Obituary

DR. BORIS ORD

FORMER ORGANIST OF KING'S

Dr. Boris Ord, C.B.E., Organist of King's College, Cambridge, and Organist to the University from 1929 to 1957, died at Cambridge on Saturday after a long illness.

Bernhard Boris Ord, son of Clement Ord, was born at Bristol in 1897 and was educated at Clifton College. He took his A.R.C.O. when still at school, and won an organ scholarship at the Royal College of Music. After serving in the R.A.F. during the 1914-18 War he completed his studies at the Royal College and in 1920 went to Cambridge as organ scholar of Corpus Christi College. He was awarded the John Stewart of Rannoch Scholarship in Sacred Music. In 1923 he was elected to a Fellowship at King's College, where in 1929 he succeeded A. H. Mann as organist.

Until this appointment his musical activities had been mainly secular; he had already founded the Cambridge University Madrigal Society, was well known as an extremely able performer on both piano and harpsichord, and had spent a year working at the Cologne Opera House. In King's Chapel he was concerned with a more limited field, but he had in his charge a choir who had for many years been famous for the polished beauty of their singing. He had the deepest regard for the achievements and personality of his predecessor, and was able at the same time to continue in his tradition and to adapt it to a more extensive repertoire. The music of the sixteenth century had always made a particularly strong appeal to him, and both in the Chapel and with the Madrigal Society he did much to widen its appreciation.

His appointment as conductor to the Cambridge University Musical Society in succession to Rootham gave scope to his lifelong interest in opera; he conducted many successful stage performances, of which those of Handel's *Saul* and *Solomon* and Vaughan Williams's *The Pilgrim's Progress* were of outstanding quality. His choral and orchestral programmes were always varied and enterprising, including many modern works.

As a conductor and choir-trainer he was above all things practical; from the first he knew clearly what he wanted, and was unsparing of himself and others in his efforts to achieve it. He could be formidable—more, perhaps, than he knew—but this was due to a passionate determination to be content with nothing but the best. In his more relaxed moments he was a delightful and very entertaining companion and was a familiar and welcome figure in the combination room of King's College, especially at the bridge table. As a bachelor he lived in College in the finest set in Gibbs's Building.

But in spite of his long association with Cambridge its climate was never beneficial to his health, and the carrying out of the very full programme of activities that he undertook may well have caused more nervous strain and tension than was always realized. Sometimes this led to irritation, but, especially perhaps on his return to Cambridge after serving with the R.A.F. in the Second World War, his very real kindness and sympathy were more and more apparent. In 1957 illness obliged him to relinquish the organ of King's, though he remained director of the choir for one more year.

His musical activities were not confined to Cambridge, and he was in great demand as a player of continuo parts, which he always did with rare taste and scholarship. He made no claim to be a composer, but occasional pieces, ranging from a charming carol written for the King's College choir to hilarious songs written in his undergraduate days for the A.D.C., were equally successful in their very different ways. His greatest and most widely recognized achievement was certainly his work with the choir of King's Chapel, which became known the world over from the broadcasting of the Christmas service of Carols and Lessons. His particular success in this sphere resulted from his admirably broad and human approach to the whole art of music.

He was created C.B.E. in 1958. In 1955 he had been made an honorary Doctor of Music of the University of Durham; and in June, 1960, on the last occasion on which he left his rooms, he received an ovation in the Senate House when, in a wheeled chair, he was presented for the honorary Doctorate of Music of his own university

MR. RICHARD H. SIMPSON

Mr. Richard H. Simpson, for 25 years secretary of the Committee of Award of the Commonwealth Fund Fellowships, died at his home at Cannes on Christmas Day.

S. G. P. writes:—

The practice of philanthropy in a foreign country is open to doubts and misrepresentations more widely recognized nowadays than in 1925, when Edward S. Harkness set up, as part of his Commonwealth Fund, the Fellowships which now bear his name but which in his lifetime borrowed their name from the fund itself. Certainly no more genial a channel of active good will than Dick Simpson (then a young graduate of Indiana, Harvard, and Oxford) could have been found to serve for 25 years the British Committee of Award or to shepherd and befriend the academic generations of young British scholars whose first introduction to American hospitality came from the ever-smiling and increasingly rotund figure of the secretary himself.

Although he never lost, nor sought to lose, his American manner, Dick Simpson became during his long residence in London an instructed, and instructive, devotee of the treasures and curiosities of his adopted city. From Portman Square he would set out with equal zest for billiards at the Athenaeum or to present the latest batch of Fellows to the then Prince of Wales. Scores of now eminent men will recall with grateful affection a benignity so much more personal than professional that he seemed to be—and was—ideally cast as host, guide, counsellor. Simpson's snug store of knowledge of academic life on both sides of the Atlantic was ever at the disposal of his young friends. He was a man of rootedly scholarly habit who enjoyed to the full the consumption and dispensing of the fruits of English, French, and American culture. It is largely to him that the Fellowships owed, during the critical years of inception and development, a distinctive personality far beyond the institutional. There was not a trace of the "culture vulture" or "eager beaver" about him. It was a joy to all his friends to recognize that in happy retirement in France the essential qualities of Dick Simpson flourished right up to his peaceful, painless end.

