there are an enormous number of genetically different kinds of human beings. If selection were to have been embarked upon, there would have been a great variety to choose from. The element of horror in Wells's fantasy was not that science had put it into anybody's power to bring about this dichotomy of the human species, but that the people existed who wished to bring it about and actually did so.

I shall now turn from a fictional example to a dilemma that is far from fictional and indeed deadly earnest. The original doctor's dilemma as George Bernard Shaw described it in the Preface to his famous play was not so much medical as socio-political and moral. It is that which is implicit in any system of medical care in which it is financially worthwhile for a surgeon to remove one or more limbs or part or all of the insides ('Except,' Shaw notes, 'when he does it on a poor person for practice'). 'I cannot knock my shins severely,' he continues, 'without forcing upon some surgeon the difficult question: could I not make better use of a pocketful of guineas\* than this man is making of his leg? Could he not write just as well, or even better, on one leg than on two?' There is a genuine dilemma behind Bernard Shaw's outrageous fun and it has been resolved, or at least partially resolved in the United Kingdom by the institution of a National Health Service. Don't let anybody

\* The guinea is an obsolete British coin worth about 3 dollars.

con you into believing that the National Health Service doesn't work. It does work—not superlatively well, maybe, but few human schemes do, even the best laid. It has, however, removed from ordinary people, particularly older people, the almost self-destructive dread of being ill and unable to pay for adequate medical treatment.

I chose the Morlocks and the Eloi as an example of how science may be arraigned for empowering us to do what we can do anyway. Let me give another example. Many fearful and rather credulous people believe that modern psychology has put it in our power systematically to corrupt and deprave the minds of children by filling them with unsound principles and erroneous beliefs, and generally shaping their minds and wills at the entire discretion of their teachers. But, of course, it is not science, let alone psychology, that has made this process possible. It has been in progress for thousands of years and is called 'Education.' (A literary critic would discern here the influence of Bernard Shaw.) If psychology had any such power we might be more confident about its use for therapeutic purposes.

I should like to end with one further case history which has to do with the population problem and the practice of family limitation. It is quite widely felt that the practice of family limitation may ultimately damage the human species, for is it not 'flying in the face of nature'? I have looked carefully into this possibility in both its aspects, that is reduction of family size and the completion of families earlier in life, and can assure you that there is no good reason to suppose that either of these practices is genetically deleterious though propagandists against birth control might be deeply gratified if they were so.<sup>2</sup> My last case history is a truly fine specimen of the kind of propaganda I have in mind. It embodies a fallacy which for reasons that will soon be clear I propose to call the 'Beethoven Fallacy.' I can remember its being used with dramatic effect in a public lecture in America by an English Catholic politician, Mr. St. John-Stevens.<sup>3</sup> We have to imagine a family doctor's discussing with an obstetrician the advisability of terminating a certain pregnancy. The story (Maurice Baring's), which I shall recount to you just as St. John-Stevens did, runs as follows:

(One doctor to the other:) 'About the terminating of pregnancy, I want your opinion. The father was syphilitic, the mother tuberculous. Of the four children born, the first was blind, the second died, the third was deaf and dumb, the fourth was also tuberculous. What would you have done?'

'I would have ended the pregnancy.'

'Then you would have murdered Beethoven.'

2. An expert committee of the American Society of Human Genetics has recently reported that the genetical effects of family planning are either beneficial or neutral (*Am. J. Human Genet.*, 1972).

3. See N. St. John-Stevens in *Life or Death—Ethics and Options*, p. 9. Univ. of Washington Press, 1968.

It is because they make remarks like this that we all love politicians. Let us try to discern what the message in this odious anecdote can be. It cannot just be that the termination of pregnancy may have the ill fortune to deprive the world of a genius because it is obvious that the world might equally well be deprived of a Beethoven by chaste abstention from intercourse. The message could be that thanks to the mysterious working of Providence there is a specially high likelihood of giving birth to a musician of towering genius if one parent is syphilitic and the other tubercular. I do not suppose for a moment that Mr. St. John-Stevens believes this to be the case. So what remains of the anecdote except the echo of a rabble-rousing appeal to the emotions?

I think that most people now recognise that the population problem is the worst of all the unintended side effects of medical treatment: everyone understands, and nowhere more clearly than at Chapel Hill, that it is a consequence of the increase in the mean expectation of life made possible by advances in medicine and sanitary engineering of the past hundred years or so. But put yourself in the position of someone called upon a hundred years ago to pass judgment on the desirability of these advances. Who, I wonder, would have been callous enough to say that these scientific and technical advances were intrinsically undesirable, and that for every life saved another life should have been forfeited?—for that is the only method by which the population problem could have been prevented from arising in the first place. To put the same question in another way, let us ask ourselves from what nation or race the benefits of modern medical advances should have been withheld in order to have spared us our present embarrassments? These questions I think illustrate the intrinsic absurdity of blaming medical science for the population problem. By 1945 when penicillin and drugs like sulfanilamide were coming into common use it might have been possible for a very far-seeing demographer to have issued a warning about the population explosion which they and modern sanitation would ultimately help to bring about. Instead of that we find that the greatest demographer in the world at that time, Alfred J. Lotka of the Metropolitan Life Insurance Company, was writing with unfeigned sadness about the very strong likelihood that the peoples of the Western world would die out through infertility. How strange it was, he said to himself, that the human species would be the first to be clever enough to foresee its own doom. Even in a highly quantified subject such as demography it is not possible to predict future population trends over long periods anything like accurately. This is because the behavioural variables on which the growth of a population ultimately depends cannot themselves be predicted—I mean, marriage rates, marriage ages, and married couples' preferences about completed family size. It is true that one can make generalizations about all these matters at a sort of pop sociology level, but that does not provide a foundation firm enough for demographic prediction.

It is entirely possible that the practice of family size limitation over many generations would ultimately diminish the fecundity or 'innate' fertility of the population that practiced it. This is because the practice of family limitation reduces the selective differential between the most fecund and the least

fecund human beings. The mother who *could* produce 14 children but has only three is no longer at a high selective advantage with respect to the mother who can and does produce three children. If such a decline of innate fertility were to occur, we should applaud the phenomenon and regard it as a manifestation in human beings of an adjustment that has occurred repeatedly in the evolution of animals, as we have learned from David Lack's<sup>4</sup> scrupulous studies of clutch size in nidicolous birds—studies which show conclusively that animals in nature are not under some mysterious compulsion to reproduce flat out, i.e., at the extreme limit of their physical capability. On the contrary, the fertility level of a species is adjusted by natural selection to the value best suited to propagating it. The 'best' value is not in general likely to be the upper biological limit. The human species illustrates this as clearly as any other. How did the fallacy of obligatory maximal fertility arise? I believe it is part of the spin off from the insidiously fallacious syllogism in terms of which we were first introduced to the notion of Natural Selection. It runs as follows:

1. Animals produce young in numbers vastly in excess of their requirements.
2. Only a tiny minority of these survive.
3. The survivors are the best adapted to their environments.

The fallacy lies in premise (1), of course. It is only by neglecting mortality and infertility that we can suppose that animals produce young in vastly excessive numbers. In reality they produce just about the numbers that are sufficient and necessary to propagate their kind. Incidentally it is a tendency to disregard mortality and infertility that makes people think it obvious that the population replacement value for human beings is a family size of 2 per married couple. It cannot be less than two of course (unless someone discovers the secret of immortal life) and will in general be more. The figure will vary from one population to another in accordance with the prevailing pattern of mortality and of impediments to reproduction.

It is perfectly well understood that the solution of the over-population problem depends upon concerted political, administrative, scientific and educational action. The scientific contribution is necessary, but of course it is not by itself sufficient—obviously a remedy is useless unless it is actually applied. I have much greater faith in the scientist's ability to solve his share of the problem than in the administrators or the politicians to solve theirs. This is because the scientific objective is much more clearly defined and its achievement less distracted by irrelevant considerations. The scientific problem is in any case very much easier to solve than the political, educational or administrative problems. I suspect that what I have said of the population problem is true also of other misadventures and malefactions associated with the growth of science and technology without special censorship, including

4. See D. Lack in *The Natural Regulation of Animal Numbers*, Clarendon Press, Oxford, 1954.

the pollution problem in its various aspects. Here, too, the solution of a pollution problem involves not merely the discovery of methods of, for example, purifying toxic effluents but also the enactment and enforcement of legislation to make sure that these methods are actually used. In all such cases to cut off the services of science is to spite one's own face, because only science and technology can remedy the consequences of their own misuse.

Although I have been defending science in this Lecture, I am of course not trying to contend that science showers unmixed blessings in profusion upon us. On the contrary, I regard the cornucopian conception of science as hardly less foolish than that which sees in the relations between science and civilization a re-enactment of the fable of the Sorcerer's Apprentice. My purpose has, above all, been to contest the view that there is some *essential* malefaction about the progress of science and technology, so that a society founded upon science and technology must of necessity be engaged in doing itself in.

I began this Lecture by comparing the philosophic gloom of the seventeenth century with our state of mind today. A well-known English historian of the seventeenth century described the despondent and gloom-ridden state of mind of the philosophers and thinkers of that day as evidence of a 'failure of nerve.' We are suffering a comparable failure of nerve today—a loss of hope in progress, in our ability to make the world a better place to live in through our own exertions and by making use of every possible resource at our disposal, including of necessity, science itself. It is this failure of nerve more than any other single factor which, if anything, will eventually do us in.

But consider what progress we have made in the last few hundred years. The darkness of ignorance and superstition has receded all around us. No ordinary man now thinks himself at the mercy of occult malevolent forces; we can see everything much more clearly, including our own imperfections. We were never more clearly aware than we are today of the degree to which we fall short of having achieved a just and humane society. But we have this at least to distinguish us from the seventeenth century: we know that our predicaments are remediable given the will to seek and apply remedies. 'But by far the greatest obstacle to the progress of science and the undertaking of new tasks and improvements is that men despair and think things impossible. I am now therefore to speak of Hope,' said Bacon in 1620.<sup>5</sup> He and a few others managed to give their contemporaries a confidence in their power to better their condition. It is something of the Baconian spirit that we need today, for without the hope of progress or of the possibility of progress we lack the principal motive force of human betterment.

5. F. Bacon, *Novum Organum* XCII.



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### HERBERT SPENCER LECTURE 1962-3

The Herbert Spencer Lecture 1962-3 will be delivered by PETER BRIAN MEDAWAR, M.A., D.Sc., Hon. Fellow of Magdalen College, Director of the National Institute for Medical Research, Mill Hill, on Monday, 28 January 1963, at 5 p.m. in the Examination Schools.

*Subject:* 'Evolution and Evolutionism.'



A 43



**Deutsches Opernhaus**  
**Berlin**

# DER VORHANG

BLÄTTER DES DEUTSCHEN OPERNHÄUSES BERLIN

## 3. Geschlossene Ringaufführung



Rheingold  
Die Walküre  
Siegfried  
Götterdämmerung

Inszenierungen:  
Wilhelm Fode  
Musikalische Leitung:  
Karl Dammer

**Deutsches Opernhaus**  
Aufführungstage 30. März, 2., 4. und 6. April 1937



## DER RING DES NIBELUNGEN

Gedichtzyklus von Wolfram von Eschenbach

### Wetter= leuchten

Noch schläft das Gold. Noch hüllt die Nacht  
In Schlummer alle. Schicksal brütet.  
Noch halten Götter freundlich Wacht.  
Weh dem, den nie ein Gott behütet!

Aufdämmert Licht und färbt den Rhein  
Und taucht in Sonne grüne Tiefen.  
Das Schicksal kettet Luft mit Pein.  
War's nicht, als ob Gepeitschte tiefen?

Aus Nibelheims Gehlüft aufsteigt  
Der schwarze Älbe. Sonnen bläßen.  
Die Welt ergraut. Das Lachen schweigt.  
Ein Fluch gelbt: Ewig währt das Halben.

Es wetterleuchtet Angst und Qual.  
Blut hielet an Herzen und an Händen.  
Das Glück erlosch. Wer hebt den Gral,  
Die Welt zu retten aus den Bränden?

### Heiliger Mittag

Die Sonne flammt. In Tages Mitte,  
Behrängt zum Fest, dem heitren Wahn  
Zu lächeln, der im Tänzerschritte,  
So leicht beschwingt, kreuzt ihre Bahn.

Ein Liebespaar, dem Blut verfa'len,  
Das in ihm braust wie ein Choral,  
Beirat des Schicksals dunkle Hallen.  
Die Norm kredenz: den Festpokal.

Weh aber denen, die getrunken!  
Der heitre Wahn ruft bitterer Not.  
Du wahnst, in Gottes Arm gefunken,  
Und dich umarmt der kalte Tod.

Held Siegmund stirbt den Tod der Schlachten  
Im Lebens-Mittag. Schicksal rollt.  
Wer hält es auf? Die Opfer brachten?  
Die Herz verschwendet? Not gewollt?

Nicht Mensch, nicht Gott befehlt dem Rade,  
Das unaufhaltsam donnert, zieht.  
Doch um des Schicksals Erntepfäde  
Die Sonne jauchzt ihr schönstes Lied.

### Der geweihte Ring

Du nimmerdar begriffen Ding!  
Aus Tag und Nacht, aus Tod und Leben,  
Aus Luft und Gram, Verzicht und Streben  
Schmiedet das Schicksal seinen Ring.

Ein wilder Strom im Fellenbette,  
Trümmernd und fruchtend, Schicksal du,  
Hinwogend ewigen Zielen zu,  
Fügt Ring an Ring dein Wunsch die Kette.

Verdarr ein Held. Was gilt's? Du hast  
In Siegfried schon des Wahnes Erben.  
Ein furchtlos Herz auch sein Verderben.  
Brünnhilde lächelt Siegfried Raft.

Herz gräbt in Herz das Lied der Minne.  
Wer tronte ihr, dem sie gebot?  
Das Schicksal würfelt: Gram und Tod.  
Es wartet, daß die Nacht beginne.

Der Speer zersplitzt. Nun schweigt die Norn.  
Die Kette ist zum Ring geworden.  
Ein fahles Licht. In Moll-Akkorden  
Verlicht es und des Lebens Born.

### Gralswunder

Die Götter starben. Müde Fichter,  
Weltmacht. Die Elche darft im Nu.  
Doch steh: Geschlechter auf Geschlechter  
Wagt es beherzt dem Morgen zu.

Er dämmert schon. Zu neuem Wagen  
Ruft Sonne, wer sich ihr verspricht.  
Sind auch die Götter fluch=zerklagen,  
Das Leben aber, scheint es, nicht.

Die Elche splitterte in Stücke.  
Um Trümmer raucht's: der Götter Saal.  
Zu neuem Kampf und Leid und Glücke  
Wirbt Helden nun der heilige Gral.

Geschlechter knien, von ihm entboten,  
Die Fäuste hühn ums Schwert geballt.  
Verklärend den Choral der Toten  
Das frohe Lied des Lebens schallt.

Der Gral erglüht zu Häupten allen  
Und segnet beide: Wahn und Pein.  
Wer einem goldnen Ziel gefallen,  
Soll ewig unvergessen sein.





Generalintendant Wilhelm Rode als Wotan und  
Kammerfängerin Elfa Larcén als Brünnhilde

## Richard Wagner Die Walküre

### 1. AUFZUG

Das Innere der Hütte Hunding's, die um einen alten Eschenstamm gegimmert ist. Draußen toben Gewitter und Sturm. Von seinen Verfolgern geübt, sucht Siegmund erschöpft in der Hütte Schutz. Hunding's Weib Sieglinde labt ihn und bittet ihn zu bleiben, als er, neu gestärkt, wieder fortzürren will. Nach der Heimkehr ihres Gatten Hunding gibt sich Siegmund auf die Fragen beider zu erkennen, indem er sich Wölske nennt und von Wölske als seinem Vater erzählt. Dieser habe ihn unter Jurücklassung eines Wölskefells verlassen; seine Mutter sei erschlagen worden, während von seiner Zwillingsschwester jede Spur fehle. Siegmund erzählt nun von Hunding, daß dieser der Sippe angehört, die sich die Vernichtung der feindlichen zum Ziel gesetzt hat. Eine Nacht will Hunding ihn ruhen lassen, jedoch am nächsten Morgen soll sich Siegmund zum Kampf stellen. Hunding verweist sein in heimlicher Liebe sich um den Fremdling sorgendes Weib hart ins Schlafgemach und nimmt selbst seine Waffen dorthin mit. Waffenlos bleibt Siegmund allein. Da ihm nicht sein Vater Wölske (Wotan) einflößt, er werde in höchster Not ein Schwert finden? — Sieglinde, die ihrem Gatten einen betäubenden Schlaftrunk gemischt hatte, zeigt dem sie ebenfalls zu lieben beginnenden Fremdling den Weg zur Rettung: Aus dem Eschenstamm ragt ein Schwertgerüst; an ihrem Hochzeitstag hatte ein geheimnisvoller Wanderer, den sie als Wölske erkannte, vor den Augen der Wölske ein Schwert bis zum Hest in den Stamm gesteckt; kein Held konnte es bis jetzt gewinnen. Nun erkennen sich die Zwillingsschwester; hell lodert ihre Liebe auf. Jubelnd reißt Siegmund das Schwert, welchem er den Namen Notung gibt, aus dem Stamm und führt mit Sieglinde hinaus in die Frühlingnacht.

### 2. AUFZUG

Auf wolkigen Höhen eines wilden Felsengebirges gebietet Wotan seinem Lieblingskind Brünnhilde, Siegmund, dem Wölsken, in seinen bevorstehenden Kampfe gegen Hunding den Sieg zu versetzen. Da naht Wotans Gemahlin Fricka, um als Hüterin der Ehe das Bündnis des Geschwisterpaares zu sprengen. Sie ringt Wotan den Schwur ab, Siegmund aufzugeben. Der freie Held, den Wotan aussersehen hatte, an seiner Stelle das durch den Fluch des KINGS über den Göttern schwebende Unheil abzuwenden, soll nun vernichtet werden. Brünnhilde empfängt diese neue Weisung von Wotan und ist darüber aufs höchste bestürzt, denn sie war, wie Wotan, auf Seiten des Geschwisterpaares. Auf der Flucht vor Hunding erreichen die Liebenden die wilde Felsgegend. Geschöpft sinkt Sieglinde, durch trübe Vorausahnungen geängstigt, nieder. Ihr Bruder, im festen Vertrauen auf sein Schwert, bemacht ihren Schlummer. Da naht

Freitag, den 2. April 1937

3. Geschlossene Ringaufführung

# Die Walküre

Erster Tag des Bühnenfestspiels „Der Ring des Nibelungen“ von Richard Wagner

Musikalische Leitung: Karl Dammer    Inszenierung: Wilhelm Kude    Bühnenbilder und Kostüme: Edward Suhr

Wotan . . . . .	Michael Bohnen
Siegmond . . . . .	Gottlieb Pistor
Hunding . . . . .	Wilhelm Schirp
Sieglinde . . . . .	Elisabeth Friedrich
Brünnhilde . . . . .	Elfa Larcén
Fricka . . . . .	Luisa Willer
Helmwige . . . . .	Margarete Schurr a. G.
Gerhilde . . . . .	Elise von Catopol
Ortlinde . . . . .	Constanze Nettlesheim
Sigrune . . . . .	Marie-Luise Schilp
Waltraute . . . . .	Dioletta Schadow
Grimgerde . . . . .	Margarete Schreiber-Sattler
Hofweisse . . . . .	Erna Westenberger
Schwertleite . . . . .	Renne Maudjer

1. Aufzug: Das Innere von Hunding's Hütte    2. Aufzug: Wildes Felsengebirge    3. Aufzug: Auf dem Gipfel eines Felsberges

Technische Leitung: Kurt Hemmetling

Pause nach dem 1. und 2. Aufzug — kein Vorspiel

Anfang 19 Uhr

Runde III

Ende 23.30 Uhr

Brünnhilde und kündigt ihm sein Geschick, den nahen Tod, während Sieglinde noch weiterleben müsse. Siegmund, empört über die Nutzlosigkeit seines Schwerts, will mit seiner Schwester gemeinsam sterben und zückt den Stahl gegen sie. Von tiefer Kührung ergriffen, wehrt die Walküre den Streich mit ihrem Schild ab und beschließt, entgegen Wotans Willen, Siegmund im Kampf gegen Hunding beizustehen. Schon hört man Hunding's Horruf. Die erwachende Sieglinde sieht die Männer im harten Kampf, bei dem Brünnhilde Siegmund schützt. Da erscheint Wotan. In seinem Speer zerbricht das Schwert Notung und Siegmund fällt durch Hunding's tödlichen Streich. Kalk rauft die Walküre die Schwertteile von der Walfahrt auf und entflieht mit der ohnmächtigen Sieglinde. Hunding sinkt vor Wotans verächtlichem Wink ebenfalls tot zu Boden. In höchstem Zorn verschwindet in Blitz und Donner der Gott, um die seinen Willen mißachtende Walküre zu strafen.

