

The following new boys have entered the School this quarter :—

<p>VERITES Blacknell, R. E. Lambert, C. J. Waud, C. D. G. P. (son of C. W. H. P. Waud, Verites O.Q. 1906—S.Q. 1910)</p> <p>GOWNBOYS Murray-Browne, I. F.</p> <p>GIRDLESTONEITES Morris, J. S. H. (son of A. J. Morris, Girdlestoneites S.Q. 1917— S.Q. 1921) Nicholson, B. R. G. Seares, J. G. S.</p> <p>WEEKITES Bridges, A. H. I. Cook, J. D. C. Sher, D. G. A. Shotter, J. R. Winter, P. J. McM.</p>	<p>HODGSONITES Ilbert, R. C. King, C. J. Wight, A. H. K. (son of G. R. Wight, Saundersites, S.Q. 1912—L.Q. 1916)</p> <p>DAVIESITES Franks, D. L. Satchell, E. A.</p> <p>ROBINITES Reeve, D'A. R. W. (son of C. S. W. Reeve, Robinites—Saundersites, O.Q. 1879—O.Q. 1882)</p>
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The following Scholarships and Exhibitions have been awarded to members of the School :—

- P. T. E. England (S)
Exhibitioner of Magdalene College, Cambridge, in History.
- P. D. Froomberg (B)
Exhibitioner of Queen's College, Cambridge, in Modern Languages.
- C. M. Smith (P)
Benn Scholar of Oriel College, Oxford, in Classics.
- M. Stringer (H)
Scholar of Peterhouse, Cambridge, in Classics.
- G. H. R. Watson (B)
Scholar of Clare College, Cambridge, in Science.
- J. H. G. Woollcombe (D)
Holford Scholar of Christ Church, Oxford, in Classics.
- E. A. Keay (H)
Scholar of Wadham College, Oxford, in Classics.

SCHOLARSHIPS AND AWARDS, 1943

SENIOR SCHOLARSHIPS
S. A. N. Raven (S); P. J. Lyne (B); O. B. Popplewell (R); R. S. C. Donald (P); S. R. Parsons (H); R. W. Reiss (B).
Exhibitioners.—M. J. Peel (G); G. W. Rowlands mi. (R).

JUNIOR SCHOLARSHIPS.
T. J. F. Halford (H); R. F. Morgan (S); W. F. Nuthall (B); J. A. Robson (H); N. B. Rushbrook-Williams (G); N. R. Burt (g); N. T. Hague (D); M. C. Inglis (R); J. A. Newell (W); M. H. T. Janes (D); P. E. Rhodes (D); M. J. Bridge mi. (P); R. L. Jones (W).

BENN SCHOLAR.
D. B. Ellis (g).

LEAVING EXHIBITIONS, 1943.
J. H. G. Woollcombe (D), *Classics*.
J. G. F. Inglis (H), *Science*.
H. T. Verry (G), *Maths*.
P. M. Green (G), *General*.
G. C. Daukes (V), *General*.

BARCLAY WALKER EXHIBITION.
P. J. M. Trollope (H).

TALBOT SCHOLARSHIPS AND PRIZES (for Classics, Divinity, History and Essay).

1. J. H. G. Woollcombe (D).
2. P. M. Green (G).
3. P. K. Drury (R).

Prizes:

1. H. E. Wilkinson (P).
2. G. L. J. Engle (H).
3. C. M. Smith (P).

HOLFORD EXHIBITION (not awarded).

WALFORD PRIZES (for Mathematics).

1. J. H. Smith (W).
2. { H. T. Verry (G).
F. H. C. Marriott (B).

ELDER PRIZE (for Classical Composition).

- P. M. Green (G).
- H. E. Wilkinson (P).

THACKERAY PRIZE (for English Literature).

- B. D. Wilson (D).

LEECH PRIZE (for Drawing) (not awarded).

GORDON WHITBREAD PRIZE (for Classical Literature).

- H. E. Wilkinson (P).