MR. J. A. TUNBRIDGE

Mr. Joseph Albert Tunbridge, musical director and composer of songs, who died on Thursday at his home in Orpington, wrote the tunes "Roll Away Clouds" and "Got a Date with an Angel". As a young man he joined the Star Music Publishing Company as musical editor and later worked for 17 years for Feldman's, music publishers, in a similar capacity.

In the 1920s he joined Clayton and Waller Productions and began a musical association with Jack Waller. Their first show together was *Virginia* at the Palace Theatre, London, in which the song "Roll Away Clouds" was featured. Tunbridge's last show was *Wild Grows The Heather*.

MR. PAUL BUTLER

A CONTROVERSIAL DEMOCRAT

Mr. Paul Butler, former chairman of the Democratic National Committee, died on Saturday at the age of 56, Reuter reports from Washington. He held the post for longer than anybody in modern times, with the sole exception of Mr. James Farley, Franklin Roosevelt's campaign manager, but his was far from a tranquil reign.

Controversy stalked him for two reasons. He was not diplomatic in his personal dealings, with a bubbling temper and a ready tongue. Equally important, he aspired to a greater influence in the formulation of party policy than was possessed by his predecessors or than he managed to achieve. A professional politician in terms of experience, he did not have the typical professional's absorption in the problems of organization and of "getting out the vote", for he shared in large measure the crusading zeal of the amateur reformer. An unyielding liberal, he was particularly forceful in campaigning for civil rights.

Paul Mulholland Butler, the son of James P. Butler, was born on June 15, 1905, in South Bend, Indiana. After graduating at Notre Dame University he was admitted to the Indiana Bar in 1927 and practised in his home town.

His active career in politics began in 1926 at the undistinguished level of a precinct party worker. In 1948 he became chairman of the third congressional district of the Democratic Central Committee. Four years later he was elected to the National Committee, becoming chairman in January, 1955, in spite of the opposition of Mr. Truman and Sam Rayburn.

The party's congressional leaders were offended by the creation of the Democratic Advisory Council—to include most of the party's leading personalities—which they interpreted as an attempt by Butler to establish a rival source of guidance and authority between elections. After Mr. Stevenson's reelection as the Presidential candidate in 1956, there was a move to displace Butler but it came to nothing.

Long before the last Democratic convention in the summer of 1960 Butler had announced that he would not stand for reelection, but that did not save him from further controversy. Mr. Truman declared that he would not attend the convention because, so he alleged, Butler had "rigged" it in favour of Mr. Kennedy.

A tall, thin man with grey hair, who had for long suffered from diabetes, he neither smoked nor drank.

Butler married in 1934 Anne S. Briscoe, by whom he had three sons and two daughters.

DR. ANTON FLETTNER

Dr. Anton Flettner, the German-born inventor of the rotor ship, who had lived in the United States for some years, has died in New York, Reuter reports. He was 76.

Flettner made his name first as a marine engineer. Before he invented the rotor ship, with revolving cylinders in place of sails, he experimented with metal sails of more orthodox shape. These were designed to revolve around a pivot mast and to be put in such a position, by a special rudder blade, that they would make most efficient use of the available wind. The German ship Buckau, which was fitted out in this way, had a trial voyage to the Firth of Forth in 1925. This was claimed to be a success but the invention was never successful commercially.

From the Flettner rudder for ships, however, came the important invention of the trim-tab or servo-tab for aircraft. This consists of a small auxiliary control surface set into, or attached to, an aileron, rudder or elevator.

Only a small force is needed to operate such a tab, but when it is moved the airflow striking against it moves the entire control surface in the opposite direction. This greatly reduces the effort needed to fly a large or high-speed aircraft. In addition, an aircraft that is being controlled by an automatic pilot can be trimmed to fly straight and level by small adjustments of the trim-tab.

DR. RUDOLF PECHEL

Dr. Rudolf Pechel, an outstanding German publicist and a valiant fighter against nazism, died in hospital on Thursday, our Correspondent reports from Geneva. He was 79. For the past four years he had lived at Lenk in the Simmental.

Pechel was born at Güstrow in Mecklenburg on October 30, 1882. From his early years he had occupied himself not only with politics but also with the history of art and literature. Among his publications was a biography of Carl Maria von Weber. From 1919 he edited the *Deutsche Rundschau*, a leading political and cultural publication during the Weimar Republic.

With the coming of Hitler the activities of this liberal-minded publicist were rendered impossible—as were those of so many others. It was in keeping with his character and courage that he rallied to the resistance against Hitler, being associated with the movement led by Goerdeler, former lord mayor of Leipzig. In 1942 he was arrested on a charge of high treason, and until the end of the war was imprisoned in the notorious concentration camps of Sachsenhausen and Ravensbruck.