### 3. AUFZUG

Auf dem Gipfel eines Felsenberges sammelt sich die auf ihren Rossen durch die Wolken jagenden Walküren. Als letzte erreicht Brünnhilde mit Sieglinde den Gipfel. Hinter ihnen ruht Wotan. Eben noch kündigt Brünnhilde dem armen Weib, den hehrsten Helden, Siegfried, trage sie im Schoß. Diese Kunde gibt Sieglinde neuen Lebensmut. Brünnhilde übergibt ihr als letztes Vermächtnis Siegmunds die Stücke des Schwerts und weist ihr den Weg zur weiteren Flucht in einen schützenden Wald im Tal. Während erscheint Wotan, der ein strenges Gericht über die ungehorsame Tochter hält. Fort weist er die Schweftern und bleibt unbeweglich in seinem Entschluß, Brünnhilde ihrer Göttlichkeit zu entkleiden; in tiefem Schlaf soll sie des sie eines Tages wachenden Mannes harren und ihm als Weib folgen. Gleichzeitig erbittet sie eine letzte Günst: Wotan soll den Fels mit einem Feuer umgeben, damit nur der kühnste und unerschrockenste Helden sie gewinnen könne. Auf's tiefste gerührt erfüllt Wotan diese Bitte, nimmt von seiner Lieblings Tochter Abschied und versenkt sie in festen Schlaf. Dann ruft er Loke herbei, der als jüngerste Lohr erscheint und den Berggipfel mit einem Flammenmeer umflutet.

Karl Hermann Müller

Sonnabend, 3. April <b>Die Regimentstochter</b> Runde III 20 Uhr	Sonntag, 4. April <b>Siegfried</b> Runde III 19 Uhr	Montag, 5. April <b>Der Evangelimann</b> Runde IV 20 Uhr
Dienstag, 6. April <b>Götterdämmerung</b> Runde IV 18.30 Uhr	Mittwoch, 7. April <b>Madame Butterfly</b> Runde IV 20 Uhr	Donnerstag, 8. April <b>Ranz um die Welt</b> (Ballen) Runde IV 20 Uhr



HERMANN KRUK

## Bühnenmeister Kruk erzählt

Schon oft habe ich darüber nachgedacht, ob das Sprichwort: „Jedem ist sein Schicksal schon in die Wiege gelegt“, allgemeine Geltung hat. Auf mich scheint es auf den ersten Blick hin nicht zuzutreffen, denn, so sehr ich jetzt mit Leib und Seele Theatermenschen bin, so schwer ist es mir geworden, mich in den Theaterberuf hineinzufinden. Wohl liebte ich von jeher das Theaterspiel; ich kann mich noch genau daran erinnern, wie ich schon als Lehrling von 15 Jahren begeistert war, wenn wir im Turnverein gelegentlich des Turnerballes eine Theateraufführung gaben. Aber dennoch! Ich hatte keine Ahnung, daß mein ganzes Schicksal schnur gerade auf den Theaterberuf hinsteuerte.



Ich hatte schon als Schuljunge eine besonders große Liebe und ein starkes Interesse für den Beruf des Zimmermanns und erlernte das Zimmererhandwerk, welches ja auch heute noch die Grundlage für meinen Theaterberuf bildet. 1908, als junger Referent von den Pionieren entlassen, schickte mich mein Meister zum Ausbau der Bühne, des Orchesters usw. ins Schillertheater in Charlottenburg. Ich sah eine Bühne, ein Theater, entstehen und durfte als Zimmergefelle bis zur restlosen Vollendung des Baues dort arbeiten, sah Dekorationen, Requisiten, alte Waffen usw. In den folgenden Jahren verweilte ich als Zuschauer mehr und mehr mit dem Schillertheater und freute mich jedesmal besonders über schnelle Verwandlungen und schöne Bühnenbilder. „Die Räuber“ und „Götter von Berlichingen“ waren meine Lieblingsstücke.

Im Jahre 1911 wurde der Bau des Deutschen Opernhauses begonnen. Das Gefühl von der Duplizität der Ereignisse, welches in meinem Leben so oft von Bedeutung war, wurde wirksam: Wieder schickte mich mein damaliger Meister, ein anderer als das erstemal, nachdem der Rohbau vollendet war, ohne das geringste Zutun meinerseits zum Deutschen Opernhaus, mit dem Auftrag, Bühne und Bühnenhaus auszubauen zu helfen. Ich arbeitete wieder mehrere Monate bis zur Vollendung an der Bühne. Nach deren Fertigstellung engagierte man mich als Bühnenarbeiter (mit 6 Wochen Probezeit). Obwohl ich lieber bei meinem Zimmererhandwerk geblieben wäre, erregte das viele Neue und Interessante, was ich da sah, immer mehr mein Interesse.

Als eines Tages neue Dekorationen zu „Fidelio“ aufgestellt wurden, staunte ich, wieviel Geschicklichkeit und Übung dazu gehört, diese Flächen in ihrer enormen Höhe und Breite zu transportieren. Aber mein gelerntes Handwerk kam mir zu Hilfe und ich lernte ziemlich schnell mit solchen großen Stücken, die eine Höhe bis zu 8,50 m erreichen, umzugehen und sie zu balancieren. Aber auch viele kleine Umänderungen und Nachhilfen bezüglich des sauberen Zusammenpassens der verschiedenen Verlaufsstücke sowie einzelne Neuankertungen waren vorzunehmen. Dabei konnte ich mich zunächst nur schwer in die Art und Weise der Arbeit hineinfinden, denn, hatte ich z.B. als Zimmermann in einem Hause eine Treppe gebaut, so hatte diese Arbeit einen bestimmten und dauernden Zweck, über dessen Erreichung man eine innere Genugtuung, eine gewisse Freude empfand. Im Theater wurde dagegen alles mit großer Mühe und großer Sauberkeit aufgebaut, um, kaum vollendet, ebenso schnell wieder abgerissen und weggestellt zu werden. Ich war eben

doch Zimmermann und kein Theatermann, sah also zunächst die Arbeit nur vom Standpunkt meines Handwerks aus. Ich tat meine Schuldigkeit so gut ich konnte, rechnete aber fest damit, nach Ablauf der sechs Wochen mein Ränzlel schnüren zu müssen.

Es kam jedoch ganz anders. Eines Tages, kurz vor Ablauf meiner Probezeit, wurde ich in das technische Büro gerufen. „Kruk“, sagte der damalige technische Leiter, „Sie wissen's: jeder Soldat hat seinen Marhallstab im Tornister. Ich habe Sie oft beobachtet bei Ihrer Arbeit und gesehen, daß Sie ein tüchtiger und verständiger Arbeiter sind. Ich habe mich daher entschlossen, Sie zum Meister zu machen ...“

Und so kam es. Ich war Meister und doch Lehrling. Ich habe so unendlich viel lernen müssen. Gewiß, man lernt im Grunde genommen ja nie aus. Aber was es hier in meinem neuen Beruf zu lernen gab, war in der Tat außergewöhnlich. Dennoch: Je schwerer es wurde, desto mehr gewann ich die neue Arbeit lieb. Ich sehe mich noch heute auf der Bühne stehen, wie ich die ersten Beethoven-Klänge durch unser Orchester vernahm. Aber eine ebenso schöne Musik für meine Ohren war es und wird es immer bleiben, wenn auf der Bühne Hammer, Säge und Hobel unserer Tischler erklingen, daß man sein eigenes Wort nicht versteht. Auch liebe ich den Anblick, wenn die Bühne voller neuer Dekorationen liegt, denen unsere Maler den letzten Schliff geben. Dazu kommt, daß die Bühne des Deutschen Opernhauses denkbar schön ist und seit 1912 natürlich noch ausgebaut und bedeutend verbessert wurde. Durch das Wohlwollen unseres Führers Adolf Hitler ist ja nicht nur das Zuschauerhaus herrlich neu erstanden, auch unsere Werkstätten, Tischlerei, Schlosserei, Malerwerkstatt, Mechaniker-, Kaskadenwerkstätten usw. sind nach Entwürfen unseres jetzigen technischen Direktors Hemmerling neu erbaut und mit der Bühne in engeren räumlichen Zusammenhang gebracht worden.

Daß unser schönes Deutsches Opernhaus heute auf einer vorher nie erreichten künstlerischen Höhe steht, verdanken wir einem Mann, dem Generalintendanten Wilhelm Rode. Ein solcher Vorgesetzter als leuchtendes Beispiel reißt alles mit sich fort, gibt jedem Untergebenen immer wieder neuen Ansporn, so daß jeder an seinem Platz mit Lust und Liebe arbeitet.

Heute liebe ich meinen Beruf und hänge mit ganzem Herzen am Theater. Lernen muß man ja immer noch. Mandes Problem auf der Bühne erscheint auf den ersten Blick unlösbar, aber sobald man mit Interesse und mit Freude daran-

geht, hat man schon halb gefiegt. Man kann das Charakteristische des Theaterberufs niemandem bloß ins Leiste erklären. Das Theater ist eben tatsächlich eine Welt für sich. Uns Technikern ergeht es dabei im Grund genau wie dem Künstler: man muß von innen heraus mitleben, mitfühlen, man muß mit Leib und Seele und mit dem ganzen Herzen bei der Sache sein, sonst taugt man nicht zu diesem Beruf. Und dieses Gefühl, dieses Mitempfinden kann man wohl nicht erlernen, es muß einem irgendwie schon in die Wiege gelegt worden sein — auch wenn man es selbst zunächst nicht erkannt hat!

## **Opernbesuch soll Feier- und Weihestunde sein!**

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„Der Vorhang“, Blätter des Deutschen Opernhauses Berlin — Herausgegeben von den Generalintendanten  
Jahrgang II, Heft Nr. 10, März 1937 / Verantwortlich für den Textteil: Karl Hermann Müller, Dramaturg  
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Giuseppe Verdi  
Unveröffentlichte Photographie

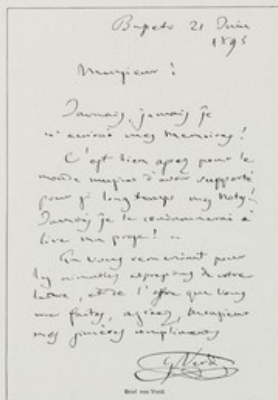


## Giuseppe Verdi

Von Dr. Julius Kapp

Die mit Bellini und Donizetti verfügende Kraft der italienischen Oper trieb in dem am 10. Oktober 1813 in dem kleinen zur Gemeinde Doleto gehörigen Dörfchen Roncole, in der Nähe von Parma, als Kind armer Wirtleute geborenen Giuseppe Verdi noch ein lehtes, unvergängliches Edelreik. Er wahrte in seinem Schaffen nicht nur würdig die gute alte Tradition Italiens, sondern behauptete auch, als einziges ebenbürtiges Genie, dem sich die Welt unterjochenden Kunstwerke Richard Wagners gegenüber, seine nationale Selbstständigkeit und schuf sich daraus, seine Lehren in sich verarbeitend, einen eigenen lebensfähigen und zukunftsweisenden Stil. Leider vermochten seine minderbegabten Nachfolger auf diesem Pfad nicht fortzuschreiten, so daß, wie auf der einen Seite Wagner, auf der anderen Seite Verdi als alleinziehende Einzelercheinung in unsere Zeit hineintragt.

Schon frühzeitig erwachte in dem Knaben die Liebe zur Musik. Nachdem der Organist Baiftracchi den Siebenjährigen eifrig in die Geheimnisse der Kunst eingeführt, fand



Facsimile eines Briefes von Verdi

er in dem alten Provedi im nahen Busetto einen liebevollen Lehrer. Bald war Giuseppe schon imstande, den gebrechlichen Mann an der Orgel zu vertreten, und mit elf Jahren erhielt er bereits zu dessen Entlastung eine Anstellung als Organist. Der Stadtrat von Busetto bewilligte überdies dem begabten Knaben später ein Stipendium, das ihm erlaubte, zur weiteren Ausbildung nach Mailand überzusiedeln. Doch das dortige Konservatorium wies den Achtzehnjährigen ab! Er ward daher Schüler des im praktischen Leben stehenden Musikers Lavigna. 1833 berief ihn die Heimatstadt Busetto als Nachfolger Provedis zurück. Hier vermählte er sich mit der Tochter seines Gönners Baretti. Verdi kam häufiger nach Mailand und fand hier in dem Direktor der Scala, Merelli, einen einflussreichen Freund. Für ihn komponierte er, nach einem früheren vergeblichen dramatischen Versuch („Noccester“), seine erste Oper „Oberto“ (1839), die solchen Erfolg erzielte, daß Merelli mit ihm sofort einen Vertrag abschloß, der ihn für drei weitere Opern verpflichtete. Die Gefahr, die in dieser Arbeit auf Bestellung zu feststehenden Terminen lag und auch Verdi leicht zu dem üblichen schändlichen italienischer Komponisten hätte verführen können, bannete ein tragisches Schicksal. Während er an einer komischen Oper „Un giorno di Regno“ arbeitete, starben ihm in kurzer Folge seine beiden kleinen Kinder und bald darauf sein geliebtes Weib. Daß unter solchen Umständen diese Komposition ein Verfallener werden mußte, ist nicht erstaunlich. Verdi zog sich nach dem Mißerfolg (September 1840) in die Einsamkeit zurück, wies schon allen Freunden aus und entsagte kleinmütig allem schöpferischen Arbeiten.

Da spielte ihm eines Tages Merelli, der den Glauben an ihn nicht aufgegeben, ein Opernbuch in die Hände. Verdi warf es erst mißmutig beiseite. Doch allmählich entzündete er sich daran und begann die Arbeit. Die zurückgedämmte Blut und die ganze Leidenschaft des einsamen Mannes ergoß sich in diese Musik, glühende Vaterlandsliebe und der revolutionäre Freiheitsdrang des unter Italiens Knechtschaft leidenden Patrioten zündete bei den Hörern, und so gestaltete sich die Aufführung des „Abu d'Arco“ (9. März 1842) zu einem beispiellosen Triumph. Mit einem Schlage war Verdi der Abgott seiner Landsleute, der Held des Tages. Diesen Sieg befestigten noch seine beiden nächstfolgenden Opern „Die Lombarden“ (1843) und „Ernani“ (1844). Es folgten nun bis zum Jahre 1849 zehn weitere Werke, die heute wenig bekannt sind und auch damals nur dadurch so starke Erfolge errangen, weil sie dem nationalen Element entgegenkamen. Es waren mehr politische als künstlerische Siege Verdis. Es sind: „I due Foscari“ (1844), „Giovanna d'Arco“ (1845), „Alzira“ (1845), „Attila“ (1846), „Macbeth“ (1847), die für London komponierten „I masnadieri“ (nach Schillers „Räuber“ 1847), „Il Corfaro“ (1848), „La battaglia di Legnano“ (1849), „Luigi Miller“ (nach Schiller 1849) und „Stiffelio“ (1850). Das Jahr 1849 brachte in Verdis Leben einen doppelten Umschwung. Der Patriot wird frei. Die in seinen Werken angestrebte Aufgabe, seine Landsleute aufzurütteln, ist erfüllt, er kann sich jetzt rein künstlerischen Zielen und Reformen zuwenden. Und der Mensch findet in der Sängerin Giuseppina Strapponi eine neue Lebensgefährtin und eine treue Genossin, die achtundvierzig Jahre ihm zur Seite ausstehen sollte. Fern dem Getriebe der großen Welt leben die beiden auf dem zwei Meilen von Busetto geschaffenen Landgut Sant'Agata, das Verdi, sein Leben lang ein echtes Naturkind, als tüchtiger Landwirt zu blühendem Wohlstand förderte.

Verdis Schaffen wendet sich jetzt echter Menschengestaltung zu. Theater weicht echter heißblütiger Leidenschaft und scharfer Charakterisierung. Glühender Atem, dramatischer Schwung braust durch die Musik, die aus reich quellendster Melodik sich nährt. Die erste Tat auf dieser neuen Bahn ist „Nigolotto“ (1851), ihm folgt „Il Trovatore“ (1853), Verdis populärster Erfolg, und die für die Weiterentwicklung bedeutendere „Traviata“ (1853), die innigere Töne, eine psychologisch vertiefte und abgeklärtere musikalische Darstellung anstrebt. Dieses Opernflorblatt, in dem kurzen Zeitraum von drei Jahren geschaffen, begründete des Meisters Beltruhm. Es folgt die für Paris komponierte „Sizilianische Vesper“ (1855), der nach einer ganz unmöglichen Verballhornung von Schillers „Fiesco“ komponierte „Simone Boccanegra“ (1857) und „Aroldo“ (1857). Der Erfolg dieser Werke litt damals unter den Mängeln der Zeitbücher. Stärker schlug „Un ballo in maschera“ (Amelia oder Ein Maskenball) 1859 wieder ein. Schon kündet sich der Einfluß des Musikdramas auf Verdis Tonsprache an. Eine innere Stillung, eine tiefere, ein Liebküßeln mit der „großen Oper“ und das Ringen mit dem Einfluß der Wagnerischen Frühwerke machen sich bemerkbar. Die für Petersburg geschriebene „La forza del destino“ (1862) und auch der für Paris gelieferte „Don Carlos“ (1867) können sich daher zunächst nicht recht durchsetzen.