EUSTACE DALLIN WADE PRIZES (for Natural Science, awarded to members of Under School).

1. H. E. D. Lloyd (D).
2. I. M. C. Farquharson (D).
3. R. Goldschmidt mi. (S).

MONAHAN PRIZE (for Divinity).

- G. L. J. Engle (H).

POOLE PRIZE (for Natural History).

- { P. L. Newton ma. (P).
- W. K. Newton mi. (P).

ELWYN PRIZE (for Modern History).

- J. H. G. Woollcombe (D).

STRUAN ROBERTSON PRIZE (for Drawing).

- A. G. Whittle (D).

HAVELOCK PRIZES.

- French Literature.*—C. N. Acheson-Gray (V).
- German Literature.*—G. C. Daukes (V).
- French Composition.*—C. R. Le Jeune ma. (V).
- German Composition.*—{ H. Wiener (G).
- G. C. Daukes (V).

BETON PRIZE (for Applied Mechanics).

- J. A. T. Barfoot (V).

TENNANT PRIZE (for English Essay).

- P. M. Green (G).

ALICK TASSELL PRIZE (for the best Classical Scholar of the Year).

- H. E. Wilkinson (P).

BRIDGE PRIZE (for Natural History).

- P. J. Dibb (V).

ENTERTAINMENTS

HOUSE PLAYS

Saturday, December 11th, in Hall at 7.30 p.m.

GIRDLESTONEITES in 'P.C. HAMLET,' by A. P. Herbert.

P.C. Hamlet, B. S. Russell; Mrs Hamlet, N. R. Burt; Mr Potbelly, A. P. Cohen; A Girl, W. N. Kitson; An Old Man, R. T. Hollins; A Man, M. R. Blampied; Newsboy, C. L. Duveen.

Scene:—At any street corner.

HODGSONITES in 'SENTENCE OF DEATH,' by Gladys St. J. Loc.

Yamado, H. C. Samuel; Mace, D. E. Aylmer-Jones; Cleland, J. O. Heyworth; Stoddard, W. S. Chevis ma.; Meynell, A. Crole-Rees; Arling, R. T. Kenyon; Remington, G. L. J. Engle.

Scene :—In the lounge after dinner in Mace's Flat in the early thirties.

PAGEITES in 'X=O,' by John Drinkwater.

Pronax and Salvius (Greeks), C. Wigram and W. W. Spratt; I lus. Capys (Trojans), D. A. Raeburn ma., H. E. Wilkinson; Greek Servants, P. R. Hall and D. Taverne; Greek Sentinel, A. P. Blower.

Scenes I and III :—The Greek Camp; *Scenes II and IV* : The Trojan Wall.

WEEKITES in 'THE WEDDING,' by Anton Tchegov.

Anna Zmeyukin, P. M. Wolley; Ivan Yat, a telegraph clerk, J. A. Simmons; Best Man, R. M. Beatson; Waiter, D. H. Donnell; Maximovitch Aplombov, the bridegroom, N. H. H. Johnson; Natasha Zhigalov, the bride's mother, W. R. N. Flower; Yevdokim Zhigalov, the bride's father, R. B. Clayton; Dymba, a Greek, N. F. Mavroleon mi; Mozgovoy, a sailor, C. A. Hunter; Dashenka, the bride, N. Cripps; Andrey Andryevitch Nyunin, M. B. Mavroleon ma.; Theodor Revunov-Karaulov, a retired Naval Captain, J. H. Smith.

Scene :—Wedding Reception in a second-class Russian restaurant in 1877.

SAUNDERITES in 'THE MAN IN THE BOWLER HAT,' by A. A. Milne.

John, J. R. E. Waddell ma.; Mary (his wife), R. M. Wackerbarth; Hero, C. F. Dehn; Heroine, J. M. Waddell mi.; Bad Man, D. T. Brown; Chief Villain, P. C. D. Moy. John and Mary are 'at home' this evening.