Pechel was honorary president of the German Academy of Language and Literature, doctor honoris causa of the Free University of Berlin (established after the division of the German capital, the Humbolt University being in the Russian sector of the city), and recipient of the Goethe plaque of the city of Frankfurt-am-Main. In April, 1948, he resumed the editorship of the *Deutsche Rundschau*.

THE REV. J. N. SANDERS

S. S. S. writes:—

With the death of the Reverend Joseph Sanders the society of Peterhouse, Cambridge, has lost not only its Dean but also one of its most respected Fellows. The loss to the world of New Testament scholarship will be equally acute, especially since his *magnum opus* on St. John's Gospel, which promised to be unusual as well as important, will never be completed by himself.

Beneath an exterior which was always impressive, and sometimes (mainly because of the beard) awesome, lay in Joe an immensely considerate kindliness. He placed complete confidence in those who worked with him (and I am privileged to have been one), and gave them his unfailing support. From his quiet love for Our Lord and his real regard for the Bible the members of the Peterhouse Fellowship, and in particular perhaps those who belonged to his biblical study-group, gained immeasurably.

On November 26, 1961, Joe Sanders preached in the College Chapel what was to be his last sermon, on the text, "The end of all things is at hand: be ye therefore sober, and watch unto prayer" (1 Peter 4: 7). To say that this contained no hint of personal reference is unnecessary. Throughout his illness the Dean spoke of returning to work as soon as possible; and in any case his sermons were always marked not only by an unswervingly sane common sense but also by an objective spirituality from which it became easy to learn. Cambridge has lost a readily missed figure, I and many members of the College a personal friend. We can but echo with a confidence that was his the Christian affirmation: *expectamus resurrectionem.*

MR. THOMAS ANGUS MOWAT HAILS, a former mayor of Tynemouth, Northumberland, died on Saturday at the age of 53.

MR. JAMES GILBERT, who was honorary secretary of the Scottish Amateur Athletic Association for 18 years, has died in Edinburgh. He was a member of the British Amateur Athletic Board for 18 years and had acted as assistant team manager of British teams overseas.

DR. SHEFFIELD NEAVE

IMPORTANT SERVICES TO ENTOMOLOGY

Dr. Sheffield Neave, C.M.G., O.B.E., honorary secretary of the Zoological Society of London from 1942 to 1952, died at Chelmsford yesterday at the age of 82.

Sheffield Airey Neave was born on April 20, 1879, the eldest son of Sheffield H. M. Neave, of Ingatestone, and grandson of Sheffield Neave, Governor of the Bank of England. Educated at Eton and Magdalen College, Oxford, he gained a blue for athletics and his M.A. and B.Sc. in 1906. He attained his D.Sc. in 1918.

Neave was in his youth prominent in research work on the problems of the tsetse fly and the study of animal life in Africa. He went as naturalist on the Geodetic Survey of Northern Rhodesia, 1904-5, and was entomologist to the Katanga Sleeping Sickness Commission, 1906-8, and to the Entomological Research Committee (Tropical Africa) from 1909 to 1913.

On his return from Africa in 1913 he was appointed at the age of 34 assistant director of the Imperial Institute of Entomology, a post he held for 28 years, becoming director in succession to Sir Guy Marshall from 1942 to 1946. His important contribution to entomology was rewarded by the O.B.E. in 1933 and the C.M.G. in 1941. He was honorary secretary 1918 to 1933, president 1934 to 1935, and Special Life Fellow of the Royal Entomological Society of London.

In 1946 he retired and turned to gardening and farming at the property in Essex left him by his father, but remained honorary secretary of the Zoological Society, to which he had been appointed in 1942 on the retirement of Professor Sir Julian Huxley. He held this post until 1952. Neave was a skilled scientific administrator, particularly in the sphere of publications. He was chairman of the World List of Scientific Periodicals and editor of *Nomenclator Zoologicus*, 1939-40. He was also author of memoirs on the fauna of Africa and of the centenary history of the Royal Entomological Society of London, 1933.

He married, first, Dorothy, daughter of Colonel A. T. Middleton, 13th Hussars, by whom he had two sons and three daughters. His eldest son is Mr. Airey Neave, Conservative Member of Parliament for Abingdon. His first wife died in 1942, and four years later he married secondly Mary Irene, daughter of Henry Hodges, of Churchstoke, Montgomery.

SIR HAROLD GLOVER

Sir James Penny writes:—

May I add something to your brief tribute to Sir Harold Glover?

Glover was a man of all-round ability. At Oxford after a First Class in Mathematical Moderations he secured a First Class in Natural Science (Geology), followed by a Diploma in Forestry.

In India, except for a brief period in the United Provinces, his entire service was in the Punjab, where he acquired a thorough knowledge of its forests and its people. In 1939 he became Chief Conservator of Forests, and with his experience of timber problems in the First World War he was able to initiate prompt measures for the conservation and utilization of timber that made a substantial contribution to the war effort not only in India but in the Middle East.