Doch was allen Effektkritern und Epigonen nicht geblüht, dem Genie gelingt es: in der durch ein treffliches Zeitbuch gestützten „Aida“ (1871) hat Verdi die Errungen-



schaften Wagners (bis zum „Lohengrin“) mit dem Stil der alten Oper zu einer lebensfähigen, eigenen Tonsprache verschmolzen. Hier besitzen wir im Gegensatz zum *Musikdrama* Wagners den Höhepunkt der Oper, der in seinen Nachwirkungen noch lange nicht ausgeschöpft scheint. Nach dieser Zeit verstummt der gefeierte Maestro, und man hielt allgemein seine künstlerische Tätigkeit für abgeschlossen. Für das italienische Publikum ist sie es auch in der Zeit heute noch hiermit, zu den späteren „deutschen“ Werken fand man dort auf die Dauer kein inneres Verhältnis. Der Geschmack des reifen Mannes hatte sich bei Verdi entscheidend gewandelt, der brutale Naturalismus seiner früheren Werke war ihm zuwider. „Das Wahre getreu abklatschen, mag ja etwas Zweckdienliches sein. Aber das ist Photographie, kein Gemälde, keine Kunst! Das Wahre mit der Phantasie finden, ist besser, viel besser“, schreibt Verdi bedeutungsvoll. Dieses „Wahre“ erkannte er in der Kunst Shakespeares, und ein glücklicher Zufall fügte es, daß ihm in seinem Freunde, dem Dichterkomponisten Arrigo Boito, ein berufener Helfer zur Seite stand, der wie kein anderer sein Streben und seine Pläne verstand und die seltene Fähigkeit besaß, ihm die ersehnten Opernbücher zu schaffen. Die von Wagner geforderte Übereinstimmung von Dichter und Musiker ist — einer der wenigen Fälle, wo dies, abgesehen von dem außergewöhnlichen Glücksfall der Personalunion, wirklich geschah — hier zur Zeit geworden.

Als Verdi zum Erkennen der Welt nach sechzehnähriger Pause mit einer neuen Schöpfung „*Otello*“ (1887) hervortrat, war er ein ganz anderer geworden. Er hatte das gewaltige Erlebnis Richard Wagner in sich aufgenommen, sich mit ihm auseinandergesetzt und in der aus diesem Ringen gewonnenen Erkenntnis sich selbst zur letzten Reife geistig. Und wenn Verdi in seinen Alterswerken auch von dem italienischen Schmelzen in schöner Melodie und kraftigen Situationen abtrübt, das aristokratische Schema durch ein dramatisches Registrieren zu überwinden sucht und sich in dramatischem Geschehen, musikalischer Charakteristik, ja Ansätzen zur Leitmotivtechnik dem Wagnerischen Musikdrama stark annähert, so ist er doch er selbst geblieben, wahrer Italiener, unerschütterliches Genie! Er hat nicht nur das Wunder vollbracht, trotz Wagner ihm, mit Wagner in der ersten Oper neue eigene Wege zu gehen, sondern er hat diesen sich neu errungenen Stil auch noch in seinem „*Falstaff*“ (1893) auf die Opera buffa übertragen und dadurch der modernen komischen Oper ganz neue Möglichkeiten erschlossen.

Außer diesen siebenundzwanzig dramatischen Arbeiten verdanken wir Verdi noch ein „*Requiem*“ (1874), das dartut, daß der Meister auch auf diesem ihm eigentlich fremden Gebiet zu den Großen gezählt werden muß. Nachdem der greise Maestro im November 1897 bereits seine treue Lebensgefährtin verloren, starb er selbst im achtundachtzigsten Lebensjahre am 27. Januar 1901 im Hotel Milan in Mailand. Nicht nur Italien, die ganze Welt stand trauernd an der Bahre dieses Mannes, der neben Richard Wagner das letzte Genie der Oper gewesen und mit der Gewalt eines Naturereignisses die Herzen der Menschen bezwungen.



Verdi: Szenenbild aus „Die Macht des Schicksals“ (4. Bild) - Entwurf: P. Trabattino

## Erinnerungen an Verdi

Von Pietro Mascagni

An die Lichtgestalt Giuseppe Verdis knüpfen sich einige meiner schönsten Erinnerungen, und zeitlebens muß ich dem Verleger Ricordi dankbar sein, daß er mich dem Unsterblichen vorgestellt hat. Kurz nach der Uraufführung der „*Cavalleria rusticana*“ war's, in Mailand, wo ich im Hotel Milano abgestiegen war, im Appartement, das für gewöhnlich Verdi demohnte. Aus einem spontanen Entschluß heraus hatte ich gerade dieses Zimmer gewählt, denn der Gedanke, dort logierte auch Verdi, hatte etwas von schicksalhafter Vorbedeutung für mich und stärkte mich heftig. Natürlich besuchte ich mich sofort, wieder mein Quartier zu räumen, als die Ankunft des Meisters bekannt wurde. Ich wollte aber unbedingt in seiner Nähe bleiben und zog daher in ein benachbartes Zimmer.

Eines Tages nun erschien Giulio Ricordi bei mir und sagte: „Kommen Sie, ich werde Sie Verdi vorstellen.“ Zitternd folgte ich ihm.

Verdi! . . . Man muß es nur verstehen, was es für einen jungen Komponisten hieß, einem Verdi vors Angesicht zu treten! Kaum hatte er mich erblickt, drückte er mir die Hand mit großer Herzlichkeit. Was mich sofort an ihm falschierte, das waren seine Augen. Hoff sah man sie nicht, so tief lagen sie unter den buschigen Brauen in den Höhlen; aber man fühlte ihre Gewalt. Es waren zwei lebhaft durchdringende, inquisitorische Augen, Augen von jener Art, die auch das zu entziffern verstehen, was der andere als Geheimnis bewahren möchte. Verdi konnte

aber auch reizvoll lächeln; jede Befangenheit schwand da beim Antömmeling sofort und man fühlte sich wie von einer magischen Kraft zu ihm emporgehoben. Im allgemeinen wortfarg und referiert, hatte er eine wohlklingende, sympathische Stimme und sprach nur mit großer Überlegung. Doch was er sagte, das war schmerzlich wie Gold.

Die Nachbarschaft der Unterkunft führte uns zu weiteren Begegnungen und zu einer gewissen Vertrautheit. Jedesmal, wenn ich in Mailand war, ließ mich Verdi zu sich rufen und sprach gern mit mir über künstlerische Angelegenheiten. Einmal, ich erinnere mich genau, kam's da sogar zu einer kleinen Meinungsdivergenz. Verdi behauptete nämlich, die Pariser Orchester seien klangvoller als die italienischen, was er mit dem Umstand begründete, daß die Pariser Streichinstrumente aus ein und derselben Fabrik stammten und deshalb ihrem Ton nach reiflos homogen wären. Ich sagte mir Mut und bemerkte, seine Ansicht nicht teilen zu können, da doch die Instrumente der großen italienischen Geigenmacher weit jene aller modernen Fabrikanten überträfen. Um aber den Gegensatz meiner Ansicht abzu-schwächen, fügte ich sofort hinzu, daß es natürlich unmöglich wäre, ein Orchester mit lauter Meisterinstrumenten auszustatten; in der Verschiedenheit der Tonfärbung liege also höchstwahrscheinlich die geringere Klangfülle des Ensembles. Verdi erwiderte darauf nichts mehr, ich hatte aber den Eindruck, daß er von meiner Überzeugung nicht abließ.

Ein andermal wieder fragte er mich lächelnd, ob mich die Kritiker gut behandelten. Verwirrt durch diese unerwartete Frage fand ich nicht sofort die Antwort. Verdi aber verstand recht wohl, was ich nicht sagte. Und immerzu lächelnd rief er: „Ja, ja, lieber Mascagni, um geschätzt und geliebt zu sein, muß man eben erst alt werden.“ Was er da festgestellt hatte, war durchaus keine Phrasen: es war nur die einfache Erinnerung an seine persönlichen Erlebnisse.

Eines Tages, zu einem späteren Zeitpunkt, schien er mir noch vertraulicher und wohlwollender zu sein: Er beehrte da zu wissen, welche Stoffe ich für meine nächsten Werke ausersehen hätte. Und ohne erst eine Antwort abzuwarten, sagte er mir, daß es ihm bekannt wäre, ich denke an den „König Lear“. Wenn die Sache richtig ist“, setzte er fort, „kann ich Ihnen sagen, daß ich ein sehr umfangreiches Studienmaterial zu diesem monumentalen Werk besitze und daß ich glücklich wäre, es Ihnen zu geben, um Ihnen auf diese Weise die schwere Arbeit zu erleichtern.“ Eine tiefe Rührung ergriff mich, als mir der geniale Meister all diese großen Dinge in so schlichter Weise vordrachte. Im ersten Moment war ich ganz außerstande, eine Antwort zu geben, denn ich fühlte, wie meine Kehle zusammengepreßt war; dann aber überwand ich mich und fragte mit bebender Stimme: „Maestro, und warum haben Sie nicht den „König Lear“ in Musik gesetzt?“

Verdi schloß für einige Sekunden die Augen, vielleicht, um sich zu erinnern, vielleicht aber auch, um zu vergessen. Dann aber sagte er langsam und leise: „Vor der Gewitterstunde, in der König Lear auf der Heide steht, bin ich zurückgeschreckt!“ Ich sprang von meinem Sitz, die Augen weit aufgerissen und sichtlich bleich wie die Mauer. Also er, der Gigant des Musikdramas, war vor dieser Szene zurückgeschreckt... und ich... ich...

Mein „König-Lear“-Plan war für alle Zeiten damit erledigt.



Skizze zu „Cavalleria rusticana“ (6. Bild) von Emil Pirchan

So sehr es auch Verdi vermied, über sich selbst und über seine Werke zu sprechen, so rege war sein Interesse für die Kunst im allgemeinen. Die Tiefe seiner geistigen Kultur kam in solchen Gesprächen zu unvergleichlichem Ausdruck. Und er lernte auch noch, lernte immer.

Eines Tages blieb ich vor seinem Klavier stehen, auf dessen Notenblätter eines der Werke Bachs aufgeschlagen lag. Verdi bemerkte es, näherte sich mir und sagte: „Das, ja das muß man studieren. Und es gefällt mir, daß es gerade die Werke Bachs sind, die Sie in den Konzerten Ihres Konservatoriums aufführen lassen.“ Es stimmte. Dem Meister waren auch meine Programme geläufig.

Nach den ersten Aufführungen der „Cavalleria rusticana“ wurde eine Legende in die Welt gesetzt, die allgemein Glauben fand. Man sagte, Verdi habe nach dem Durchlesen der Partitur meines Werkes ausgerufen: „Jetzt kann ich zufrieden sterben!“ Der Wahrheit zuliebe sei festgesetzt, daß Verdi niemals diese Worte gesagt hat, die sicher von einem Enthusiasten stammen, der nur ungenau über eine freundliche Episode Bescheid wußte. Wie es sich in Wirklichkeit damit verhielt, erzählte mir Giulio Ricordi, Verdis Verleger. Eines Abends, „a Sant' Agata“ war's, befanden sich dort als Gäste Verdis Ricordi, Boito und noch zwei andere Herren. Zu einer bestimmten Stunde — es war immer die gleiche, denn Verdi lebte genau wie die Uhr — zog sich der Meister in seinen Schlafraum zurück. Die anderen blieben noch im Salon, plauderten und spielten Karten. In Sant' Agata hatte der Meister ein Klavier in seinem Zimmer. Wer die Villa Verdis besucht hat, wird sich ohne Zweifel an dieses Instrument erinnern: es steht entlang jener Wand, in

der sich die Tür zu der schlichten Kammer befindet, wo Verdi zu schaffen pflegte. Einige Zeit war bereits vergangen und Verdi hätte wohl schon zu Bette sein müssen. Da vernahmen die Gäste plötzlich den Widerhall einiger Akkorde. Komponierte der Meister? Zu dieser Stunde? Beunruhigt näherten sich Ricordi und Boito ganz leise dem Schlafzimmer und horchten. Wenige Töne genügten ihnen, um zu wissen, daß Verdi am Klavier saß, mit dem Leben der „Cavalleria rusticana“ beschäftigt. Die Partitur war ihm auf sein eigenes Verlangen von Giulio Ricordi gebracht worden. „Am nächsten Morgen“ — nun lasse ich Ricordi sprechen — „sah ich den Meister allein im Park seiner Villa unter den Niesenhäusern, deren Schweigen für ihn von einer so fruchtbaren Bedenklichkeit war. Wir wechselten einige Worte. Dann aber, als wir in sein Zimmer zurückgekehrt waren, wies er auf die Partitur der „Cavalleria“ und sagte: Es ist also nicht wahr, daß die Tradition der italienischen Melodie ein Ende gefunden hat!“

Dies war die Anerkennung Verdis für meine Oper, und kein anderes Lob hätte mir jemals wertvoller sein können.



Marcel Wittlich und Liana Lemnis in Verdis „Cenani“

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Herbert Jannfen als Amfortas in „Parsifal“  
 Photo: A. Paparthoff, Bayreuth



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## Carmen

1. Akt:  
Straße in Sevilla (mit der Wache und einer Tabakfabrik). Gelangweilt müssen die vor der Wache stehenden Soldaten die vorüberziehende Menge. Das Geschehen eines armenigen Mädchens bringt etwas Bewegung in ihre Reihen. Es ist Micaëla, die unter den Soldaten ihren Sergeanten José sucht. Da er noch nicht da ist, entzieht sie sich, eingeäschert, dem allzu freundlichen Drängen seiner Kameraden. Ein Trompetensignal kündigt den Aufzug der neuen Wache, den die Straßenjugend mit flotten Gesang begleitet. Das Bild wird noch belebter, als eine Pause in der Zigarettenfabrik die Arbeiterinnen auf den Platz herausströmen läßt. Unter sie mischt sich, umhüllt von einer Schär Dreyer, die tollste Carmen. Singend bewegt sie die Fabrikanten, ihr Auftritt ist, das dem Preis der nur der Stimme des Triebes folgenden Zigarettenliebe geweiht ist. Die Duldsamkeit der jungen Leute vermag sie nicht zu locken, wohl aber reizt sie, die Siegesgewinne, die Gleichgültigkeit José, der, ohne ihrer zu achten, sich mit einer Gewehrbelästigung beschäftigt. Wohlgezielt trifft ihre tockte geworfene Blume den Ungelanten, während sie selbst schnell entzweit und auch die Gefährtinnen durch das Glanzzeichen wieder zur Arbeit gerufen werden. Während José, der verweist die Blume aufgenommen, sich vergebens gegen den von Dreyer ausgehenden unheilvollen Zauber wehrt, erscheint Micaëla, um ihm Brief und ein Gelbeschild der Mutter zu überbringen. Ein gelinder Schrei aus der Fabrik schreit José aus seinen Gedanken an die ferne Mutter auf. Erregt führen die Mädchen herbei und suchen in wirrem Durcheinanderstreifen für und gegen Carmen, die eine Wessertochter hervorgehoben, Partei zu nehmen. José holt auf Befehl seines Offiziers die Belaubte aus der Fabrik herbei. Höflich tröstet sie allem Trost. Den allein mit ihr zurückgelassenen José jedoch umklammert sie mit besessenen, aufsteigenden Liebesversprechen, das, als sie ihres Triumphes gewar wird, in lächem Aufschreien endet. Ganz in ihrem Damm, läßt ihr José die Heffeln, so daß Carmen den überaussten Soldaten beim Abtransport entfliehen kann.

2. Akt:  
Schwänke von Lillas Pafia. Gesang und Tanz vereinen in der berühmtesten Schmuggler-  
schänke die Mädchen, die den Schmugglern als Kundschafterinnen und zur Betörung der Grenzschutz-  
bienen, mit ihren Betreibern. Auch für die kommende Nacht haben sie ein großes Geschäft vor. Carmen  
aber verweigert diesmal ihre Teilnahme. Sie bittet in „toleranter Blut“ José, der, sie weiß es, heute  
aus der Haft, die er hietwegen ablassen mußte, entlassen und in ihre Arme eilen wird. Doch als  
José nahe, treibt ihr das Schicksal einen anderen Mann in den Weg, den bekannten Stierkämpfer  
Escamilla, der ihr im Vorbeigehen kündigt, und dessen männlicher Kraft ihre Sinnlichkeit nur mühsam  
widersteht. Noch einmal verführen die Gefährtinnen, Carmen zum Mitgehen zu bereben. Doch sie bleibt



# Staats - Oper

Donnerstag, den 4. April 1937

Anfang 19<sup>1</sup>/<sub>2</sub> Uhr

## Carmen

Oper in vier Akten von Georges Bizet

Text von Henri Meilhac und Ludovic Halévy nach einer Novelle des Prosper Mérimée  
Musikalische Leitung: Leo Dieck

Danilo, Krutnant . . . . . Felix Heiliger  
Don José, Sergeant . . . . . Helge Noewoerne  
Micaëla, Sergeant . . . . . Eugen Judo  
Escamillo, Stierkämpfer . . . . . Walter Großmann  
Dancalzo, Knecht . . . . . Erich Zimmermann  
Kremendado, Schmeißer . . . . . Gerhard Witting  
Carmen . . . . . Margarete Klöbe  
Frasquita, Singsängerin . . . . . Hilke Schropp  
Micaëla, ein Douaniermädchen . . . . . Elfrida Richter  
Micaëla, ein Douaniermädchen . . . . . Hanna Kramm  
Lillas Pacha, der Wirt . . . . . Ernst Wiesner  
Soldaten, Straßenjungen, Volk, Schmuggler, Zigarettenarbeiterinnen, Zigaretterverkäufer  
Bei der Handlung: Spanier  
Tanz im 2. Akt: ausgeführt von Ella Behrendt, Hertha Koenig, Christel Richter, Friedel Romanowski, Erna Steinböck, Gerda Strömg  
Tanzspiel zum 4. Akt: überführt von der gesamten Tanzgruppe  
1. Quartett: Ella Behrendt, Hildegard Ströhm, Goli Kupfer, Jolanda Reinhardt, Rita Jährling, Karl Hildebrand, Karl Jährling, Richard Karlen, Richard Schömann  
2. Quartett: Regina Galla, Christel Richter, Friedel Romanowski, Hanna Kramm, Robert Kobi, Paul Heiliger

3. Interpol: Die gesamte Tanzgruppe  
Dünnentische Einrichtung: Rudolf Klein  
Kostüme: Kurt Palm

Größere Pausen nach dem ersten und zweiten Akt  
Beim Klingelzeichen zum Beginn des Vorspiels werden die Eingangszeiten zum Zuschauerraum geschlossen

Ende gegen 22<sup>1</sup>/<sub>4</sub> Uhr

### Spielplan der Staats - Theater

April	Staats-Oper	Schauspielhaus am Sendernmarkt	April	Kleines Haus
4.	In der Neuinszenierung: Der sitzende Holländer (20)	König Richard III. (19) (AUSVERKAUFT)	4.	Das kleine Soffenzert
5.	In der Neuinszenierung: Die verkaufte Braut (20)	Vorstellung f. d. NSD.-Kulturgemeinde Maria Stuart (20)	5.	Vorstellung f. d. NSD.-Kulturgemeinde Frau im Haus
6.	In der Neuinszenierung: Die Meisterlinder von Kienberg (19)	Samuel (19 <sup>1</sup> / <sub>2</sub> )	6.	Das kleine Soffenzert
7.	Die Meisterlinder von Kienberg (19)	Zum 1. Male: Amphitruon (20)	7.	Das kleine Soffenzert
8.	Nigolotto (20)	Amphitruon (20)	8.	Vorstellung f. d. NSD.-Kulturgemeinde Jan und die Schwindlerin
9.	Der Ring des Nibelungen. Vorabend: Das Rheingold (20)	Amphitruon (20)	9.	Zum 1. Male: Sundsturz
10.	Der Ring des Nibelungen. 1. Tag: Die Walküre (19)	Kanz. Sonnenblumenfeld (20)	10.	Das kleine Soffenzert
11.	In der Neuinszenierung: Die Walküre (20)	Den Juan und Faust (20)	11.	Sundsturz
12.	Der Ring des Nibelungen. 2. Tag: Siegfried (19)	Vorstellung f. d. NSD.-Kulturgemeinde Maria Stuart (20)	12.	Das kleine Soffenzert
13.	Der Ring des Nibelungen. 3. Tag: Götterdämmerung (18 <sup>1</sup> / <sub>2</sub> )			Anfang 19 <sup>1</sup> / <sub>2</sub> Uhr

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fest, will aber versuchen, José für die Schmuggelbande zu gewinnen. Das Altkind liebt José. Carmen, verzehrende Leidenschaft zu der verführerischen Schönen hat ihn erfaßt. Doch Carmen bleibt hart trotz aller Zärtlichkeit und geht bewußt auf ihr Ziel los. Aber José ist Soldat, und trotz ihres verführerischen Ranges will er dem mahnenden Ruf des Zapfenstreiches folgen. Gegen Carmens kalten und unbarmherzigen Dohn häumt sich seine Männlichkeit auf, sein brutaler Wille zwingt sie, ihn anzuhören, und in der innigen Des-Dur-Kantilene (Blumenarie) enthält José die ganze Blut seiner echten großen Liebe. Carmen aber, die nur sinnlichen Rausch kennt, sucht in kalter Berechnung seine Schwäche für ihren Plan zu nützen. Doch alles Leben bliebe vergebens, hätte nicht den verpöhlten Dononkenden Uferlust zurück. Sein Offizier begehrt bei Carmen Einlaß. Dem Lebenskünstler aber weicht José nicht. Es kommt zum Streit. Der Offizier wird von den herbeieilenden Schmugglern überwältigt. José aber muß nun Carmen folgen.