Producers :—D. Ounsted (G), A. F. Waley (P), J. G. Orr (H), J. H. Smith and J. A. Simmons (W), R. M. Wackerbarth (S).

Devised and Presented by P. J. Darvall ma. for the C.D.C. Staged by Greenroom under the direction of P. J. Darvall ma., R. M. Wackerbarth and A. F. Waley. Make-up by Greenroom.

The December *Carthusian* informs us that the C.D.C. was chiefly occupied during Oration Quarter with organizing 'the revival of the House Theatrical Competition which was held three years ago.' Unless this is just a piece of careless wording, a bleak prospect lies before us. We have no recollection that such a competition actually took place, but if it did, Heaven forbid that it should be revived.

Between a friendly rivalry in House theatricals and an organized competition there is a vast difference. What gives House theatricals their entertainment value is their variety, and competition strikes at the very root of this. It is only when activities are commensurable that competition is possible. You can have it in games and sports, but only if the competitors observe the same rules. A football competition in which some teams play Rugby and others Association is unthinkable. In athletic sports we decide that Dashites are better than Blankites not by comparing the performance of one side in the hurdles with that of the other in the mile, but by noting that Dashites have scored a higher aggregate of points in the events as a whole. If the award is to be just, the test or tests must be the same for all.

In games and sports the task of the referee or judge is simple. His judgement is impersonal. Using the evidence of his eyes, he awards points according to fixed rules, and the fact that his standards are quantitative and objective puts his decision beyond dispute. An art competition,

however, unless its scope is carefully defined, offers no such guarantee for a fair deal, for it is quality that has to be assessed, and for this there is no agreed quantitative scale. The judge's award therefore tends to become subjective and personal, and it may be decisively influenced by subconscious bias. Everyone who has heard a House Singing Competition and taken part in the inevitable post mortem knows this.

Nothing is easier than to censure a show for not achieving what it never set out to do. If the judge believes that the primary object of theatricals is to edify rather than to amuse, he may look with more favour on serious drama than on light sketches. If he resists this temptation and is broadminded enough to admit that good work can be found in light as well as in heavy drama, he is still confronted with the difficulty that different kinds of plays call for different kinds of acting. The excellence of comedy and the comic actor is so far removed from that of tragedy and the tragic actor that comparison becomes impossible. It might be feasible to produce an order of merit if the plays were all drawn from the same category. But even within the limits of tragedy or comedy, to say nothing of other kinds of plays, there are so many gradations that the only means of finding a really satisfactory basis of comparison would be to deprive the competitors of even this restricted freedom of choice and to make them all act the same play.

For this reason, if for no other, let us continue to have art for art's sake, and not for the pot's. It is scarcely probable that the satisfaction felt by a single house at carrying off another trophy will compensate the School for the loss of a mixed bill that provides such a succulent table d'hôte as the five House plays of last quarter. The menu appealed, it is true, to the gourmand rather than to the gourmet, but the fact that there was not more caviare made it all the more acceptable to the general, for truth compels us to say that the poetry and pathos of Mr Drinkwater were not so much relished as the thrills of 'Sentence of Death' or the pair of extravaganzas by Mr A. P. Herbert and Mr A. A. Milne. Highbrows and lowbrows, however, found common ground for applauding Tchegov's 'Wedding,' some for its satire, others for the farce, and all for the outstanding excellence of the acting.

Girdlestoneites led off with an effective curtain-raiser that would have been even more effective if the mock-heroic note had been struck more consistently. There was some good posturing by Mrs Hamlet, and Cohen gave an amusing study of a racing tout. It was plucky of Russell to act his part in spite of an injured arm.

Hodgsonites were ill served by their make-up. With one exception their faces and figures (not to speak of their voices) did nothing to suggest that they were those of men approaching their fortieth year: Engle alone had the contours and the assurance of a prosperous middle-aged businessman. He smoked his cigar like an expert and looked as though he enjoyed the good things of life. The by-play was well done, and the parts had all been carefully studied. Aylmer Jones is a promising young actor. In playing the part of the host he was handicapped by his extreme youth, but his manner and gestures were excellent and he has already a wide range of emotional expression. The whole performance was very creditable, but we doubt whether much of it was heard at the back of Hall.