The Government showed the value it attached to his administration of a large and expanding department not only by the award of a knighthood but also by three successive extensions of service beyond the normal date of superannuation. One feature of his tenure of office was the rapid development of soil conservation work, and it was characteristic of him that after retirement he spent some months, before taking up other work, in writing his book *Erosion in the Punjab; its cause and cure.*

Glover was a keen fisherman and a good shot, and fond of long strenuous tours. He and Lady Glover also took a prominent part in all local activities. Whether they were in India or in England, they lived a busy life, and had a very large circle of friends.

MR. BARRY O'BRIEN

Dame Sybil Thorndike writes:—

I would like to pay a tribute to a devoted servant of the theatre, Barry O'Brien. Many of us who are actors have worked under his banner in the provinces, for it was in the provincial theatres of England that his work was best known. He made it his business to take successful plays from the West End to many of the towns not served by the leading actors of our profession. He ran a number of repertory theatres in places where the theatre public was practically dead, and he re-created an audience in those towns.

For those of us who were privileged to work under his management in the provinces his late illness and then death came as a great blow and sorrow. He treated his companies with consideration and friendliness, as the best theatrical companies were treated in the old days.

He kept a sharp eye on the box office and expected his companies to do the same!

I can speak personally and for many who worked under him—we feel gratitude to him and mourn the loss of one who cared for the living theatre more than for the mechanical photographic theatre, and who kept up a standard in the quality of plays he chose, when he might have done better financially by choosing a cheaper type of entertainment.

He did care deeply that the people of the smaller towns of our country should be provided with good, living theatre. So we, his affectionate friends, mourn his death.

MR. CHARLES HAMILTON

Mr. Charles Skilton writes:—

In Billy Bunter, Frank Richards—to give Hamilton the pseudonym by which he was best known—created one of the immortals of fiction. In fact, *The Listener* wrote "Billy Bunter has become a proverb, and what other living writer can claim as much for one of his characters?" The author's schoolboys were real to him, just as if they were his own children. That, he thought, was why they were real to others.

Although Bunter made his magazine appearance years before I was born, I had the pleasure of publishing, from 1947 onwards, the first dozen volumes of Greyfriars stories in book form, and Frank Richards's autobiography in 1952. As an author he was a publisher's dream, ever reliable in delivery, and never bothering with proofs. His manuscripts were typed by himself on an ancient typewriter, and it is a matter of great regret that I shall never see again one of his cheery letters, interspersed with Latin tags, in the purple typing he always favoured.

He once wrote to me: "The most familiar phrase in fan letters is 'Thank you for many hours of happiness'. I like reading that phrase, and have done so at least 10,000 times." Is it too much to say that he has, in fact, given more pleasure to people than all the statesmen of his era put together?

Even well on in his eighties, he kept briskly up to date in his outlook, and was always eager to welcome new markets for his work. It gave him particular pleasure when *The Times Educational Supplement* published a Bunter story in Latin last year.

Two months ago he wrote: "Pallida Mors aequo pulsat pede, says Horace; but I fancy that he has rather a predilection for octogenarians, and one never knows." Last month I suggested that a new edition of his autobiography was called for by persistent demand and could be revised up to date. By return of post, still in his own typing, he accepted with pleasure, but stated that a dreadful calamity had overtaken him suddenly, and that he was blind. He would write again shortly. Alarmed, even in these circumstances, by not hearing again, I telephoned him. There was no reply. Frank Richards, the author on whom publishers never called in vain for a total of sixty million words of copy, was writing no more.

The Arts

Supreme Work by Cast

Sophistication and Rivalry in Love

As presented on B.B.C. television last night, in a resolutely anglicized version, Mr. Louis Verneuil's *Affairs of State* emerged as entertaining as ever, but with its unexpected kinship to *What Every Woman Knows* brought rather divertingly to the fore.

For one of the strands of its intricately organized plot is the influence exerted over a rising but rebellious politician by his clear-eyed, practical wife, and his gradual realization of his need of (and indeed his love for) her.

But this is a sophisticated comedy rather nearer to farce than to emotional drama: it is all a matter of establishing a clear formal pattern and then letting it work itself out.

A's wife is in love with B, and recognizes that B's *mariage blanche* with C will keep scandal at bay and prepare the way for a later rearrangement beneficial to all parties. Unfortunately A and C know how things stand and it is obviously only a matter of time before B and C are brought together and A's wife has no alternative but to return, with as good a grace as she can muster, to her husband.

This is all elaborated with a clockwork precision which makes the play almost actor-proof. However, the cast assembled by Mr. Hal Burton for his production offered far more than an acceptable minimum: indeed it is difficult to see how the play could have been better done.

The main weight of the piece falls, naturally, on the two scheming women, the restive wife who sets the plot in motion and the not-so-simple young teacher who takes on the uncomfortable role of stand-in for her.