### 3. Akt:

Eine wilde Gebirgsgegend. Die Schmuggler raufen mit ihren Waren in einer Gebirgsschlucht. Carmens Sinnentwurf mit José ist erkalte, sie krebt dem anderen Manne zu, der ihren Weg getrennt. Escamillo, José aber hält mit wilder Entschlossenheit an dem Weibe fest, dem er alles geopfert. Eifersüchtig wacht er über sie. Die Gefährtinnen versüßeln sich damit, aus dem Karten sich die Zukunft zu erraten. Carmen aber fänden die Karten den Tod. Doch leichtsinnig schüttelt sie die Mahnung von sich ab und folgt den Geführten, die Jäger zu betören. José bleibt zur Bewachung der Waren zurück. Mutig naht Nicolas dem unheimlichen Orte. Die Liebe zu José gibt ihr Kraft. Sie will versuchen, ihn aus den Fängen des bösen Dämon zu retten und ihn der sterbenden Mutter zuzuführen. Escamillos Erscheinen erschreckt sie. Die Liebe zu Carmen treibt diesen her. Er trifft auf José, und es kommt zum Kampf. Dem unterliegenden Stierkämpfer rettet Carmen das Leben. Escamillo läßt alle zu seinem nächsten Stierkampf nach Sevilla und ließ in Carmens Händen die Erfüllung all seiner Wünsche. Doch aber steht drohend José zwischen ihnen. Während juckt sie gegen den ihr längst Verhassten den Dolch, doch sein Wille zwingt sie zu Boden. Da befreit sie Nicolas vor dem dem lästigen Aufpasser. José folgt dieser zu der Mutter Sterbelager, doch drohend kündigt er Carmen baldige Rache.

### 4. Akt:

Arena in Sevilla. Das Zwischenspiel gilt dem Einzug des Toreros. Das Volk harrt vor der Arena des Beginns der Spiele und begrüßt jubelnd die einziehenden Akteure. Escamillo erscheint mit Carmen. Sie soll die Königin seines Sieges sein. Vergeltlich warnen ihre Freundinnen vor José, der sich in der Nähe verberge. Carmen will ihm nicht weichen und für ihre Liebe zu Escamillo kämpfen. Vergebens flieht José Carmens Mitleid an. Seine Schwäche macht ihn ihr nur noch widerwärtiger. Das Gelöbte seiner Treue kann eine Carmen nicht locken, voll Verachtung wirft Carmen ihm seinen Ring vor die Füße und bekannt laut ihre Liebe zu Escamillo, dessen Sieg in der Ferne das Volk jenseits. Da flieht José, seiner selbst nicht mehr mächtig, ihr das Messer in die Brust und bricht schwererfüllt an ihrer Leiche zusammen.

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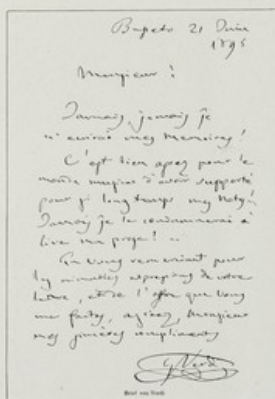
## Giuseppe Verdi

Von Dr. Julius Kapp

Die mit Bellini und Donizetti verhängende Kraft der italienischen Oper trieb in dem am 10. Oktober 1813 in dem kleinen zur Gemeinde Busseto gehörigen Dörfchen Roncole, in der Nähe von Parma, als Kind armer Wirtsleute geborenen Giuseppe Verdi noch ein leibtes, unvergängliches Edelreid. Er wahrte in seinem Schaffen nicht nur würdig die gute alte Tradition Italiens, sondern behauptete auch, als einziges ebenbürtiges Genie, dem sich die Welt unterjochenden Kunstwerke Richard Wagners gegenüber, seine nationale Selbstständigkeit und schuf sich daraus, seine Lehren in sich verarbeitend, einen eigenen lebensfähigen und zukunftsweisenden Stil. Leider vermochten seine minderbegabten Nachfolger auf diesem Pfad nicht fortzuschreiten, so daß, wie auf der einen Seite Wagner, auf der anderen Seite Verdi als alleinstehende Einzelerleuchtung in unsere Zeit hineinragt.

Schon frühzeitig erwachte in dem Knaben die Liebe zur Musik. Nachdem der Organist Baistrocchi den Siebenjährigen eifrig in die Geheimnisse der Kunst eingeführt, fand





Faksimile eines Briefes von Verdi

er in dem alten Proseff im nahen Busetto einen liebevollen Lehrer. Bald war Giuseppe schon imstande, den gebrechlichen Mann an der Orgel zu vertreten, und mit elf Jahren erhielt er bereits zu dessen Entlastung eine Anstellung als Organist. Der Stadtrat von Busetto bewilligte überdies dem begabten Knaben später ein Stipendium, das ihm erlaubte, zur weiteren Ausbildung nach Mailand überzusiedeln. Doch das dortige Konservatorium wies den Achtzehnjährigen ab! Er ward daher Schüler des im praktischen Leben stehenden Musikers Lavigna. 1833 berief ihn die Heimatstadt Busetto als Nachfolger Proseffs zurück. Dort vermählte er sich mit der Tochter seines Gönners Bareggi. Verdi kam häufiger nach Mailand und fand hier in dem Direktor der Scala, Merelli, einen einflussreichen Freund. Für ihn komponierte er, nach einem früheren vergeblichen dramatischen Versuch („Noceffo“), seine erste Oper „Oberto“ (1839), die solchen Erfolg erzielte, daß Merelli mit ihm sofort einen Vertrag abschloß, der ihn für drei weitere Opern verpflichtete. Die Gefahr, die in dieser Arbeit auf Bestellung zu feststehenden Terminen lag und auch Verdi leicht zu dem üblichen Schlandrian italienischer Komponisten hätte verföhren können, kannte ein tragisches Schicksal. Während er an einer komischen Oper „Un giorno di Regno“ arbeitete, starben ihm in kurzer Folge seine beiden kleinen Kinder und bald darauf sein geliebtes Weib. Daß unter solchen Umständen diese Komposition ein Verfall werden mußte, ist nicht ersaunlich. Verdi zog sich nach dem Mißerfolg (September 1840) in die Einsamkeit zurück, wusch sich allen Freunden aus und entlagte kleinmütig allem schöpferischen Arbeiten.

Da spielte ihm eines Tages Merelli, der den Glauben an ihn nicht aufgegeben, ein Opernbuch in die Hände. Verdi warf es erst mühsam beiseite. Doch allmählich entzündete er sich daran und begann die Arbeit. Die zurückgedämmte Glut und die ganze Leidenschaft des einsamen Mannes ergoß sich in diese Musik, glühende Vaterlandsliebe und der revolutionäre Freiheitsdrang des unter Italiens Knechtschaft leidenden Patrioten gundete bei den Hörern, und so gestaltete sich die Aufführung des „Nabucco“ (9. März 1842) zu einem beispiellosen Triumph. Mit einem Schlage war Verdi der Abgott seiner Landesleute, der Held des Tages. Diesen Sieg befestigten noch seine beiden nächstfolgenden Opern „Die Lombarden“ (1843) und „Ernani“ (1844). Es folgten nun bis zum Jahre 1849 zehn weitere Werke, die heute wenig bekannt sind und auch damals nur dadurch so starke Erfolge errangen, weil sie dem nationalen Element entgegenkamen. Es waren mehr politische als künstlerische Siege Verdis. Es sind: „I due Foscari“ (1844), „Giovanna d'Arco“ (1845), „Alzira“ (1845), „Attila“ (1846), „Macbeth“ (1847), die für London komponierten „I masnadieri“ (nach Schillers „Räuber“ 1847), „Il Corsaro“ (1848), „La battaglia di Legnano“ (1849), „Luigi Miller“ (nach Schiller 1849) und „Stiffelio“ (1850). Das Jahr 1849 brachte in Verdis Leben einen doppelten Umschwung. Der Patriot wird frei. Die in seinen Werken angestrebte Aufgabe, seine Landesleute aufzurütteln, ist erfüllt, er kann sich jetzt rein künstlerischen Zielen und Reformen zuwenden. Und der Mensch findet in der Sängerin Giuseppina Strapponi eine neue Lebensgefährtin und eine treue Genossin, die achtundvierzig Jahre ihm zur Seite ausharren sollte. Fern dem Getriebe der großen Welt leben die beiden auf dem zwei Meilen von Busetto geschaffenen Landgut Sant Agata, das Verdi, sein Leben lang ein echtes Naturkind, als tüchtiger Landwirt zu blühendem Wohlstand förderte.

Verdis Schaffen wendet sich jetzt echter Menschengestaltung zu. Theater weicht echter heißblütiger Leidenschaft und scharfer Charakterisierung. Glühender Atem, dramatischer Schwung braust durch die Musik, die aus reich quellendster Melodie sich nährt. Die erste Tat auf dieser neuen Bahn ist „Nigoleto“ (1851), ihm folgt „Il Trovatore“ (1853), Verdis populärster Erfolg, und die für die Weiterentwicklung bedeutendere „Traviata“ (1853), die innigere Zune, eine psychologisch vertiefte und abgeklärtere musikalische Darstellung anstrebt. Dieses Opernflaßblatt, in dem kurzen Zeitraum von drei Jahren geschaffen, begründete des Meisters Weltruhm. Es folgt die für Paris komponierte „Sizilianische Vesper“ (1855), der nach einer ganz unmöglichen Verballhornung von Schillers „Fiesco“ komponierte „Simone Boccanegra“ (1857) und „Aroldo“ (1857). Der Erfolg dieser Werke litt damals unter den Mängeln der Zeitbücher. Stürker schlug „Un ballo in maschera“ (Amelia oder Ein Maskenball) 1859 wieder ein. Schon kündet sich der Einfluß des Musikdramas auf Verdis Tonsprache an. Eine innere Stillungssicherheit, ein Rückwärtsgang mit der „großen Oper“ und das Ringen mit dem Einfluß der Wagnerischen Frühwerke machen sich bemerkbar. Die für Petersburg geschriebene „La forza del destino“ (1862) und auch der für Paris gelieferte „Don Carlos“ (1867) können sich daher zunächst nicht recht durchsetzen.

Doch was allen Effektkritikern und Epigonen nicht gegläut, dem Genie gelingt es: in der durch ein treffliches Zeitbuch gestützten „Aida“ (1871) hat Verdi die Errungen-

schaften Wagners (bis zum „Lohengrin“) mit dem Stil der alten Oper zu einer lebensfähigen, eigenen Tonprache verschmolzen. Hier besitzen wir im Gegensatz zum Musikdrama Wagners den Höhepunkt der Oper, der in seinen Nachwirkungen noch lange nicht ausgeschöpft scheint. Nach dieser Zeit verstummte der gefeierte Maestro, und man hielt allgemein seine künstlerische Tätigkeit für abgeschlossen. Für das italienische Publikum ist es auch in der Zeit heute noch hiermit, zu den späteren „deutschen“ Werken fand man dort auf die Dauer kein inneres Verhältnis. Der Geschmack des reifen Mannes hatte sich bei Verdi entscheidend gewandelt, der brutale Naturalismus seiner früheren Werke war ihm zuwider. „Das Wahre getreu abklatschen, mag ja etwas Zweckdienliches sein. Aber das ist Photographie, kein Gemälde, keine Kunst! Das Wahre mit der Phantasie finden, ist besser, viel besser“, schreibt Verdi bedeutungsvoll. Dieses „Wahre“ erkannte er in der Kunst Shakespeares, und ein gütiger Zufall fügte es, daß ihm in seinem Freunde, dem Dichterkomponisten Arrigo Boito, ein berufener Helfer zur Seite stand, der wie kein anderer sein Streben und seine Pläne verstand und die seltene Fähigkeit besaß, ihm die erlebten Opernbücher zu schaffen. Die von Wagner geforderte Übereinstimmung von Dichter und Musiker ist — einer der wenigen Fälle, wo dies, abgesehen von dem außergewöhnlichen Glückfall der Personalunion, wirklich geschah — hier zur Zeit geworden.

Als Verdi zum Erkennen der Welt nach sechzehnähriger Pause mit einer neuen Schöpfung „Otello“ (1887) hervortrat, war er ein ganz anderer geworden. Er hatte das gewaltige Erlebnis Richard Wagner in sich aufgenommen, sich mit ihm auseinandergesetzt und in der aus diesen Ringen genommenen Erkenntnis sich selbst zur letzten Reise gefeigert. Und wenn Verdi in seinen Alterswerken auch von dem italienischen Schwelgen in schöner Melodie und traffen Situationen abtrübt, das ariose Schema durch ein dramatisches Regitarif zu überwinden sucht und sich in dramatischem Geschehen, musikalischer Charakteristik, ja Anklagen zur Leitmotivtechnik dem Wagnerischen Musikdrama fast annähert, so ist er doch er selbst geblieben, wackelhafter Italiener, untrüffliches Genie! Er hat nicht nur das Wunder vollbracht, trotz Wagner hymn. mit Wagner in der ersten Oper neue eigene Wege zu gehen, sondern er hat diesen sich neu errungenen Stil auch noch in seinem „Falstaff“ (1893) auf die Opera buffa übertragen und dadurch der modernen komischen Oper ganz neue Möglichkeiten erschlossen. —

Außer diesen siebenundzwanzig dramatischen Arbeiten verdanken wir Verdi noch ein „Requiem“ (1874), das darzut, daß der Meister auch auf diesem ihm eigentlich fremden Gebiet zu den Großen gezählt werden muß. Nachdem der greise Maestro im November 1897 bereits seine treue Lebensgefährtin verloren, starb er selbst im achtundachtzigsten Lebensjahre am 27. Januar 1901 im Hotel Milan in Mailand. Nicht nur Italien, die ganze Welt stand trauernd an der Bahre dieses Mannes, der neben Richard Wagner das letzte Genie der Oper gewesen und mit der Gewalt eines Naturereignisses die Herzen der Menschen bezwungen.



Verdi: Eigenbild aus „Die Nacht des Schicksals“ (4. Bild) - Entwurf: P. Aravantinos

## Erinnerungen an Verdi

Von Pietro Mascagni

An die Erscheinung Giuseppe Verdis knüpfen sich einige meiner schönsten Erinnerungen, und zeitlebens muß ich dem Verleger Ricordi dankbar sein, daß er mich dem Unsterblichen vorgestellt hat. Kurz nach der Uraufführung der „Cavalleria rusticana“ war's, in Mailand, wo ich im Hotel Milano abgestiegen war, im Appartement, das für gewöhnlich Verdi bewohnte. Aus einem spontanen Entschluß heraus hatte ich gerade dieses Zimmer gewählt, denn der Gedanke, dort logierte auch Verdi, hatte etwas von schicksalhafter Vorbedeutung für mich und stärkte mich feilsch. Natürlich beeilte ich mich sofort, wieder mein Quartier zu räumen, als die Ankunft des Meisters bekannt wurde. Ich wollte aber unbedingt in seiner Nähe bleiben und zog daher in ein benachbartes Zimmer.

Eines Tages nun erschien Giulio Ricordi bei mir und sagte: „Kommen Sie, ich werde Sie Verdi vorstellen.“ Zitternd folgte ich ihm.

Verdi! ... Man muß es nur verstehen, was es für einen jungen Komponisten hieß, einem Verdi vors Angesicht zu treten! Kaum hatte er mich erblickt, drückte er mir die Hand mit großer Herzlichkeit. Was mich sofort an ihm faszinierte, das waren seine Augen. Fast sah man sie nicht, so tief lagen sie unter den buschigen Brauen in den Höhlen; aber man fühlte ihre Gewalt. Es waren zwei lebhaft durchdringende, inquisitorische Augen, Augen von jener Art, die auch das zu entziffern verstehen, was der andere als Geheimnis bewahren möchte. Verdi konnte

aber auch reichlich lächeln; jede Befangenheit schwand da beim Ankömmling sofort und man fühlte sich wie von einer magischen Kraft zu ihm emporgehoben. Im allgemeinen wortkarg und reserviert, hatte er eine wohlwollende, sympathische Stimme und sprach nur mit großer Überlegung. Doch was er sagte, das war schwergewichtig wie Gold.

Die Nachbarschaft der Unterkunft führte uns zu weiteren Begegnungen und zu einer gewissen Vertrautheit. Jedesmal, wenn ich in Mailand war, ließ mich Verdi zu sich rufen und sprach gern mit mir über künstlerische Angelegenheiten. Einmal, ich erinnere mich genau, kam's da sogar zu einer kleinen Meinungsdivergenz. Verdi behauptete nämlich, die Pariser Orchester seien klangvoller als die italienischen, was er mit dem Umstand begründete, daß die Pariser Streichinstrumente aus ein und derselben Fabrik stammten und deshalb ihrem Ton nach reiflos homogen wären. Ich sagte mir Rut und bemerkte, seine Ansicht nicht teilen zu können, da doch die Instrumente der großen italienischen Geigenmacher weit jene aller modernen Fabrikanten überträfen. Um aber den Gegenstand meiner Ansicht abzu-schwächen, fügte ich sofort hinzu, daß es natürlich unmöglich wäre, ein Orchester mit lauter Meisterinstrumenten auszustatten; in der Verschiedenheit der Konfärbung liege also höchstwahrscheinlich die geringere Klangfülle des Ensembles. Verdi erwiderte darauf nichts mehr, ich hatte aber den Eindruck, daß er von seiner Überzeugung nicht abließ.