Pageites were ambitious, but not without justification. Their play had literary merit, and the poignant tragedy of the story was well brought out by the whole cast. 'X=O' is written in the Greek and classical French tradition. In this type of play, when the drama is concerned in the main with states of mind, and the emphasis is laid on the motive and attendant circumstances of conduct rather than on conduct itself, soliloquy and narration are an important element. When so much of the action has to be visualised with the mind's eye, the poet himself becomes, as it were, the principal actor, and the chief care of the actors on the stage must be not to obtrude themselves between the poet and his

public, but rather by their special artistry to add a further grace to the beauty and clarity of the written word. The first requisite to this end is the power of declamation, and this the entire cast, more especially Raeburn ma. and Wigram, possessed in a high degree. We have indeed rarely heard blank verse so consistently well spoken at Charterhouse, although we cannot but think that the cynical ring given to the last words of the play was foreign to the author's intention. Wigram deserves to be complimented on having mastered the art of standing still on the stage.

On the technical side 'X=O' presents many problems. If the Charterhouse stage were not so small, a divided stage representing the Greek camp on the one side and the Trojan camp on the other with a movable curtain to reveal each side alternately would be the ideal setting. As it was, the need arose for three changes of scene. To fill the time occupied in effecting these Wilkinson had composed some incidental music for piano, strings and wood-wind which, if perhaps less austere than the circumstances would seem to require, was melodious, effectively scored and full of promise. The actors were much helped by the electricians, who produced some admirable lighting effects.

Weekites also made a good choice, for Tchehov's 'Wedding,' though a comedy, is as much a serious play as 'X=O.' In so large a cast it would not have been surprising to find some weak spots, but such anticipations proved groundless: every one of the actors gave an excellent piece of characterization, and with so uniformly high a standard it is almost invidious to single out anyone for special praise. Mavroleon mi. as a Greek sailor was first class, so was Smith as the irrepressible captain. Had the producer seen Sir Max Beerbohm's caricature of *Samuel Taylor Coleridge Table-talking*, or did he accidentally hit on the same idea? In either case he deserves credit for borrowing or inventing so effective a stage picture. Wolley was well suited to the part of a hefty female pining for more air. Mavroleon ma. was very funny as the knavish policeman, but he should have resisted the temptation to raise a cheap extra laugh by speaking broken English. What is appropriate for a Greek character in a Russian setting becomes absurd for a Russian among Russians. The amorous telegraph clerk, the blushing bride and the busy hostess could hardly have been bettered: Flower's by-play was admirable. A very commendable feature of the performance was the good articulation of all the players: they did all that was possible to make themselves heard.

Saunderites kept us guessing right up to the last line what was the point of their play. It was not A. A. Milne at his best, but it produced what was perhaps the best individual performance of the evening. It was difficult to persuade oneself that Mary was not being played by a graceful and accomplished professional actress. In all his movements, gestures and vocal modulations Wackerbarth was so superlatively good that all the rest of the cast, competent as they were, especially Waddell ma. as the unheroic husband, were put in the shade. 'The Man in the Bowler Hat' obviously pleased the audience; we hope, however, that next year Saunderites will attempt something more solid.