Miss Maxine Audley was poised and elegant as the wife, and Miss Zena Walker underwent the transformation required of her from shy, dowdy teacher to businesslike and purposeful politician's wife with a fetching glint of ironic humour which left one in no doubt that she was totally in control of the situation.

Mr. Tony Britton, as the hapless prize in their intricate rivalry, suffered cheerfully his rather undignified situation, and Mr. Roland Culver and Mr. Raymond Huntley as the older politicians more or less closely involved played with habitual inciseness.

UNPLEASANT ROAD TO POWER

Independent Television's "Armchair Theatre" last night made no concessions to seasonable relaxation. *The Rank and File*, by Mr. Rod Serling, a harsh, deliberately unpleasant play about unpleasant people and written with honesty, provided its actors with strongly defined parts and was given a visually distinguished production by Mr. Sidney Newman, who filled his screen with people and movement while maintaining all the necessary clarity and fluency.

Although it is not, by the highest standards, a completely satisfactory play, *The Rank and File* was continuously exciting to watch. William Kilcoyne, a young worker on strike, is assaulted by the police—this is in the America of the 1930s—and therefore moved to take an active part in trade union affairs. A taste of power—he brings the strike to a successful conclusion—awakens an appetite for domination; to rise in the world he allies himself with hoodlums and gangsters, so that before the play's end he is responsible for the murder of one of his earliest supporters.

This tale is told in flashbacks during the hearing of a court of inquiry investigating his activities, and appears as a series of episodes so tautly written and effective in themselves that it demands rigorous consideration.

The process by which a debased personal ambition destroys a sense of justice is (we would like to believe) gradual, and Mr. Serling seems to have omitted at least one necessary stage in his hero's deterioration: Kilcoyne never has to struggle with his conscience. Probably the allotted hour was too short a time for the full realization of the play's theme.

Mr. Kenneth J. Warren's Kilcoyne was a strong, impressive performance with bluff likeableness overlying the man's greed. Mr. David Cargill, the gangster who becomes his right-hand man, was properly and admirably quietly sinister and slimy.

MISS CILENTO TO ACT IN NEW PLAY

Miss Diane Cilento will star in Miss Elaine Dundy's first play, *My Place*. It will be presented by Mr. Oscar Lewenstein, and rehearsals will begin today. Mr. Barry Foster, who was last seen in *Fairy Tales of New York*, will be in the leading role opposite Miss Cilento. The play will begin a pre-London tour at Stratford-on-Avon on January 29.

Miss Cilento's last London stage appearance was in Sartre's *Altona*.

Miss Dundy describes her play as "a comedy about the new wave of English actors and the sound they make. They have been criticized for their mode of dressing and behaviour and this play explores the reasons for their inability to accept traditions and conventions. We have seen what they are like on the stage but this is the first time that their off-stage life has been depicted."

GILBERT AND SULLIVAN OUT OF COPYRIGHT

At the Savoy Theatre tonight the D'Oyly Carte Opera Company will present *The Mikado*, which will be conducted by Sir Malcolm Sargent. This will be the first "out of copyright" Gilbert and Sullivan performance to be given in London. It may well be the first "out of copyright" performance in England. The curtain should rise at the Savoy Theatre at 7.30 p.m. The curtain at the Royal Shakespeare Theatre, Stratford-on-Avon, should also rise at 7.30 p.m. on the Sadler's Wells production of *Iolanthe*.

SHOSTAKOVICH SYMPHONY PLEASES MOSCOW

Moscow, Dec. 31. — Shostakovich's fourth symphony, written 25 years ago, was played "with triumphal sucess" for the first time last night by the Moscow Philharmonic Orchestra, Tass reports.