Ein andermal wieder fragte er mich lächelnd, ob mich die Kritiker gut behandeln. Verwirrt durch diese unerwartete Frage fand ich nicht sofort die Antwort. Verdi aber verstand recht wohl, was ich nicht sagte. Und immerzu lächelnd rief er: „Ja, ja, lieber Mascagni, um geschätzt und geliebt zu sein, muß man eben erst alt werden.“ Was er da festgestellt hatte, war durchaus keine Phrase: es war nur die einfache Erinnerung an seine persönlichen Erfahrungen.

Eines Tages, zu einem späteren Zeitpunkt, schien er mir noch vertraulicher und wohlwollender zu sein: Er beehrte da zu wissen, welche Stoffe ich für meine nächsten Werke ausersehen hätte. Und ohne erst eine Antwort abzuwarten, sagte er mir, daß es ihm bekannt wäre, ich denke an den „König Lear“. „Wenn die Sache richtig ist“, setzte er fort, „kann ich Ihnen sagen, daß ich ein sehr umfangreiches Studienmaterial zu diesem monumentalen Werk besitze und daß ich glücklich wäre, es Ihnen zu geben, um Ihnen auf diese Weise die schwere Arbeit zu erleichtern.“ Eine tiefe Rührung ergriff mich, als mit der geniale Meister all diese großen Dinge in so schlichter Weise vorbrachte. Im ersten Moment war ich ganz außerstande, eine Antwort zu geben, denn ich fühlte, wie meine Kehle zusammengepreßt war; dann aber überwand ich mich und fragte mit bebender Stimme: „Maestro, und warum haben Sie nicht den „König Lear“ in Musik gesetzt?“

Verdi schloß für einige Sekunden die Augen, vielleicht, um sich zu erinnern, vielleicht aber auch, um zu vergessen. Dann aber sagte er langsam und leise: „Vor der Gewitterstunde, in der König Lear auf der Heide steht, bin ich zurückgeschreckt!“ Ich sprang von meinem Sitz, die Augen weit aufgerissen und sicherlich bleich wie die Mauer. Also er, der Gigant des Musikdramas, war vor dieser Szene zurückgeschreckt! ... und ich ... ich ...

Mein „König-Lear“-Plan war für alle Zeiten damit erledigt.



Skizze zu „Egizliani'sche Feste“ (6. Bild) von Emil Pirchan

So sehr es auch Verdi vermied, über sich selbst und über seine Werke zu sprechen, so rege war sein Interesse für die Kunst im allgemeinen. Die Tiefe seiner geistigen Kultur kam in solchen Gesprächen zu unvergleichlichem Ausdruck. Und er lernte auch noch, lernte immer.

Eines Tages blieb ich vor seinem Klavier stehen, auf dessen Notenblätter eines der Werke Bachs aufgeschlagen lag. Verdi bemerkte es, näherte sich mir und sagte: „Das, ja das muß man studieren. Und es gefällt mir, daß es gerade die Werke Bachs sind, die Sie in den Konzerten Ihres Konservatoriums aufführen lassen.“ Es stimmte. Dem Meister waren auch meine Programme geläufig.

Nach den ersten Aufführungen der „Cavalleria rusticana“ wurde eine Legende in die Welt gesetzt, die allgemein Glauben fand. Man sagte, Verdi habe nach dem Durchlesen der Partitur meines Werkes ausgerufen: „Jetzt kann ich zufrieden sterben!“ Der Wahrheit zuliebe sei festgesetzt, daß Verdi niemals diese Worte gesagt hat, die früher von einem Enthusiasten stammen, der nur ungenau über eine freundschaftliche Episode Bescheid wußte. Wie es sich in Wirklichkeit damit verhielt, erzählte mir Giulio Ricordi, Verdis Verleger. Eines Abends, 'a Sant' Agata war's, befanden sich dort als Gäste Verdis Ricordi, Boito und noch zwei andere Herren. Zu einer bestimmten Stunde — es war immer die gleiche, denn Verdi lebte genau wie die Uhr — zog sich der Meister in seinen Schlafraum zurück. Die anderen blieben noch im Salon, plauderten und spielten Karten. „In Sant' Agata hatte der Meister ein Klavier in seinem Zimmer. Wer die Villa Verdis besucht hat, wird sich ohne Zweifel an dieses Instrument erinnern: es steht entlang jener Wand, in



der sich die Tür zu der schlichten Kammer befindet, wo Verdi zu schaffen pflegte. Einige Zeit war bereits vergangen und Verdi hätte wohl schon zu Bette sein müssen. Da vernahmen die Gäste plötzlich den Widerhall einiger Akkorde. Komponierte der Meister? Zu dieser Stunde? Beunruhigt näherten sich Ricordi und Boito ganz leise dem Schlafzimmer und horchten. Wenige Töne genügten ihnen, um zu wissen, daß Verdi am Klavier saß, mit dem Lehen der „Cavalleria rusticana“ beschäftigt. Die Partitur war ihm auf sein eigenes Verlangen von Giulio Ricordi gebracht worden. „Am nächsten Morgen“ — nun lasse ich Ricordi sprechen — „sah ich den Meister allein im Park seiner Villa unter den Riesebäumen, deren Schweigen für ihn von einer so fruchtbaren Bereichsamkeit war. Wir wechselten einige Worte. Dann aber, als wir in sein Zimmer zurückgekehrt waren, wies er auf die Partitur der „Cavalleria“ und sagte: Es ist also nicht wahr, daß die Tradition der italienischen Melodie ein Ende gefunden hat!“

Dies war die Anerkennung Verdis für meine Oper, und kein anderes Lob hätte mir jemals wertvoller sein können.



Marcel Wistrich und Diana Lemnig in Verdis „Ernani“

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Herbert Janssen als Amfortas in „Parsifal“.  
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## Rigoletto

### 1. Bild

Saal im herzoglichen Palast. Bei dem leichtlebigen Herzog ist eines der glänzenden Hoffeste. Er schwärmt von einer Schönen, der er sich in der Kirche genähert. Sein Hofnarr Rigoletto ist ihm bei all diesen Schandthaten behilflich und rät ihm auch jetzt, den lästigen Chemann, den Grafen Ceprano, kurzerhand beseitigen zu lassen. Dieser hört des Narren aufreizende Reden und schmäht ihn, gemeinsam mit anderen Kavalieren, Nache. In die ausgelassenen Klänge des Festes dringt plötzlich die Stimme des Grafen Monterone, der vom Herzog Mordanschuld wegen der Verführung seiner Tochter fordert. Als der Narr es wagt, auch den Schmerz des tiefgebeugten Vaters zu verhöhnern, da schleudert Monterone gegen den Hartberzigen einen graufühen Fluch.

### 2. Bild

Straße vor Rigolettos Haus. Des Alten Fluch hat Rigoletto im Inneren erschüttert. Als er heimlich seinem Hause naht, bietet ihm der Bandit Sparafacile seine Dienste an, um einen Mordbuhler, vor dem er ihn warnt, zu beseitigen. Rigolettos einziger Beifall ist seine Tochter Gilda, die er hier aus Angst vor der lästernen Hofgesellschaft verborgen hält, und zu der er nur in heimlicher Nachstunde sich heranzuschleichen wagt. Monterones Fluch hat seine Angst um dieses Kleinod ins Unermessliche gesteigert. Jubelnd stürzt Gilda in des Vaters Arme. Er ermahnt sie, ihre Abgeschlossenheit streng zu bewahren, und warnt sie vor nähen Gefahren. Da getraut Gilda sich nicht, ihm zu gestehen, daß ein Jüngling sich ihr zu nähern gewagt. Während Rigoletto durch die geheime Gartentürte eilt, ist dieser geschickt zu der Geliebten hineingeschlüpft. Es ist kein anderer als der Herzog, der sich aber Gilda in der Maske eines armen Studenten nähert. Earm von der Straße treibt ihn zur Flucht. Es nahen draußen die Herren der Hofgesellschaft, die ausgetuschelt, daß der Hofnarr hier eine Geliebte verdeckt halte, und ihm nun aus Rache einen bösen Streich spielen wollen. Im Dunkeln stoßen sie auf den in unruhiger Sorge nochmals zurückkehrenden Rigoletto. Als er hört, daß es gilt, des Ceprano, der im Hause gegenüber wohnt, schönes Weib zu entführen,



# Staats - Oper

Freitag, den 9. April 1937

## Anfang 20 Uhr **Rigoletto**

Oper in drei Akten (vier Bildern) von Giuseppe Verdi  
Text von Piave  
Musikalische Leitung: Robert Deget  
Inszenierung: Josef Stelen

Herzog von Mantua ..... Peter Anders a. G.  
Rigoletto, sein Hofmann ..... Herbert Janßen  
Gilda, dessen Tochter ..... Erna Berger  
Ciof von Monterone ..... Walter Strohmann  
Ciof von Ceprano ..... Felix Fleischer  
Die Gekränzte, seine Gemahlin ..... Margarete Voeltz  
Marullo, dessen Diener ..... Josef Knapp  
Spasibach, ein Vagabund ..... Felix Marcks  
Madama, dessen Schwester ..... Kai Berglund  
Eleonora, Gildas Gefährtin ..... Hilke Schreyer  
Ein Gerichtsdiener ..... Hans Werns  
Ein Page der Herzogin ..... Kai Schneider  
Herren und Damen vom Hofe, Pagen, Kellner, Bediente  
Ort: Mantua und Umgegend  
Im 1. Bild: Tänze, ausgeführt von Damen und Herren der Tanzgruppe  
Chorographie: Ljilja Mandel ..... Chore: Karl Schmidt  
Gesamtaufstellung: Leo Pasewitz ..... Bühnentechnische Einrichtung: Rudolf Klein  
Pause nach dem dritten Bild  
Beim Klingelzeichen zum Beginn des Vorspiels werden die Eingangsreihen zum Zuschauerraum geschlossen

Ende nach 22 1/4 Uhr

# A. G. B.

## STOFFE

TAUENTZIEHN 17

April	Staats-Oper	Schauspielhaus am Gendarmenmarkt	April	Kirches Haus
		<b>Amphitruon</b>	9.	<b>Der 1. Akt: Bunbury</b>
10.	Der Ring des Nibelungen. Vorabend: <b>Das Rheingold</b> (20)	<b>Sans Souci</b> <b>Schlesien</b>	10.	<b>Das kleine Festspiel</b>
11.	Der Ring des Nibelungen. 1. Tag: <b>Die Walküre</b> (19)	<b>Der Mann und Frau</b>	11.	<b>Bunbury</b>
12.	Der Ring des Nibelungen. 2. Tag: <b>Die Walküre</b> (20)	<b>Der Mann und Frau</b>	12.	<b>Der 2. Akt: Das kleine Festspiel</b>
13.	Der Ring des Nibelungen. 3. Tag: <b>Siegfried</b> (19)	<b>Der Mann und Frau</b>		
15.	Der Ring des Nibelungen. 4. Tag: <b>Götterdämmerung</b> (18 1/2)	<b>Der Mann und Frau</b>		

Fünfte Gesamtaufführung:  
Richard Wagner **Der Ring des Nibelungen**  
Sonabend, 10. April: **Das Rheingold**  
Sonntag, 11. April: **Die Walküre**  
Dienstag, 13. April: **Siegfried**  
Donnerstag, 15. April: **Götterdämmerung**  
Musikalische Leitung: **Wilhelm Furtwängler**  
Inszenierung: **Georg Meier** - Bühnenbild und Kostüme: **Emil Doeberlein**  
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läßt er sich leicht befehren und hält selbst, nachdem man ihm eine Blinde umgelegt, die Leiter zu dem Schurkenreich. Zu spät muß er erkennen, daß man sein eigenes Kind entführt hat. Verzweifelt bricht er zusammen.

### 3. Bild

Zimmer des Herzogs. Der Herzog hat erfahren, daß man Gilda geraubt, und schwört den Übeltätern Rache. Da erkennt er aus den Erzählungen der über den Streich erstreuten Kavaliere, daß das entführte Mädchen Rigolettos Schöne ist, die man in seinem Palast geborgen, und eilt beglückt zu ihr. Rigoletto naht, seinen Schmerz unter bewunderlicher Lustigkeit verbergend, und wird von den Edlen verhöhnt. Als er aus der Meinung eines Pagen entnehmen muß, daß der Herzog sich wohl bei Gilda befinde, gibt er sein Versteckenspiel auf und gesteht den überreichen Entführern, daß die Geraubte seine Tochter ist. Doch weder sein Drohen noch sein verzerrtes Bitten rührt die Unmenschen. Da stürzt Gilda herein. Aus ihrem reumütigen Geständnis erfährt Rigoletto des Herzogs Verrat und seiner Tochter Schande. Zerschmettert geht sein Nachschmerz gegen den herzlosen Verführer.

### 4. Bild

Straße am Fluß mit Sparafuciles Spelunte. Rigoletto hat den Bravo für seinen Racheplan gebunden. Vorher jedoch will er noch Gilda, die an die echte Liebe ihres Verführers glaubt, von dessen ganzer Niedertracht überführen. Sparafucile löst seine Opfer durch seine Schwester Maddalena, eine Straßenhänlerin, in seine Spelunte. So ist auch der Herzog den Reizen dieses Mädchens hienher gefolgt, und Rigoletto sieht nun das schätzenswerte Paar der schmächtig verarmten Gilda. Nun rächt Rigoletto die Tochter von ihrer Liebe geheilt und überredet sie, in Männerkleidern nach Verona zu fliehen. Sie geht scheinbar darauf ein. Rigoletto vereinbart nun mit Sparafucile des Herzogs Tod. Ein aufziehendes Unwetter zwingt diesen, in der Spelunte zu übernachten. Hier soll ihn des Mörders Dolchstoß treffen, und Rigoletto will selbst um die Mitternachtsstunde die Leiche des verfluchten Bösewichts dem Fluß überliefern. Doch Maddalena hat sich in dem süßen Jungen vergafft und beschwört dem Bruder, ihn zu verschonen. Er willigt ein, wenn sich statt seiner ein anderes Opfer findet, das er Rigoletto, im Saal verborgen, ausliefern kann. Gilda, die dieses Gespräch erlauscht, opfert sich für den Geliebten. Sie begehrt in der Spelunte Einlaß und fällt, statt des Herzogs, unter Sparafuciles Dolchstoß. Als Rigoletto um Mitternacht erscheint, um seine Rache zu fühlen, überliefert ihm der Bravo den verhäulten Leichnam. Triumphierend schleift er das Opfer zum Fluß. Da schreut ihn das Lied des Herzogs, der trällernd von bannen zieht, aus seinem Wonnetausch auf. Entsetzt reißt er die Hülle von der Leiche und erkennt sein eigen Kind. —

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Vello Argeton als Martin Krepser in „Xenbrandt“  
Photo: W. Sauer, Berlin



Maria, Eddotari in „Madame Butterfly“  
Photo: J. Schmidt, Berlin



Erich Zimmermann als Wenzel, Kattel Wittich  
als Hans in „Die verkaufte Braut“  
Photo: Altmann, Berlin



Fritz Krenn als Kopal, Maria Küller als Katie  
in „Die verkaufte Braut“  
Photo: Altmann, Berlin

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Margarete Klose als Ophelia, Maria Müller als Curdille, Maria Ebbert als Amor in „Ophelia und Curdille“ Photo: Scherl, Berlin



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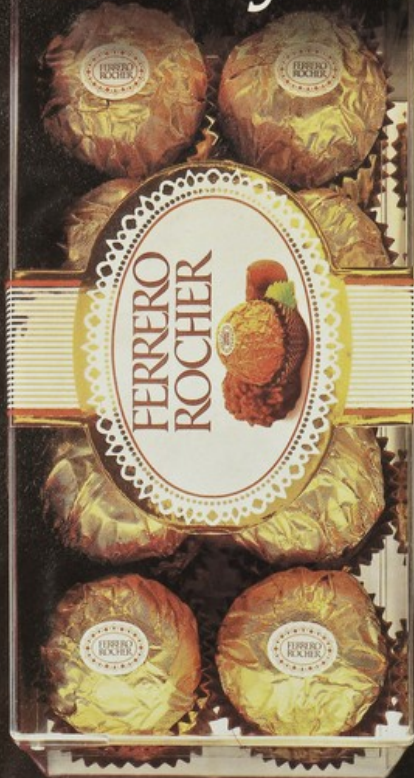
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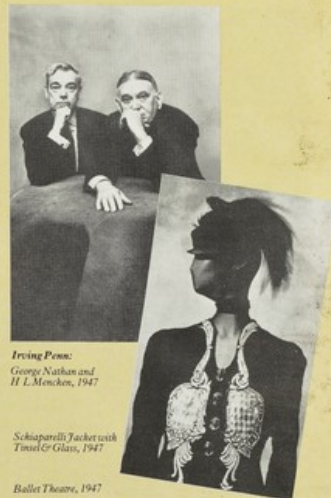


No. 136 JANUARY 1987

## THEATREPRINT

IN ANY peer list of the world's top photographers, the name Irving Penn would rate automatic top ten inclusion and, indeed, would have merited a place for the last 40 years.

What the legendary Cartier-Bresson has been to the streets and reportage, Penn has been to the studio and fashion magazines, combining creative invention with consummate elegance and craftsmanship. Curiously, despite his international reputation, Penn's work has never been the subject of a real retrospective, so all the more credit to the Victoria & Albert Museum for choosing to inaugurate the new 20th Century Exhibition Gallery with a survey of his photographs, published and unpublished, over the past four decades. Over 200 colour and black and white studies will be on show, spanning his work in a wide range of subjects, including portraiture, fashion, advertising and still life. It was the latter



Irving Penn:  
George Nathan and  
H.L. Mencken, 1947

Schiaparelli Jacket with  
Tunnel of Glass, 1947

Ballet Theatre, 1947









## EXHIBITIONS continued

ANYBODY HAVING visited the aforementioned Penn exhibition and enjoyed the photographer's striking fashion work would find it worthwhile to detour to the Dress Collection (Room 40) for a little light relief in the form of *Fashion Tracks*. This exhibition runs until August this year and displays the work of the 14 leading British fashion designers who contributed clothes and accessories for the 1985 Pirelli calendar.

Since the models featured in the Pirelli calendars are usually conspicuous for their lack of clothing, the commissions represented a significant breakaway from the usual approach. The designers were given a brief to use the Pirelli tyre tread as a decorative theme, and their offbeat ideas combined with Norman Parkinson's dramatic photographs, all framed in a fashion show setting, resulted in an unusual and stylistically powerful collection. At the time of the calendar launch, the collection was auctioned for charity and the owners have subsequently given the items to the V&A for the exhibition. Among the exhibits will be an evening dress by Bruce Oldfield, an evening coat by Jasper Conran, shoes by Manolo Blahnik and some hats by Graham Smith.

IN LATE 1985, a tractor driver in northern Bulgaria, digging a trench for a water pipe, accidentally unearthed part of the biggest cache of Thracian treasure ever found. Comprising no fewer than 165 magnificent silver and silver-gilt jugs, bowls and cups, mostly dating from the fourth century BC, the

treasure is thought to have been hidden during a period of foreign invasion, after which the location could not be rediscovered.

Ten years ago, the British Museum staged a similar exhibition which proved to be one of the most popular ever held and this first showing in Western Europe of *The New Thracian Treasures* is clearly going to be one of the highlights of the year. It runs until 29 March.