There is much histrionic talent in the School and much enthusiasm for the drama and its accessories. The work behind the scenes was as competent as ever, and both Green-room and the actors have once again earned our thanks for a most enjoyable evening. The singing of the National Anthem, however, was an anticlimax. A congregational practice of this appears to be urgently called for. The orchestra, it is true, gave a poor lead. Were they trying to get even with the audience, who had treated them with scant courtesy throughout the evening? Either we don't want to have any music, or we do. If we don't, why do we invite the orchestra to play to us? If, on the whole, we do, why do we continue to remain at the mercy of a minority of undisciplined chatter-boxes? This absence of musical manners is probably due less to deliberate selfishness than to thoughtlessness. But whatever the cause, it is offensive to the orchestra and to a

large section of the audience who also have claims to consideration. A reminder printed on the programme and displayed in front of the curtain would probably ensure silence while music is being played, and School Monitors posted at strategic points could easily enforce it. In the sixth row only the loud passages played by the full orchestra (whose performance, it may be said, was very good) could be clearly heard, and Wilkinson's soft incidental music was almost drowned in the hubbub of conversation. A.W.T.

FILM SOCIETY

In Hall.

Saturday, December 4th.

The twenty-third programme began with 'The Crown of the Year.' This showed the autumn activity on a Norfolk farm, and revived for some memories of last summer holidays. There followed 'Colour in Clay' by Mary Field, showing in beautiful colours how designs of flowers and fruit arrive on pottery and china. 'The Newt,' also by Mary Field, and 'Goofy's Glider' were also shown. In the interval the 'Danse des Sylphes' by Berlioz was played; and I should like to point out in passing that interval music is never simply the first record that comes to hand, but is carefully chosen and deserves to be listened to.

The main film, 'Das Kabinet von Doktor Kaligari,' was made in 1919. It is the story of a madman, and the fantastic series of events which his warped mind pictures is magnificently reproduced on the screen by means of cubist settings, exaggerated proportion, as in the absurdly tall stools of the officials, and the grotesque flowers in the garden, irrational lines of black and white leading the eye to the centre of interest, clever make-up and costume and the horribly real appearance of the somnambulist. By the time the final scene is reached, the audience has begun to accept as real this surrealist world, and it is only at the very end that we see the truth and realize that we have in fact ourselves 'gone mad' during the film.

The film is rather fragmentary, and certain portions linger in the mind more than others. The impressions one gets of the fair, the town-clerk's office, the sinister caravan and the great court of the asylum are particularly striking. This film has endured for twenty-five years, and it is interesting to think if there are any films of to-day that will be worth seeing in 1969. The film being a silent one, a musical accompaniment was played which harmonized with the mood then dominant in the film, and repayed the labour spent in selecting it. P.J.D.

FOOTBALL

COLOUR SUNDAY, DECEMBER 5TH, 1943

At the end of the Oration Quarter the teams were made up as follows:—

1ST XI—J. L. Godden ma., M. J. Rimell ma., G. D. Spratt, P. B. Cross, A. Crole-Rees, I. G. Lovesy, E. A. Bishop, P. S. Godden mi., E. C. Whitley ma., E. L. Williams, J. A. N. Pollock.

2ND XI—A. M. Cranstoun, P. A. Vlasto, A. C. Robertson ma., D. Funnell, G. R. W. Carter, D. W. Walters, B. H. Price, A. J. Rimell mi., T. R. F. Fenwick, W. N. B. Parker, P. E. Bridge.

3RD XI—R. W. Le B. Rickman, J. B. R. Ashley, A. J. Jones, G. M. Dowell, J. E. A. Marshall, J. M. Waddell mi., W. B. Hepburn, G. N. Powell, P. C. Hicks, D. J. L. Dix-Perkin, R. R. Hudson.

4TH XI—W. H. Masefield, H. Le Bas, M. R. Blampied, P. C. D. Moy, D. G. Francis, J. L. K. Irvine ma., J. S. Ingram, A. G. Ray, R. B. Hunt, J. C. Whettem, G. M. Hinds.

SWALLOWS—C. E. D. Robert-Tissot, P. B. H. May, P. M. Lind, J. L. Harvey, A. L. Albu, E. P. Wilson.

NOMADS—J. Bowden, R. J. L. Stockley, R. J. Walker.

CYGNETS—R. B. L. Pennell, T. D. T. Henshaw, J. B. Spargo, B. T. Bond, J. Macintosh.

HARPIES—M. R. Nathan ma., M. A. Gemmell.