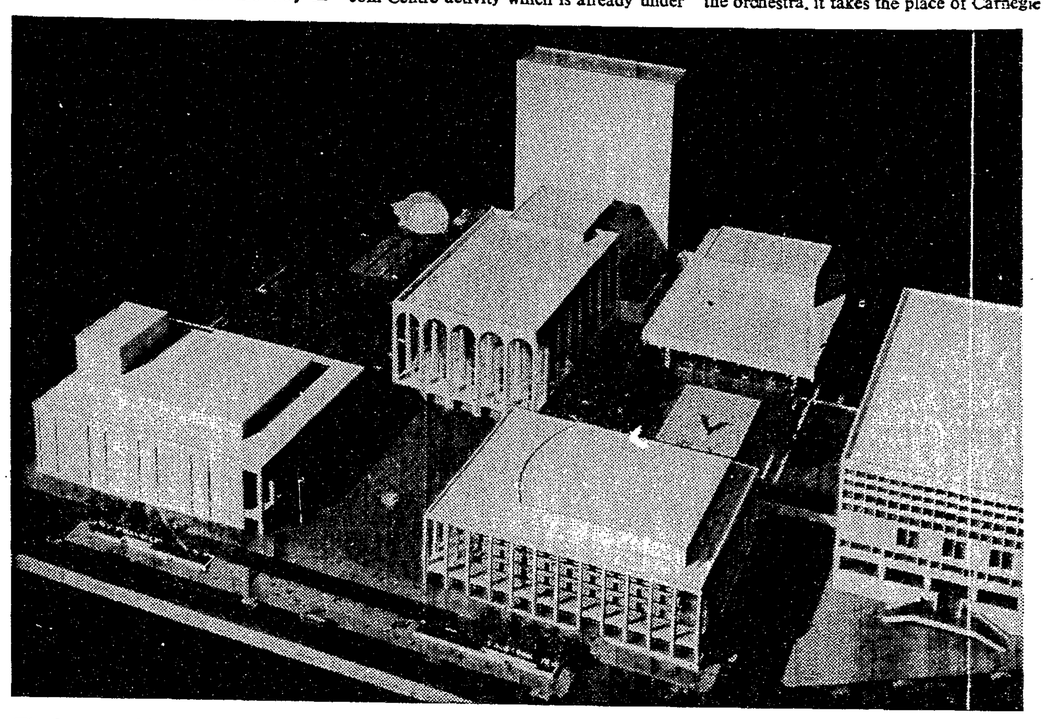
According to Grove's *Dictionary of Music and Musicians* Shostakovich was dissatisfied with the fourth symphony when he heard it rehearsed and withdrew it. Later he wrote a fifth and gave it the sub-title "a Soviet artist's reply to just criticism".—*Reuter.*

LINCOLN CENTRE'S POTENTIALITIES FOR N.Y. THEATRE AND MUSIC

FROM OUR NEW YORK DRAMATIC CRITIC

In the construction of New York's Lincoln Centre, general strategy is being replaced by active direction of the growing enterprise. That is to say, the first President of the Centre, General Maxwell D. Taylor, has resigned and has been succeeded by a distinguished composer, William Schuman, who takes office today. Mr. Schuman continues to direct the Juilliard School, and he has refrained from making any formal statements of new policy.

Accepting the appointment, Mr. Schuman reasserted his belief in the aims of the Lincoln Centre: "I believe that the Centre can provide leadership in bringing large numbers of Americans to a new interest in music, drama, and the dance and in giving them new opportunities to enjoy an experience with these arts. I believe it can lead the way in the development of new twentieth-century solutions to the problems of supporting and encouraging the creators, performers, and institutions of the performing arts. I want to do everything I can to help achieve such objectives."



The latest architectural model which shows for the first time the exterior design of the Repertory Theatre and the Juilliard School, and revised exterior for the New York State Theatre. The buildings (clockwise from left) are the New York State Theatre, Metropolitan Opera House and Opera Tower, Repertory Theatre and Library-Museum, Juilliard School, and Philharmonic Hall.

Mr. Schuman brings wide experience and considerable accomplishment to his new duties. He has composed seven symphonies, works for string quartet and for instrumental soloists, popular songs, scores for films, and an opera about baseball, *Casey at the Bat*. His compositions have won for him the first Pulitzer Prize in music, two Guggenheim Fellowships, an award from the National Institute of Arts and Letters, and other distinctions. As head of the Juilliard School, he established the Juilliard String Quartet and the Department of Dance, and he has introduced other innovations as well.

Thus far, Mr. Schuman's peculiar contribution to the Lincoln Centre, apart from his acceptance of the Centre's invitation to the Juilliard School in 1957, has been his recommendation that two high schools of similar purpose be combined and moved to a building in the immediate neighbourhood of the Lincoln Centre. This suggestion was offered at the end of 1958, at a time when all New York's newspapers were closed by a strike; it was publicized by being reproduced in the *Playbill*, the programme distributed at all the Broadway theatres. Mr. Schuman's idea has been acted upon, and the two schools—the High School of Performing Arts and the High School of Music and Art—will indeed be united on a site adjacent to the Lincoln Centre.

Unofficially, Mr. Schuman is willing to discuss the Centre. He views the whole project with enthusiasm, but, for obvious reasons, he has thus far directed his personal attention especially to the role of the Juilliard School in the Centre. The school will, in part, change its character, devoting itself particularly to advanced study and eliminating beginning students, and also adding a drama department, which will be directed by M. Michel Saint-Denis. The new Juilliard building (scheduled to be completed in 1965) will have several auditoriums, of which one will be a small theatre which will be sufficiently flexible to permit even an Elizabethan apron stage. In various ways the principle of flexibility will be built also into the larger theatres of the Centre.

Mr. Schuman seems to be expressing his personal approach to his new responsibility when he advocates variety in the arts and observes: "I do not like to see an aesthetic built into a theatre." He wants his theatres to be so versatile that they will allow for a plurality of aesthetics. As head of a music school, he has wanted to expose students to every manifestation of art in every way by making everything available. It is fair to assume that he will pursue a corresponding policy as president of the Lincoln Centre.