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# GARRICK THEATRE

In the late 1880's, W.S. Gilbert of light opera fame, financed a scheme for the building of a theatre on a plot of land at the southern end of Charing Cross Road; his architect was Walter Emden, but due to the discovery of an underground stream, the Cranbourne, difficulties arose and fellow architect C.J. Phipps was called in to assist. Eventually all the obstacles were overcome and the Garrick Theatre duly opened on 24th April 1889. Considered to be one of the most splendid of the late Victorian theatres, its first tenant was Sir John Hare, an outstanding actor of the period who produced the first play *The Prodigate* by Pinero, with himself, Johnstone Forbes-Robertson, Lewis Waller and Kate Roske in the cast. Sir John gave elegance to the Victorian and Edwardian theatre and was notable for his popular parts in *The Gay Lord Quex*, *A Pair Of Spectacles* and *A Quiet Rubber* he was knighted in 1907.

Grundt's comedy *A Pair Of Spectacles* had a long run in 1890 followed by Pinero's *Lady Bountiful* (1891), a revival of Grundt's *Fools Paradise* met with moderate success in 1892, and the opening of 1893 saw a successful revival of *Diplomacy* with a splendid cast headed by John Hare, the Bancrofts, Forbes-Robertson, Kate Roske and Olga Nethersole. In 1895, Pinero's *The Notorious Mrs Ebbsmith* with Mrs Patrick Campbell in the title role, caused quite a sensation, particularly after a woman named Ebbsmith was found drowned in the Thames with a counterfoil of a ticket for the play in her handbag. In 1900 Arthur Boucherier took over the management, and with his wife Violet Vanbrugh entered upon a long and successful period of productions ranging from Shakespeare to farce, among them J.M. Barrie's *The Wedding Guest* (1900) Pinero's *Iris* (1901), *Pinkerton's Peerage* (1902), and *The Bishop's Move* (1902). Other successes during Boucherier's management included *Whitewashing Julia* (1903), *The Arm Of The Law* (1904), Alfred Sutro's highly successful *Walls of Jericho* which ran for almost a year (1905), *The Morals of Marcus* (1907), Henri Bernstein's *Samson* (1909) and in 1911 *The Unwritten Law*, a stage version of Dostoevsky's *Crime and Punishment*.

Oscar Ashe and Lily Bratton, another husband and wife management, presented a season which included *Count Hannibal*, *The Merry Wives of Windsor* in which Ashe was a natural *Falstaff*, and their popular success *Kismet* which ran for 330 performances (1911/12).

Arthur Boucherier left the theatre in 1915, and in recent years staff at the Garrick have claimed that his ghost is a regular visitor to the backstage area, after the curtain has fallen via what is known as the Phantom staircase.

Other managements followed, Thomas Dorr presented *Tiger's Cub* (1916), Jose G. Levy's *The Girl From Citro's* (1916), and during the early part of 1917 a short and successful season of opera was presented. In 1918 C.B. Cochran became the lessee; Austin Page's play *By Pigeon Post* had a run of 380 performances, followed in 1919 by *Cyrano de Bergerac*, and a transfer of *His Little Widows* from the Wyndham's. During Cochran's management from 1918 to 1924, the theatre witnessed a pot-pourri of productions including a season of French plays (1921), Seymour Hicks *The Man In Dress Clothes*, in which he appeared himself (1922), *Partners Again* (1923), *Outward Bound* (1923), and *Bunty Pulls The Strings* (1924).

Andre Charlot presented Ivor Novello's *The Rat* with Novello in the lead in 1924. A.E. Abraham took over the theatre in 1925 presenting *Rain*, a successful transfer of *The Ghost Train* (1926), and an adaptation of Bram Stoker's *Dracula* (1927), followed by *Scaramouche* (1927). Early 1928 saw a short season of plays by Chekhov, Gorki, Ostrovsky and Tolstoy presented by the Moscow Art Theatre Company, and the Christmas production that year featured Jean Forbes-Robertson in J.M. Barrie's *Peter Pan*, followed by Edith Evans in *The Lady With The Lamp* (1929). Tallulah Bankhead played Marguerite in *The Lady Of The Camelias* (1930).

During the early part of the thirties the theatre experienced a bad period, with short runs of *Almost A Honeymoon*, *My Wife's Family* and *The Life Machine*. In 1932/33, Leon M. Lion as manager produced *Man Overboard* in which he appeared with Emyln Williams. During this period he also presented revivals of two Galsworthy plays, *Escape* and *Justice*, followed by *Beggars In Hell*, playing a part in all three. There followed a series of short runs and revivals, plus an abortive attempt in 1934 to stage *Old Time Music Hall*, including a revue, *West End Scandals* and a few revivals of musical comedies. Success came with a play which caught the mood of the public at a time of economic crisis; Walter Greenwood's *Love On The Dole* featuring Wendy Hiller and Cathleen Nesbitt (1935). *Sarah Simple* a comedy by A.A. Milne, scored 223 performances in 1937, and Jeanne de Casalis appeared in *As Husbands Go* (1938). The theatre was occupied for a season with Maurice Schwartz and his Yiddish Art Theatre of New York. The Garrick closed in 1939, but re-opened in 1940 with Entertainment for the Forces which

was not very successful. It was not until 1941 that the theatre really had a success again, with *Worm That Man* Vernon Sylvaine's comedy. A revival of *Aren't Men Beasts* followed in 1942, *Brighton Rock* (1943), Ben Travers' comedy *She Follows Me About* (1943), Thomas Job's *Uncle Harry* in which Michael Redgrave starred (1944). Later his included a Vernon Sylvaine farce *Madame Louise* with Robertson Hare and Alfred Drayton (1945) *Better Late*, a revue with Beatrice Lillie (1946).

After the war Jack Buchanan was the next actor/manager to take over the theatre, a position he held until his death in 1957. During his management, Laurence Olivier's production of *Born Yesterday* introduced Yolande Donlan to London audiences (1947), followed in the same year by a revival of Lonsdale's *Canaries Sometimes Sing* in which Buchanan appeared with Corale Brown.

Another Sylvaine comedy *One Wild Out* brought back the Robertson Hare and Alfred Drayton team (1948), and in 1950 there followed a successful transfer from the Savoy of the comedy *To Dorothy A Son* with Richard Attenborough and Sheila Sim. Jack Buchanan returned again in 1953 with Dorothy Dickson in *As Long As They're Happy*, and the next big success was a French Revue *La Plume De Ma Tante* (1955) followed by *Living For Pleasure* with Dora Bryan (1956), *Farewell, Farewell Eugene* with Margaret Rutherford and Peggy Mount (1959) and the long running Lionel Bart musical *Fing's Ain't Wot They Used To Be* (1960/61). John Mortimer's *Two Stars For Comfort* with Trevor Howard (1962) was followed by a long run of *Rattle Of A Simple Man* with Sheila Hancock and *Difference of Opinion* with Robert Beatty (1963).

In 1967 Brian Rix began several seasons of farce which he presented and appeared in: *Stand By Your Bedouin*, *Uproar In The House*, *Let Sleeping Wives Lie*, and later a long run of *Don't Just Lie There Say Something* (1971). A transfer of *Sleuth* (1972) was followed by Alastair Sim in *Dandy Dick* (1973). Alan Ayckbourn's comedy *Absent Friends* (1975), *Funny Peculiar* (1976), *Side by Side by Sondheim* (1977) and Ira Levin's thriller *Death Trap* which occupied the Garrick from 1978 to 1981.

In January 1982 the long running comedy *No Sex, Please We're British* transferred from the Strand Theatre where it had played since 1971. It remained at the Garrick until August 1986 when it again transferred to the Duchess Theatre, where it is now in its sixteenth record breaking year. The Garrick, an elegant and friendly theatre recently acquired by the Stoll Moss Group has undergone a facelift, at the same time retaining its pleasing atmosphere of a Victorian playhouse, which we feel sure will continue to give pleasure as it has done for almost a century.

GEORGE HOARE

We gratefully acknowledge the help of theatrical bibliography in the preparation of this article.





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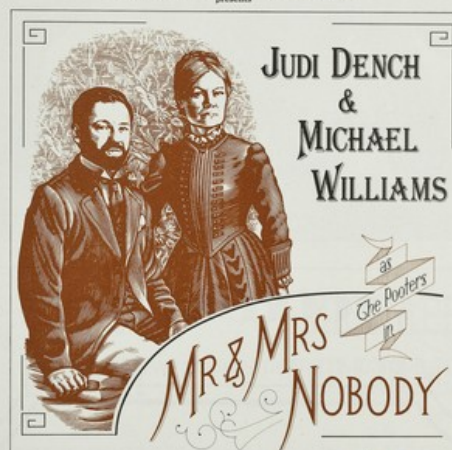
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AS  
(CARRIE POOTER)



**MICHAEL  
WILLIAMS**

AS  
(CHARLES POOTER)

PHOTOGRAPHS BY HILARY GISH



## JUDI DENCH

(CARRIE POOTER)

Judi Dench (Carrie Pooter) began her acting career in 1957 playing the Virgin Mary in the York Cycle of Mystery Plays. Since then she has performed in theatres throughout the world, made eight feature films, numerous television appearances and received over twelve awards for Best Actress. Her work in the theatre was rewarded by an OBE in 1970 and an Honorary Doctor of Letters from Warwick University in 1978 and York University in 1983. Her early theatrical work was with the Old Vic where her roles included Ophelia in *Hamlet*, Maria in *Twelfth Night* and Juliet in *Romeo and Juliet* for which she won the Paladino D'Argentino Award at the Venice Festival. In 1961 Judi Dench joined the Royal Shakespeare Company where her roles included Anya in *The Cherry Orchard*, Isabella in *Measure for Measure* and Titania in *A Midsummer Night's Dream*. She then appeared in seasons at the Nottingham and Oxford Playhouses and in the London productions of *The Promise* and *Cabaret* before joining the RSC tour of West Africa in 1968. Her subsequent extensive work with the RSC included playing Viola in *Twelfth Night*, Perdita in *A Winter's Tale*, Grace Harkaway in *London Assurance*, Portia in *The Merchant of Venice* and many more leading roles. London performances included *London Assurance*, *The Wolf*, *The Good Companions* and *The Gay Lord Quex*. Back with the RSC from 1979 to 1981 she

appeared in *Much Ado About Nothing*, *The Comedy of Errors*, *Macbeth*, *King Lear*, *Pillars of the Community*, *The Way of the World* and *Cymbeline*. She received a Best Actress Award in her role as Lady Macbeth and with the RSC at the Aldwych she played Juno in *Juno and the Paycock*, receiving four Best Actress Awards. In 1982 Judi Dench appeared at the National Theatre in *A Kind of Alaska* and as Lady Bracknell in *The Importance of Being Earnest* for which she received a further Best Actress Award. In 1983 she played Barbara in *Pack of Lies* and won the SWET and Plays and Players Best Actress Awards. Most recently she played the title role in *Mother Courage* at the Barbican and performed in *Waste* which transferred to the Lyric Theatre. Judi Dench's film work includes *Four in the Morning*, *A Midsummer Night's Dream*, *Dead Cert*, *Wetherby* and most recently *Room With A View* which is currently being screened throughout the country. Judi Dench is also a popular television actress and has made appearances in *Talking to a Stranger*, *Neighbours*, *Parade's End*, *On Approval*, *The Comedy of Errors*, *Love in a Cold Climate*, *The Cherry Orchard* and she received BAFTA Best Television Actress Awards for her performances in *Going Gently* and *A Fine Romance*. Her most recent television work includes *The Browning Version*, *Mr and Mrs Edgehill* and Ibsen's *Ghosts*.



## MICHAEL WILLIAMS

(CHARLES POOTER)

Michael Williams (Charles Pooter) graduated from RADA in 1959 and immediately joined the Nottingham Playhouse. During his time at the Playhouse he appeared in many productions including *Celebration* (written by Keith Waterhouse and Willis Hall) which transferred to the Duchess Theatre in 1961. It was in 1963 that Michael Williams became a member of The Royal Shakespeare Company; his roles with them included Puck in *A Midsummer Night's Dream*, Filch in *The Beggar's Opera*, Adolf Eichmann in *The Representative*, Oswald in *King Lear* (London and New York), Pinch in *The Comedy of Errors*, Kokol in *Marat/Sade*, Lodowick in *The Jew of Malta*, Dromio of Syracuse in *The Comedy of Errors*, Guildenstern in *Hamlet*, The Herald in *Marat/Sade* (London and New York), Arthur in *Tango*, Petruchio in *The Taming of the Shrew*, Orlando in *As You Like It*, The Fool in *King Lear*, Troilus in *Troilus and Cressida*, Charles Courtly in *London Assurance*, Bassanio in *The Merchant of Venice*, Ferdinand in *The Duchess of Malfi*, the title role in *Henry V*, Mole in *Toad of Toad Hall*, Private Meek in *Too True to be Good*, the title role in *Schweyk in the Second World War*, and again The Fool in *King Lear*, and Autolycus in *The Winter's Tale*. Michael has also appeared in many TV productions and is probably best remembered for the series *A Fine Romance* (London Weekend/

Channel 4) in which he starred with Judi Dench. Other TV productions include *Elizabeth R*, and *My Son, My Son* for the BBC, *A Ragging Calm* for Granada, *The Hanged Man* for Yorkshire, *Comedy of Errors* and *Turtle's Progress* for ATV, *A Quest of Eagles* for Tyne Tees, *Love in a Cold Climate* for Thames, London Weekend's *Shakespeare Workshop* and, to be screened shortly, a film for the BBC, *Bunt*. His film roles include *Educating Rita*, *Enigma*, *In Search of Alexandra the Great*, *Dead Cert*, *Eagle in a Cage* and *Marat/Sade*. Recent radio work includes the Radio 4 morning series *The Robb Whitton Monologues* and the Globe Theatre Play to be transmitted on Radio 4 and the World Service, *The Enemy of the People*. Michael's most recent roles include the title role in *Quartermaine's Terms* which toured all over the country. He played Bob in *Pack of Lies* at the Lyric Theatre in the West End and then appeared with the Theatre of Comedy as George in *Two Into One* at the Shaftesbury Theatre.



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## PENNY RYDER

(SARAH THE MAID)



**P**enny Ryder (*Sarah the Maid*) began her career when she played Nancy in *Gaslight*, Betty in *EH* at the Century Theatre, Manchester. She played Meg in *Dick Turpin* and Hetty Border in *Hanky Panky* at the Mermaid Theatre, appeared in the world premier of David Rudkin's *Ashes* at the Open Space; played Madam Choulloux in *Frontiers of Farce* at the Old Vic and the Criterion; Maria in *Twelfth Night* with the Prospect Theatre Company at the Old Vic, followed by a tour and a record of the play, with the National Theatre she played Nurse, Pinhead and a Countess in *The Elephant Man* and toured to America in *Playbill*; and with Foco Novo she played Sandra and Anna in *Puntilla*. She played Sally in *Pack of Lies* as well as understudying Judi Dench and Barbara Leigh-Hunt at the Lyric, Shaftesbury Avenue. With the Royal Shakespeare Company she played Bianca in *Othello* directed by Terry Hands, and various roles in *The Dillens* and *Mary After the Queen* both directed by Barry Kyle at The Other Place in Stratford-upon-Avon. Her work on television includes *War and Peace*, *Edward VII*, *Strauss Family*, *Dancing Years*, *Bless Me Father*, *Why Didn't They Ask Evans*, *Now and Then* and *Coronation Street*. She has also worked extensively on radio.



*A Stag's Head makes an appearance*





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## GARY FAIRHALL

(FACTOTUM)



Gary Fairhall was born in Portsmouth. He trained at LAMDA and worked extensively in 'rep', appearing at Worthing, Theatre Clwyd, Swansea, Bromley and Buxton. He has performed at the Oxford Festival of Theatre and the Chichester Festival Theatre, where he appeared with Claire Bloom in *The Cherry Orchard* and created the role of Fred Atkins in Peter Coe's acclaimed production of *Feasting with Panthers*. West End appearances include two years at the Arts Theatre with Caryl Jenner's legendary Unicorn Company. Gary worked on *Rookery Nook* at Her Majesty's Theatre, during which he had the great privilege of being presented to Her Majesty Queen Elizabeth, The Queen Mother. He spent eleven happy months at the Theatre Royal Haymarket in Michael Frayn's award winning comedy *Make and Break* with the late Leonard Rossiter and Prunella Scales. His TV credits include *The Brothers* for the BBC and *Backs to the Land*, *Consequences* and *Harry Litters* for ITV. Films include *Valentino* for Ken Russell, *A Bridge Too Far* for Sir Richard Attenborough and he has recently completed *Duet for One* with Julie Andrews. He comes direct from a season at London's unique La Bonne Crepe cafe theatre. Gary is a Nichiren Shoshu Buddhist and had the great benefit of appearing in the NSUK's musical *Alice* at the Odeon in June of this year.



"I shall never forget the grand sight"

## KEITH WATERHOUSE

(AUTHOR)



Keith Waterhouse, a Leeds costermonger's son born in 1929, is known as a prolific writer in nearly every field. As a journalist, his twice-weekly column which ran for sixteen years in the *Daily Mirror* and now appears in the *Daily Mail*, has five times won him national press awards. He is also a frequent contributor to *Punch* and other magazines. Five collections of his journalism have been published, the latest being *Waterhouse at Large*. His widely acclaimed novels include *There is a Happy Land*, *Billy Liar*, *Jubb*, *Office Life*, *Maggie Muggins* and *Thinks*. In his long partnership with Willis Hall, Keith Waterhouse has produced a wide body of work for the theatre, cinema and television. Their films include *Whistle Down the Wind*, *A Kind of Loving* and *Billy Liar*. Their plays include *Billy Liar*, *Celebration*, *Say Who You Are* and adaptations of Bennett's *The Card* and de Filippo's *Saturday, Sunday, Monday and Filumena*. Their TV credits include the long-running series *Worzel Gummidge* and *Budgie*. Keith Waterhouse's latest work includes *Mrs Pooter's Diary*, *The Collected letters of a Nobody*, *The Theory and Practice of Lunch*, *Slip Up* (TV film) and *Mr and Mrs Nobody* (stage).



"The 9.25 from Royston"

## NED SHERRIN

(DIRECTOR)



Ned Sherrin has worked in Radio, Television, Films and the Theatre. With Caryl Brahms he wrote many novels and plays including *Beecham*, *I Gotta Shoe*, *Liberty Ranch*, *Sing a Rude Song*, *Nickelby and Me* and *The Mitford Girls*. Since her death he has published an autobiography, *A small Thing Like an Earthquake*; their collection of essays on the lives of famous lyric writers, *Song by Song*; an anthology of wit, *Cutting Edge* and, with Neil Shand, a modern history, *1956 and All That*. His edited version of Miss Brahms' memoirs, *Too Dirty for the Windmill*, was published earlier this year. In 1964 he received an Oliver award for directing *The Rattlepate's* *Iolanthe*, which, like *The Metropolitan Mikado* in 1965, he adapted with Alastair Beaton. His last West End show was *The Sloane Ranger Revue*. His Saturday morning programme, *Loose Ends*, is currently running successfully on Radio 4. In television he is associated with *TW3*, in films with *The Virgin Soldiers*, and in the theatre with *Side by Side by Sondheim* which he devised and in which he appeared in the West End and on Broadway.