Mr. Schuman has followed closely the Juilliard School's participation in one Lincoln Centre activity which is already under way—the Student Programme. The school regularly sends instrumental soloists, a woodwind quintet, a string quartet, and singers to perform in the public schools of New York. Other participants in the programme have been the Metropolitan Opera, which sent an abridged *Cosi Fan Tutte* to the schools, and the Philharmonic Symphony Orchestra, which invited students to attend eight rehearsals.

Mr. Schuman reveals a hopeful, sympathetic attitude towards a problem that has caused considerable local concern—the Lincoln Centre's future connexion with the New York City Centre. The City Centre is located some 10 streets south of the Lincoln Centre site, in the Mecca Temple, a city-owned building for which one dollar a year is paid in rent. It is, in effect, subsidized by the city, and this fortunate arrangement enables it to charge popular prices, although it must still run at a loss. It maintains its own permanent opera and ballet companies, and it also has presented revivals of musicals, performances of Gilbert and Sullivan, visits by foreign companies, and, in time past, revivals of plays. The Comédie Française and the Hamburger Schauspielhaus performed there in 1961; the Old Vic is coming early in 1962.

The Lincoln Centre long ago extended a welcome to the City Centre Ballet Company and it has, in fact, been for some time assumed that what is now called the New York State Theatre (in Lincoln Centre) would be the new home of this company. Many were worried over the fate of the rest of the City Centre's activities. In particular, it was feared that the Metropolitan Opera, one of the founders of the Lincoln Centre, would disapprove the presence of a rival opera company. Concern was expressed also for the City Centre's popular-price policy. But now Mr. Schuman reveals that the Metropolitan has no objection to the fuller participation of the City Centre in Lincoln Centre, and every effort will be made to preserve that special character which is created by the City Centre's popular prices.

Although the Lincoln Centre gets most of its support from the well-publicized solicitation of private gifts, it has now arranged to get some aid from the state of New York ($15m.) by operating one building as part of the New York World's Fair in 1964 and 1965. This structure is the Theatre for Dance and Operetta, now to be known also as the New York State Theatre. It will constitute the principal activity of the World's Fair in Manhattan; the main site on the fair will be in Long Island. Following the fair the state will offer the building to the City of New York. That will create a promising situation. The New York State Theatre will be the logical place for any City Centre activities that move to the Lincoln Centre. If the City of New York chooses to regard the City Centre as its regular tenant there and to resume the rent of one dollar a year, the distinctive nature of the City Centre would be preserved.

Approaching completion now is Philharmonic Hall, the new home and, indeed, the first permanent home of the New York Philharmonic Symphony Orchestra. For the orchestra, it takes the place of Carnegie Hall, which was once scheduled for demolition but seems now to be saved. The new hall was designed for perfect acoustics; its planning entailed considerable research by acoustical engineers, both here and abroad. Philharmonic Hall will have a capacity of 2,612, almost as many as Carnegie Hall's 2,760. Its opening is set for September of this year.

Possibly the most striking new departure in the Lincoln Centre is the Repertory Theatre, which will be managed by Robert Whitehead and Elia Kazan. Except for this theatre, Mr. Kazan has forsworn the stage. He will confine himself to directing films until the Repertory Theatre is ready in 1963. When this enterprise begins its programme in the early autumn of that year it will, as its name indicates, present a repertory company, which is something of a novelty in New York.

The building was planned by the set-designer Jo Mielziner and by the architectural firm of the late Eero Saarinen; it will be called the Vivian Beaumont Theatre, after Mrs. Vivian Beaumont Allen, who has contributed $3m. towards construction of the theatre and $1m. for its operation. The structure will house the Repertory Theatre itself, with a capacity of 1,100, and the Forum, with a capacity of 299 (the standard size for off-Broadway theatres). The principal innovation of the larger auditorium will be its flexible apron stage, which will thrust out beyond the proscenium arch to a distance that will range from 28ft. to 12ft. The theatre has been planned for intimacy, and so no seat will be more than 65ft. from the stage. In the words of the producing directors, Robert Whitehead and Elia Kazan, "each member of the audience must be able to see the expression in the eyes of a face as small as Julie Harris's".

Messrs. Kazan and Whitehead expect to start auditions in autumn of this year and to have their complete company of 35 actors by February or March of 1963. Then they will spend seven months in training and rehearsal, before opening with their first two productions. A third will be added shortly thereafter and a fourth before the season ends.

OLD MASTER DRAWINGS

The Arts Council is to show a selection of Old Master drawings from the collection of Mr. C. R. Rudolf at the *Arts Council Gallery, 4, St. James's Square*, from Friday next to Saturday, February 3. There are 210 drawings from the collection of 1,000 drawings—ranging from the fifteenth century to the nineteenth—which Mr. Rudolf began to assemble in London 30 years ago; most of them are virtually unknown to the public.

The selection and cataloguing of the exhibition were carried out for the Arts Council by members of the British Museum staff. Mr. Philip Pouncey and Miss Gemma Donati have been responsible for the Italian section. Mr. Christopher White undertook the Dutch, Flemish, German and Swiss sections, and Mr. Paul Hulton dealt with the French, British and Spanish drawings.

The Italian drawings include works by Fra Bartolommeo, Bernini and Pietro da Cortona; the Dutch and Flemish include Hoogstraten, Rembrandt and Rubens. Among the German work is a fine drawing by Rottenhammer; drawings by Jean Duvet and Prud'hon are of particular interest among the French works. The Spanish group has two drawings by Goya for portraits, and a sheet of studies of heads by Inigo Jones is said to be outstanding in the British school.

PLISETSKAYA'S DEBUT AS JULIET

Moscow, Dec. 28.—Critics were reserved in their praise of prima ballerina Maya Plisetskaya's debut as Juliet in *Romeo and Juliet* at the Bolshoi Theatre today, "because her conception of Juliet differed from that of Shakespeare", the Soviet news agency *Tass* reported.

Mme. Plisetskaya, it appears, had long dreamed about the role. But the directors did not wish to give it her because "her outward appearance did not correspond to Juliet's", associated by the Russians with the image created 22 years ago by the great Ulanova. But Mme. Plisetskaya began to work on the role herself, and after two years presented the prepared part to the management, who soon announced her debut as Juliet, *Tass* said.—*Reuter.*

Film Biographies of Verlaine and Rimbaud

The successes of the French New Wave have brought in their wake renewed prominence and success to their most important predecessor, M. Jean-Pierre Melville, who began making independently financed films on the pattern we have since come to regard as "Nouvelle vague" as long ago as 1949 with *Le Silence le la Mer*.

His biggest success to date in France (greater even than *Les Enfants Terribles*, which he directed from a script by M. Jean Cocteau) has been his latest film, *Léon Morin Prêtre*, which stars M. Jean-Paul Belmondo, currently the most popular actor in the French cinema. In it M. Belmondo plays a young priest whose ministrations reconcile many young women to the Church, initially at any rate through love of him. M. Melville now plans two further films, one with M. Belmondo, but showing him in a very different light.

The first, if everything goes as planned, will be *Les Don Juans*, in which M. Belmondo is to co-star with Mr. Anthony Perkins; it is a study of two contrasting sorts of libertines, one a libertine by temperament, the other a libertine by determination. Which actor will play which role is as yet undecided, M. Melville committing himself no farther than to suggest that the type-casting on the basis of their previous roles is obvious, but perhaps a reversal would produce more interesting results.

The other film M. Melville plans is based on the lives of Verlaine and Rimbaud, and will star the two other most popular young actors in French films, M. Jean-Claude Brialy and M. Alain Delon. M. Brialy who has made rather a corner in the playing of dissolute and decadent characters in a number of recent films, will play Verlaine, and M. Delon, best known in this country as Visconti's Rocco and most recently star of the new Antonioni film *Eclipse*, will play the younger poet.

Rimbaud is also the central figure in another planned film, this time surprisingly enough in Hollwood. Even more surprising is that the film is to be based on Rimbaud's *Une Saison en Enfer*; the scriptwriter-director is Mr. Nicholas Ray, and he wants as his star the young French actor M. Jean-François Poron, whose first English-speaking role it would be.

Among the newest batch of films announced for the new year the emphasis seems to be largely on unexpected and exciting casting. Most exciting, for the longstanding devotee of Hollywood at any rate, is Mr. Robert Aldrich's plan to combine the talents of Miss Bette Davis and Miss Joan Crawford, in one film, *Whatever Happened to Baby Jane?* The story, set in Hollywood, concerns two sisters, one a child star of several decades back, the other a glamour queen of the thirties, and now both dangerous neurotics in retirement. Mr. Aldrich seems to have no doubts about the wisdom of casting these two stars together for the first time (once previously, in *Hollywood Canteen*, they appeared in the same film, but not in the same sequence): he admits, however, to a sneaking hope that they will set out enthusiastically to steal scenes from each other, as this would both be in keeping with the story and add considerably to the excitement value of the proceedings.

One would not normally think of Mr. Burt Lancaster and Sir Laurence Olivier as obvious substitutes for each other, but these days Mr. Lancaster seems to be making rather a speciality of stepping into Sir Laurence's shoes. Last year, when Sir Laurence was too tied up with *Becket* in New York to play the role for which he had been cast in *Judgment at Nuremburg*, Mr. Lancaster stepped in, and this year, Sir Laurence having withdrawn because of previous commitments, Mr. Lancaster has taken his place in Signor Visconti's projected film version of *The Leopard*. This, scripted from Lampedusa's novel by Signor Visconti and his usual collaborator Signora Suso Cecchi d'Amico, will be made in Italy, and in it Mr. Lancaster will play the last representative of a great aristocratic house brought face to face with changing values in a changing world.