"The proudest day of my life!"



# MR & MRS NOBODY

BY KEITH WATERHOUSE

## THE CAST

Charles Pooter	<b>MICHAEL WILLIAMS</b>
Carrie Pooter	<b>JUDI DENCH</b>
Sarah, the Maid	<b>PENNY RYDER</b>
A Factotum	<b>GARY FAIRHALL</b>
The Musicians	
Keyboards	<b>MICHAEL HASLAM</b>
Violin	<b>JOHN BERGIN</b>

The setting is 'The Laurels', Brickfield Terrace, Holloway, 1888-89; with brief excursions to Islington, the City of London, Broadstairs and Peckham.

## ACT ONE

The Pooters move into their new home, and resolve to keep diaries — Trouble with the door-scraper — Carrie makes her first call — Insulted by tradesmen — Charles makes a joke;

Charles makes another joke — He buys a dozen 'Lockanbar' whisky — An unfortunate evening at the Tank Theatre, Islington, with Mr and Mrs James of Sutton — Adventures with Pinkford's red enamel paint — The Lord Mayor's Ball;

Carrie offended — Editorial carelessness at the Blackfriar's Bi-weekly News — Carrie persuaded to render 'Pretty Mocking Bird' — Clash of wills over Belgian hare rabbits;

Unexpected arrival home of Willie Lupin Pooter — He makes a startling announcement — Hurrah! for good old Broadstairs — Idiotic game with Mr Cummings and Mr Gowing;

Home again — A stag's head makes an appearance — A new appointment for Lupin — He makes an even more startling announcement.

## ACT TWO

Brief appraisal of Miss Daisy Mutlar — Unpleasantness with charwoman — The Pooters' first grand party at 'The Laurels' — Charles liverish — Fruitless discussion about an ice safe;

A Christmas interlude, with Charles in good voice — A fractious New Year toast — Charles unexpectedly promoted after 21 years — Carrie's disappointing encounter with Mr Darwitts;

A learned dissertation on hair — Miss Mutlar to marry another — Lupin and his father become Office colleagues;

Carrie receives an intriguing proposal — Lupin and his father abruptly cease to be colleagues — An important dining engagement at Peckham;

The Misses Tipper are agitated — Dinner at Lupin's new apartment — 'Lillie Girl' observed — Charles the bearer of astonishing good news, which Carrie receives with fortitude.

Director	<b>NED SHERRIN</b>
Design	<b>JULIA TREVELYAN OMAN</b>
Music	<b>PETER GREENWELL</b>
Lighting	<b>ROBERT BRYAN</b>
Sound	<b>JOHN REDDIE</b>
Dance	<b>LINDSAY DOLAN</b>
Musical Director	<b>MICHAEL HASLAM</b>

General Manager	<b>BRIAN KIRK</b>
Production Manager	<b>CLARE FOX</b>
Stage Manager	<b>ISOBEL HATTON</b>
Deputy Stage Manager	<b>ANNABEL DUNNE</b>
Assistant Stage Managers	<b>MARY O'LEARY</b> <b>CLARE NICHOLSON</b> <b>CHRISTOPHER OXFORD</b>

Props Co-Ordinator	<b>KATIE SEARLE</b>
Wardrobe and Wigs	<b>STEPHEN FRANCES</b>
Costumes executed by	<b>JOHN BRIGHT "COSPROP"</b>
Personal Dressers	<b>ANN HOEY</b> <b>JAN JOHNSON</b>

Production Carpenter	<b>WILLIAM SMITH</b>
Production Electrician	<b>PAUL FRANKLIN</b>
Sound Operator	<b>SEAN LAWLER</b>

Stand-by's for	
Mr Williams	<b>GARY FAIRHALL</b>
Ms Dench	<b>VIRGINIA DENHAM</b>
Ms Ryder	<b>CLARE NICHOLSON</b>
Mr Fairhall	<b>CHRISTOPHER OXFORD</b>

'Mr and Mrs Nobody' is devised by Keith Waterhouse from 'The Diary of a Nobody' by George and Weedon Grossmith and 'Mrs Pooter's Diary' by Keith Waterhouse

'Mrs Pooter's Diary' by Keith Waterhouse and 'The Collected Letters of a Nobody' by Keith Waterhouse, published by Corgi Books Ltd.

Paperback editions of 'The Diary of a Nobody' published by Penguin Books Ltd and 'Mrs Pooter's Diary' published by Corgi Books Ltd.

Mrs Pooter's Diary is also available in Black Swan paperback.

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Thanks to Simon Fraser and special thanks to Chris Heron.





# MR & MRS NOBODY

BY KEITH WATERHOUSE



"If my husband can entertain hopes of publishing a diary, then so may I"



The Lord Mayor's Ball



An unfortunate evening at the Tank Theatre, Islington



A fractious New Year toast



Carrie persuaded to render 'Pretty Mocking Bird'



Hurrah! for good old Broadstairs



"Why should I not publish a diary?"



The Pooters' first grand party at 'The Laurels'

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## JULIA TREVELYAN OMAN (DESIGNER)



Julia Trevelyan Oman (Designer) studied Design at the Royal College of Art with Hugh Casson and subsequently joined BBC TV where she designed many plays and Jonathan Miller's film *Alice in Wonderland*, winning the 1967 Designer of the Year Award. Other TV credits include for HTV/HBO (USA): *Separate Tables* which won the 1983 NCTA ACE Designer of the Year award (USA). Also *Hay Fever* for Danish TV. For the West End Theatre, she designed *Brief Lives*, Alan Bennett's *Forty Years On* and *Getting On*; for the National Theatre, *The Merchant of Venice*, and *The Shoemaker's Holiday*, for the RSC, *Othello*; the Lyric Hammersmith *Hay Fever* and *The Wild Duck* and the Burg Theatre, Vienna *The Importance of Being Earnest*. Opera credits include for the Royal Opera, Covent Garden, Eugene Onegin, *La Boheme* and *Die Fledermaus*; Hamburg *Un Ballo in Maschera*; Kassel *Die Csardasfurstin*; Stockholm *Othello*; Glyndebourne *Arabella*; The Consul Covent Garden Opera in the USA for the Royal Ballet, Ashton's *The Enigma Variations* and *A Month in the Country*, *The Nutcracker* the Boston Ballet *Swan Lake*. Film credits: *The Charge of the Light Brigade*, *Laughter in the Dark*, *Julius Caesar* and *Straw Dogs*. Exhibitions designed: *Samuel Pepys at the National Portrait Gallery* and *Madame Tussaud's Hall of Historical Tableaux*. Books and other graphic design include *Street Children*, text by B.S. Johnson and with Roy Strong *Elizabeth I and Mary, Queen of Scots* and *The English Year*. She was elected a Royal Designer for Industry in 1977 and honoured with the CBE in 1986.



## PETER GREENWELL (MUSIC)



Peter Greenwell (Music) first came to prominence as a composer with his score for the musical *The Crooked Mile*, produced in London and Munich. His other West End musicals were *Twenty Minutes South* and *House of Cards*. For several years he was Musical Director at London's famous Players Theatre. His film scores include *The Virgin Soldiers*, *Up the Front*, *Our Miss Fred* and *Don't Just Lie There*. For his appearance as the Pit Pianist in Ken Russell's film *The Boyfriend* he received rave reviews while his musical arrangements won him an Oscar nomination. Numerous television credits include the award-winning series *That Was the Week That Was* and recently two *Song by Song* series highly acclaimed both here and in the USA. For many years he collaborated with Ned Sherrin and the late Caryl Brahms both on radio, TV and in the theatre, and their musical *The Mifford Girls* was produced at the Chichester Festival and later transferred to the Globe Theatre. Peter's first solo appearance came in April 1984 when he was seen in *Noel*, the charity performance honouring Noel Coward at the Theatre Royal Drury Lane. He sang and played a number of Coward's songs, a fitting tribute as Peter himself accompanied Noel Coward in several of his own cabaret performances. In July he made his West End cabaret debut at London's famous *Pizza on the Park*. He has appeared on *Start the Week*, *The Gloria Hunniford Show*, *Around Midnight* and had a regular guest spot on *Julia*, the Channel 4 TV series. Concert and cabaret engagements have been in the Chichester and Buxton Festivals and a season in Marbella. Last year he again collaborated with Ned Sherrin on *The Sloane Ranger Revue* at the Duchess Theatre, and recently he released his first solo album featuring songs from his cabaret performances about which Alan J Lerner has written 'Peter Greenwell is pure joy! A wonderful selection of songs played and sung just as you always hoped they would be and the best Noel Coward since Noel Coward'. Peter has recently appeared in a cabaret season at London's Cafe Royal.



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## ROBERT BRYAN (LIGHTING DESIGNER)



Robert Bryan (Lighting Designer) was born in Derby. After graduating in Science he joined the Grand Theatre, Derby followed by work in Repertory and ten years as a director with Theatre Projects Ltd. He became Lighting Consultant at Covent Garden in 1962. Productions for the Royal Opera House include *Lulu*, *André Chenier*, *Der Rosenkavalier*, *Boris Godunov*, *L'Enfant et les Sortilèges*, *The Nightingale*, *Manon Lescaut*, *Semele*, *Ariadne*. He was Lighting Supervisor for Glyndebourne Festival Opera from 1972 until 1986 working on many productions including *Arabella*, *Where the Wild Things Are*, *Intermezzo*, *La Cenerentola*, *Die Entführung aus dem Serail*, *Il Barbiere di Siviglia* and *L'Amour des Trois Oranges*. For the English National Opera his work includes *Othello*, *Rigoletto*, *Mary Stuart*, *Julius Caesar*, *Werther*, *Il Trovatore*, *Don Giovanni*. For Welsh National Opera *Norma*, *I Puritani*, *The Greek Passion*, *Eugene Onegin*, *Peter Grimes*, *Billy Budd*, and *The Ring Cycle*. For Scottish National Opera *L'Orfeo*, *Idomeneo*, *Werther*, *The Magic Flute*, and *Manon Lescaut*. For the Manchester Royal Exchange production *Riddley Walker*. As a Lighting Designer for the Royal Shakespeare Company his work includes *The Merchant of Venice*, *Henry V*, *Measure for Measure*, *The Comedy of Errors*, *Poppy*, and *All's Well that Ends Well* which was also performed in New York. His other work abroad includes *The Real Thing*, *Hothouse*, *Night and Day*, *Betrayal* for the Burgtheater (Vienna), *Fedeltà* *Premiale*, *Eugene Onegin* for Grand Theatre de Geneva and *Faust* for Vienna State Opera. For the National Theatre he has lit *Wild Honey*, *The Rivals*, *On the Razzle*, *Measure for Measure*, *Jumpers*, *Undiscovered Country*, *A Long Day's Journey into Night*, *National Health*, *Mrs Warren's Profession*, *Dalliance*, *Threepenny Opera*, *Jacobowsky* and *the Colonel and American Clock*.

## LINDSAY DOLAN (DANCE)



Lindsay Dolan began his career as a choreographer at the Yvonne Arnaud Theatre and has since worked in Monte Carlo, Norway, Japan, and Holland where two of his shows are currently running. In London he staged *The Rakefayers* *Iolanthe*, *The Metropolitan Mikado*, *The Sloane Ranger Revue*, *Side by Side By Sondheim*, the gala performance of *Young England*, and *The Mitford Girls* which originated at the Chichester Festival Theatre. In the last five years Lindsay has worked on ten productions at Chichester including: *Calvacade*, *Oh Kay!*, *Nickleby And Me*, *The Merchant Of Venice*, *Valmouth* and *Goodbye Mr. Chips*. He also choreographed *Grease* at the Haymarket Leicester, *Showboat* and *The Arcadians* at the Northcott Exeter. Lindsay's television credits include: *I Gotta Shoe*, *Submariners*, *Joyce In June*, *Me And The Girls*, *The Way The Truth The Video* and the 1984 Royal Variety Performance.



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## JUDI DENCH & MICHAEL WILLIAMS

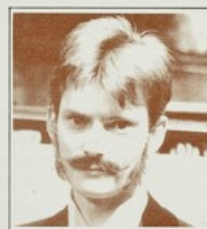
AS CARRIE AND CHARLES POOTER

PHOTOGRAPHS BY JOHN HAYNES

## MICHAEL HASLAM

(MUSICAL DIRECTOR)

Michael Haslam (Musical Director) After gaining an Open Scholarship to read music Michael Haslam went up to Christ Church, Oxford where he mounted productions of *The Threepenny Opera*, *The Burning Fiery Furnace*, *Utopia Ltd* and *Patience*. He continued his studies at the Guildhall School of Music and Drama where he later was made a Professor, credits including *Wonderful Town*, *Privates on Parade*, *The Hamlet of Stepney Green*, *Restoration*, *Most Happy Fella*, *Dam Yankees* and the Bernstein Mass. In the West End he was Musical Director for *The Sloane Ranger* Revue and has worked on *Peter Pan*, *The Metropolitan*, *Mikado*, *Call Me Miss Birdseye* and *HMS Pinafore*. He was also Musical Director for the AIDS Charity Gala performance of *Young England* at the Adelphi Theatre, charity productions of *Fiddler on the Roof*, *Funny Girl* and *Mame* and the first Vivian Ellis Musical Competition. His TV credits include *Breakfast Time* and BBC 2's *Debut* series.



## JOHN BERGIN

(MUSICIAN)

John Bergin (Musician) has just completed his studies at the Guildhall School of Music where he studied with Erich Gruenberg and Pauline Scott. He gives regular recitals in London and has already given performances of the Mendelssohn and Bruch violin concertos in England and Ireland. He has played with the BBC Philharmonic and Opera North Orchestras and is a member of the Innerer-Klang Music Theatre Group and the Concertino chamber ensemble.

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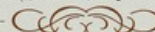
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**W**HILE THE architectural face of London undergoes inevitable changes as redevelopment takes place and new styles of building design emerge, the capital's theatres remain virtually untouched by 'progress'. This is not due to lack of interest by the owners who must often look with some envy at the way the cinema chains have modernised and improved their West End flagships. The reason, as Shirley Green reveals in her doggedly investigative book *Who Owns London?* (£10.95, Weidenfeld & Nicholson), is that they have been designated as protected buildings and are thus protected from demolition and redevelopment.

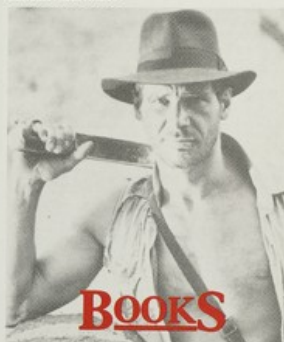
On balance, the preservation of London's theatrical heritage is something that all lovers of the stage should be grateful for, even if there are times when the most devoted theatregoer must fervently wish that the evening out was being enjoyed in surroundings more consistent with present day standards of comfort. Theatrical success is sufficiently elusive for owners of these often prime sites to have wished for the opportunity to redevelop them for use that would bring in a more predictable source of income.

But the days have gone when property speculators could put forward site redevelopment plans for offices incorporating a new theatre and then when the new auditorium proved commercially unsuccessful, obtain planning permission to convert it to a conference centre, or something similar. This technique was actually used once by the late Charles Clore who demolished the old Stoll Theatre in Kingsway, and replaced it with 90,000 sq.ft of offices, an underground car park and a compact new theatre called the Royalty. When the theatre failed to make a mark it was converted into a television studio and is now owned by Thames Television.

But despite the restrictions, developers keep on trying to realise the commercial potential offered by theatrical sites. Not long ago the freehold owners of Victoria Palace were foiled in a redevelopment attempt because the building is subject to a Schedule 2 protection order. As Ms. Green points out, the legislation has real teeth in ensuring the survival of the legitimate theatre. In 1984, the Theatre of Comedy Company, comprising leading authors, directors and actors paid a mere £750,000 for the 1250-seat Shaftesbury Theatre. As a cleared site it would have been worth at least £5 million. A similar plum site would have been the vast 1450-seater Palace Theatre at Cambridge Circus which fetched a modest £1.3 million for the freehold in 1983 and is now the chief asset of Andrew Lloyd Webber's publicly-quoted Really Useful Group. The Fortune in Covent Garden also survived an office-building application.

A particularly intriguing nugget of information unearthed by Ms. Green concerns the ownership of the Albert Hall. The freehold is owned by the Commissioners for the 1851 Exhibition, but is not

worth much money to them because they granted a 999-year lease, which still has 864 years to run, to the Corporation of Arts and Sciences, a body made up of 300 or so seat-holders. Today, they have either inherited them from their great-great grandparents who paid for the building by public subscription, or have enough money to buy them from the inheritors. The going rate for a pair of stalls seats, which entitles the owners to free tickets to all events, is £4500, but the cost of a grand-tier box is another matter altogether. When Lord Aberdare sold his inherited box to some Americans recently it went for £122,000. While so much of the Arts is subsidised by Government grants, the Albert Hall can proudly claim that it pays its way without any support from tax-payers' money by the simple expedient of only letting the hall and never getting involved with entrepreneurial activities itself.



**A**NYBODY WHO saw the film *Witness*, Peter Weir's beautifully realised thriller much of which is set in the unchanging community of the Amish people, a Dutch reform sect in America which has turned its back on the modern world, will recall the dramatic and spectacular barn-building sequence. It was a film which confirmed Harrison Ford's ability as an actor, as opposed to the macho hero of the *Indiana Jones* and *Star Wars* films, and that scene in particular was partially suggested and developed by Ford. That he did so comes as no surprise for a biography written by Paul Honeyford (£9.95, Sidgwick & Jackson) discloses that had things not gone his way at a critical moment for the ultimate benefit of his acting career, Ford would probably have made a very comfortable living as a carpenter.



Early experience in Hollywood was disillusioning for Ford – compulsory jacket and tie at acting classes, attendance mandatory, at the Columbia studios and not very much in the way of on-screen experience.

An appearance in the well-received *American Graffiti* gave him renewed hope and began his association with director George Lucas, but it didn't immediately bring about a dramatic change to his fortunes. However, when Lucas was casting for *Star Wars*, and had actually decided against using anybody from *American Graffiti*, he was reminded of Ford's existence in a most curious way. Ford the carpenter was actually completing an elaborate raised panel in the office of producer Francis Ford Coppola's art director, when Lucas, and a bunch of studio executives almost fell over him as he worked on hands and knees in the doorway. A few weeks later, recalls Ford, "after they'd tested everyone else in the world I got the part". From then on, of course, he has never looked back and has developed to become one of those very rare cinema stars of today whose presence in a film is an absolute guarantee of box-office success.

## BOOKS

### London Sets The Musical Pace

IN NEW YORK, where currently the only copper-bottomed, sell-out theatre hits are the two British musicals *Cats* and *Mr. and Mrs. Smith*, I recently conducted my own somewhat unscientific opinion poll and found that eight out of ten Americans think *Cats* is an American musical.

For many years they have been conditioned to believe that the musical is an American invention. No less an authority than the late Decimus Taylor, a distinguished New York composer and music critic, writing in the 1960s referred to the musical as "this strictly American art form" and many others since then have perpetuated the myth to the point where most of our own British drama critics appear to believe it.

For no good reason, the American claims have long gone unchallenged. It is encouraging, therefore, to see that the leading publishing house of Macmillan (who produced the magnificent revised edition of *Grove's Dictionary of Music and Musicians*) has put its very considerable resources behind Kurt Gatz's history of *The British Musical Theatre* which covers the subject from 1865 to (almost) the present day.

The work has appeared in two volumes, each of some 1,200 pages, and the combined index has more than 100,000 entries. History on this scale is not for every reader nor, at £60 per volume, for every pocket, but its importance in re-assessing the status of the British musical is considerable.

No one can deny the glory of the modern American musical but its hey-day was in the two decades from 1943 (*Oklahoma!*) to 1964 (*Fiddler On The Roof*) and its achievement was essentially found in some twenty outstanding shows. Since then there have been a handful of hits and Stephen Sondheim, but the American musical's own historian, Gerald Bordman, captions his post-1965 chapter with the words "Exhaustion and the search for new directions".

Ian Bevan

### EATING OUT

#### Bijoux Dinners!

AFTER ALL that traditional seasonal fare which, like me, you have probably eaten too much of, I thought some restaurants of eastern cuisine might be welcome. How pleasant it is after the Xmas excesses to have lots of little tempting dishes rather than that one huge overfilled platter. . .

HIGHLY RECOMMENDED is Saigon, several thousand miles nearer, now that you can experience the delights of Vietnamese cooking in the heart of Soho (next door to Ronnie Scott's in fact). A small and quite busy restaurant, but with enough space between (sensibly sized) tables to enjoy the relaxed atmosphere of this airy pastel coloured room. It's a definite plus to find a restaurant which manages to strike the right balance between comfort and style without the unnecessary frills of designer-tart so much in vogue. Greeted by one of the black-becked waitresses in tunic and trousers, the minimalist chic and 'matter-of-fact' politeness belie their warm and considerate service.

Anyway, so much for the ambience and on to the food, which is marvellous. A special mention must go to the Tom Nuong, which is fresh prawns barbecued at the table on a dome with hot water in a moat beneath, served with Ban Hai herbs and vegetables – it is absolutely delicious.

Starters include squid balls with a herb and vegetable parcel; Cha Nem, spring rolls (quite unlike the Chinese ones) are dipped into a rice vinegar sauce; Cha Tom, barbecued prawn paste on sugarcane; plus satays, salads and soups. Fish, fowl and meat feature about equally on the main courses and are all imaginatively prepared and presented. The spiced crab with garlic, lemon grass and herbs is a particular favourite. Crisp, lightly steamed vegetables, noodles and bean curd make it an easy restaurant to go vegetarian and either way they should be included in any visit. To finish, fresh fruit from foreign shores. Good food that the body enjoys as much as the palate; Saigon has definitely arrived on London's culinary map.

Saigon, 45 Frith Street, W1. Tel 437 1672. About £15 per head including service and sake or wine.

TRENDY, FOR the yuppies, it may be – but Japanese food does have a lot going for itself, not to mention your wallet! Like me, I expect you have had enough of the sushi and tempura hype, so let's have a look at some of the more Nippon-orientated tastes.

In addition to their standard menu, most restaurants also feature a different and Japanese language menu. With some assistance you can have fun expanding your vocabulary and experience of the cuisine. They tend to feature home cooking and are not offered unless you ask. A Japanese friend recently explained why; she said, (in the nicest possible way) that these indigenous delicacies are not 'the (our) barbarian taste'.

However, I thoroughly recommend discovering Natto which is (quite seriously) fermenting soy beans eaten with a raw egg, raw tuna or the like. With its slight

flavour of decay it may not be to the taste for all! Or maybe *Tatami Awashii* tiny dried fish served as a crisp thin wafer. Then perhaps *Oden*, a soup with *Kamaboku* (fish sausages) and *tofu*. Just the dish for this time of year, it is a familiar winter sight in Tokyo and Osaka where it is served in steaming bowls from tiny wooden stalls.

Two other dishes you may not have tried which I heartily recommend are *Shabu-shabu* and *Soba*. *Shabu-shabu* being topside or rump steak cut into paper thin slices which is tossed into a simmering casserole stock of vegetables at the table. It is cooked as quickly as you can retrieve the slice and dipped into a soy/sesame sauce. The taste – uhhh! *Soba*, noodles made from buckwheat flour, is a highly regarded traditional though simple food. In a hot soup it is an excellent, filling winter dish.

So there we are, a few suggestions if you have never ventured beyond the realms of *yakitori* and *teriyaki*. Despite the hype though, *sashimi* always seems to appear somewhere in the meal whenever I go Japanese and how good it is too.

What more can I say but, 'Hail . . . and a happy new year!'

Tried, tested and trusted are: *Fuji*, 36 Brewer Street, W1. Tel: 734 0957. About £14 per head (suggested).

*Grimshaw*, Cathedral Place, EC1 (St. Paul's shopping centre). Tel: 236 5158. About £15 per head.

*Hokkai*, 59-61 Brewer Street, W1. Tel: 734 5826. About £11 per head (no sushi).

*Manako*, 6-8 St Christopher's Place, W1. Tel: 935 1579. About £18 per head (There are also traditional rooms for private parties).

*Hiroko*, Kensington Hilton, 179 Holland Park Avenue, W11. Tel: 603 5003. About £16 per head.

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Lots of new plays opening this month – some of them very good indeed. In fact, amid all the usual gloom and doom about the death of the New York theatre this is turning out to be a bumper year for original American drama.

## New York Notes

Tina Howe, whose *Painting Churches* was a surprise hit of last season has written *Coastal Disturbances*, a haunting play about love – carnal, married, maternal, natural – set on a New England beach in high summer. The image of a beach, an environment constantly changing yet always the same, echoes and reinforces the theme of love as life's inconstant constant.

Her characters are well-heeled (they have to be to afford a Massachusetts private beach) and each personifies a particular stage of love. There're the Adamases, celebrating their fortieth wedding anniversary by enjoying the amiable bickering of a lifetime of overcome problems and infidelities. There's Faith, now blissfully pregnant after years of trying, speculating on the unbroken chain of love now passed from her to the daughter she carries. And her friend, Ariel, recently released from a mental hospital, whose divorce has left her with a hatred of men and a lack of control mirrored in her dreadful little boy. In one of the play's more touching leitmotifs, this child and Faith's adopted daughter, Miranda, imitate the phoney and self-destructive behaviour of adults, their innocence putting into sharp relief the shallowness of the world they are inheriting.

And then there's one couple that actually falls in love during the play. Holly's a photographer, mercurial, fascinating, vulnerable. Leo's the life-guard, trying to live down his hunk image and to demonstrate to Holly that he's really the sweet, gentle soul he appears to be.

While this playwright's perspective is entirely female the men in *Coastal Disturbances* are not the stereotyped monsters so beloved of modern drama, and while plot isn't her strong point, her characters and their emotional voices linger long after the curtain comes down.

Other residual voices competing for attention are those to be heard in *The Colored Museum* at the Public Theater. The blindest of black humour (in both senses) barrels across the footlights taking on

every black stereotype and exploding not only the racist myths but also the liberal attitudes to race that have been making us all feel good for so long. This satire by George C. Wolfe is not a comfortable evening in the theater whether one is white or black. *The Colored Museum* is a revue of such biting intensity that it takes your breath away.

There are send-ups of *The Color Purple*, *Ebony* magazine, even that untouchable icon of the black theater *A Raisin in the Sun* here satirised as *The Last Mama-on-the-Couch Play* becomes an exhibit in *The Colored Museum*. Nothing's sacred. Not all the sketches work and one is a complete failure but those that do are stunning – hilarious, arresting, shocking and, finally, a coming of age for the black theatrical consciousness.

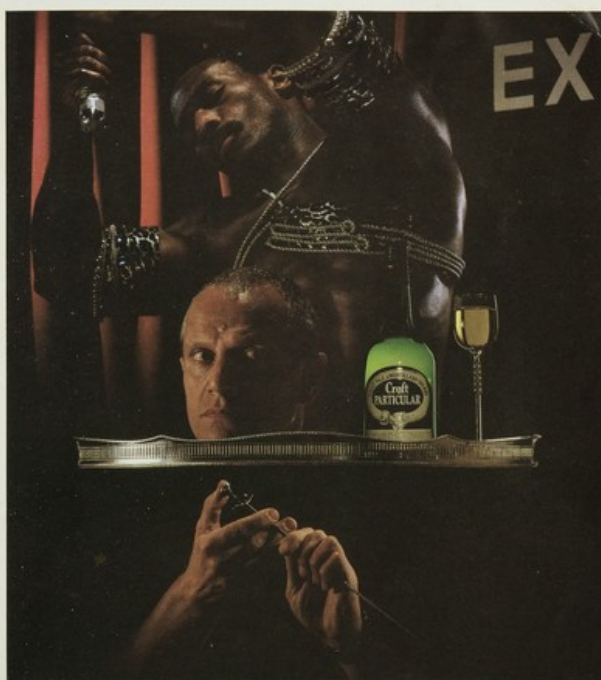
The most thought-provoking opening was Caroline Kava's *The Early Girl* at Circle Rep. A welcome new (to me) voice, Ms Kava takes on nothing less than human dignity and whether it can survive when all external factors – rank, birth, social status, approbation of one's friends and family – are removed. In this wonderfully funny/sad new play five experienced prostitutes, Lana, their loathsome Madame and a new girl are the residents of a brothel in a small Western town.

*Neon Psalms* at the American Place Theater is a drama about what happens when "happily ever after" turns into a caravan parked in the ugly part of the California desert. Luton and Patina Mears who loved one another once, live in disappointed resentment of the cards life has dealt them, inventing "projects" to keep them busy until their daughter, Barbara, abandoned by her husband and children, comes to stay because she has nowhere else to go. Thomas Strellich writes affecting of how love must be used so it will not atrophy. "What do you do with love when it has no place to go?" Barbara wonders. "It's got to go somewhere or it'll turn black and fester." Solid performances and a spectacular realistic set make this offbeat play well worth seeing.

Usually, in these pages, we give you a notable cabaret or post-theater entertainment to top off the theatrical offerings. This time, however, the best cabaret entertainment is another theatrical performance. Max Morath, the jazz pianist and ragtime expert, is giving a marvellous turn in *Living A Ragtime Life* at the Theater at St. Peter's. At the beginning he tells us that 1) ragtime is America's first pop music and that, 2) in America it's music that shapes history. He then proceeds, through two enthralling acts, to prove it.

Ruth Leon

A S H O T O F S H E R R Y



by  
Steven Berkoff.

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## ENGLAND v. WEST INDIES

at Kennington Oval, Thurs., Fri., Sat., Mon., Tues., Aug. 18th, 19th, 20th, 22nd, & 23rd 1966

WEST INDIES			First Innings			Second Innings								
1 C. C. Hunte	Barbados	b Higgs	1											
2 E. D. McMorris	Jamaica	b Snow	14											
3 R. Kanhai	Guyana	c Graveney, b Illingworth	104											
4 B. F. Butcher	Guyana	c Illingworth, b Close	12											
5 S. M. Nurse	Barbados	c Graveney, b D'Oliveira	0											
*6 G. S. Sobers	Barbados	c Graveney, b Barber	81											
7 D. Holford	Barbados	c D'Oliveira, b Illingworth	5											
†8 J. L. Hendriks	Jamaica	b Barber	0											
9 C. C. Griffith	Barbados	c Higgs, b Barber	4											
10 W. W. Hall	Barbados	not out	30											
11 L. R. Gibbs	Guyana	c Murray, b Snow	12											
			B1, l-b3, w, n-b1	5	B, l-b, w, n-b									
			Total.....			Total.....								
			268											
Fall of the wickets			1-1	2-56	3-73	4-74	5-196	6-218	7-218	8-223	9-223	10-268		
			1-	2-	3-	4-	5-	6-	7-	8-	9-	10-		
Bowling Analysis 1st Ins. O.			M.	R.	W	Wd.	N.b.	2nd Ins.	O.	M.	R.	W.	Wd.	N.b.
Snow			20.5	1	66	2								
Higgs			17	4	52	1								
D'Oliveira			21	7	35	1								
Close			9	2	21	1	1							
Barber			15	2	49	3								
Illingworth			15	7	40	2								

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ENGLAND			First Innings			Second Innings						
1 R. W. Barber	Warwickshire	c Nurse, b Sobers	36									
2 G. Boycott	Yorkshire	b Hall	4									
3 J. H. Edrich	Surrey	c Hendriks, b Sobers	35									
4 T. W. Graveney	Worcestershire	run out	16.5									
5 D. L. Amiss	Warwickshire	lbw b Hall	17									
6 B. D'Oliveira	Worcestershire	b Hall	4									
*7 D. B. Close	Yorkshire	run out	4									
8 R. Illingworth	Yorkshire	c Hendriks, b Griffith	3									
†9 J. T. Murray	Middlesex	lbw b Sobers	11.2									
10 K. Higgs	Lancashire	c & b Holford	63									
11 J. A. Snow	Sussex	not out	59									
			B, l-b, w, n-b			B, l-b, w, n-b						
			Total			Total						
Fall of the wickets	1-6	2-72	3-85	4-126	5-130	6-150	7-166	8-383	9-399	10-527		
	1-	2-	3-	4-	5-	6-	7-	8-	9-	10-		
Bowling Analysis 1st Ins. O.	M.	R.	W.	Wd.	N.b.	2nd Ins.	O.	M.	R.	W.	Wd.	N.b.
Hall												
Griffith												
Sobers												
Holford												
Gibbs												
Hunte												

\*Captain †Wkt.-keeper

Toss won by—WEST INDIES

Umpires—J. S. Buller & C. S. Elliott

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## PROGRAMME.

### I. THEIL.

#### 1 HULDIGUNGSMARSCH.

#### TRISTAN UND ISOLDE.

- 2 a Liebestraum. }  
 b Schluss-Szene. } Fragment des Zweiten Act.  
 (Tristan, Isolde, König Marke.)

Frau FRIEDRICH-MATERNA, Herren GEORG UNGER und CARL HILL.

#### SIEGFRIED.

- 3 Grosses Fragment des Zweiten Act.  
 (Siegfried, Mime und Vogelstimme.)  
 Herren UNGER, SCHLOSSER und Frau von SADLER-GRÜN.

### II. THEIL.

#### GÖTTERDÄMMERUNG.

- 1 Dritter Act.  
 Die drei Rheintöchter und Siegfried. Siegfried's Tod.  
 Frau von SADLER-GRÜN, Fraulein WAIBEL und EXTER, Herr UNGER.

#### SIEGFRIED.

- 2 Dritter Act.  
 Grosse Schluss-Szene: Brünnhilde's Erweckung.  
 (Brünnhilde und Siegfried.)  
 Frau FRIEDRICH-MATERNA und Herr UNGER.

### PART I.

#### 1 HULDIGUNGSMARSCH.

#### TRISTAN AND ISOLDE.

- 2 a Love's dreams. }  
 b Closing Scene. } Excerpt from Act III.  
 (Tristan, Isolde, King Marke.)

Frau FRIEDRICH-MATERNA, Herren GEORG UNGER and CARL HILL.

#### SIEGFRIED.

- 3 Large Excerpt from Act II.  
 (Siegfried, Mime and the Bird.)  
 Herren UNGER, SCHLOSSER and Frau von SADLER-GRÜN.

### PART II.

#### GÖTTERDÄMMERUNG.

- 1 Act III.  
 The Rhine-Daughters and Siegfried. Siegfried's Death.  
 Frau von SADLER-GRÜN, Fraulein WAIBEL and EXTER, Herr UNGER.

#### SIEGFRIED.

- 2 Act III.  
 Grand Closing Scene: the Awakening of Brünnhilde.  
 (Brünnhilde and Siegfried.)  
 Frau FRIEDRICH-MATERNA and Herr UNGER.



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# REQUIEM

Fauré

## INTROIT AND KYRIE

### Chorus:

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.  
Te decet hymnus, Deus in Sion, et tibi reddetur votum in Jerusalem.  
Exaudi orationem meam: ad te caro veniet.  
Kyrie eleison, Christe eleison.

Give them, O Lord, eternal rest, and let perpetual light shine upon them.  
Thou, O God, art praised in Zion: and unto thee shall the vow be performed in Jerusalem.  
Hear my prayer: unto thee shall all flesh come.  
Lord have mercy upon us: Christ have mercy upon us.

## OFFERTORY

### Chorus:

O Domine Jesu Christe, Rex gloriae, libera animas defunctorum de poenis inferni et de profundo lacu.

O Lord Jesu Christ, King of Glory, deliver the souls of the dead from the pains of hell and from the deep.

O Domine Jesu Christe, Rex gloriae, libera animas defunctorum de ore leonis, ne absorbeat Tartarus.

O Lord Jesu Christ, King of Glory, deliver the souls of the dead from the lion's mouth, and let not hell engulf them.

O Domine Jesu Christe, Rex gloriae, O Domine Jesu Christe ne cadant in obscurum. Amen.

O Lord Jesu Christ, King of Glory, O Lord Jesu Christ, let them not fall into the darkness. Amen.

### Baritone Solo:

Hostias et preces tibi, Domine, laudis offerimus: tu suscipe pro animabus illis quarum hodie memoriam facimus.

To thee, O Lord, we offer sacrifice and prayers: do thou receive them for the souls we remember to-day.

Fac eas, Domine, de morte transire ad vitam quam olim Abrahae promisisti et semini ejus.

Cause them, O Lord, to pass from death unto the life which thou didst promise of old to Abraham and to his seed.

## SANCTUS

### Chorus:

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth. Pleni sunt caeli et terra gloriae tuae. Hosanna in excelsis.

Holy, holy, holy is the Lord God of Hosts. The heavens and the earth are full of thy glory. Hosanna in the highest.

## PIE JESU

### Treble:

Pie Jesu Domine dona eis requiem, sempiternam requiem.

Merciful Lord Jesus give them rest, eternal rest.

## AGNUS DEI

Agnus Dei qui tollis peccata mundi, dona eis requiem, dona eis sempiternam requiem.

O Lamb of God, that takest away the sins of the world, give them rest, give them eternal rest.

Lux aeterna luceat eis: luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es.

Let light eternal shine upon them: let it shine upon them, O Lord, with thy saints ever more, for thou art merciful.

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Give them, O Lord, eternal rest, and let light perpetual shine upon them.

## LIBERA ME

### Baritone Solo and Chorus:

Libera me, Domine, de morte eterna in die illa tremenda, in die illa quando caeli movendi sunt et terra; dum veneris judicare saeculum per ignem.

Deliver me, O Lord, from eternal death in that dreadful day when the heavens and the earth shall be removed: when thou shalt come to judge the world by fire.

Tremens, tremens factus sum ego, et timeo, dum discussio venerit atque ventura ira.

I tremble, I fear, till the judgment come and thy anger.

Dies illa, dies irae, calamitatis et miseriae: dies illa, dies magna et amara, amara valde.

That day, that day of calamity and wretchedness: that great and bitter, bitter day.

## IN PARADISUM

### Chorus:

In paradisum deducant angeli: in tuo adventu suscipiant te martyres et perducant te in civitatem sanctam Jerusalem.

May the angels bring thee to Paradise: at thy coming may the martyrs receive thee and bring thee unto Jerusalem, the holy city.

Chorus angelorum te suscipiat, et cum Lazaro quondam paupere aeternam habeas requiem.

May the choir of angels receive thee, and with Lazarus, once so poor, mayest thou have eternal rest.