SATURDAYSCOPE

'I think the Corporation are trying to sell us the buses on Hire Purchase'

The Lyric to revive 'The Passing day'

THE FIRST production of George Shiels' comedy **The Passing Day** in Belfast was in November, 1936, at the Opera House, presented by the Abbey Theatre Company. It was acclaimed a success and the players had to take at least 10 curtain calls.

The play is centred around tradespeople. There is the crafty, miserly yet lovable old villain, king of all the double-crossers, and always with a gem of wit falling from his lips. And there's the rival tradesman who has fallen on evil days, the nagging wife, the family lawyer and the commercial traveller.

THEATRE

It tells the story of John Fibbs, the shopkeeper and one of the most convincing figures in Shiels' gallery of rapacious rogues. It is good comedy, but irony is Shiels' weapon and he points it home with a smile—more often than not with a savage grin. Frank O'Connor has described Shiels more like Swift than any other Irish writer.

"The Passing Day" opens at the Lyric Theatre on Tuesday night for two weeks. The theatre will close for holidays from July 13-26 and continue with the play from July 27 for two further weeks.

The cast at the Lyric is Michael Duffy, Catherine Gibson, Jack McQuoid, Louis Rolston, Jeremy Jones and Joseph Quinn.

The Arts Theatre has now put up the shutters for the summer break and will re-open in August with San Cree's new comedy, **Separate Beds**. Pat McKay's **Come to the Show** moves into its third week at the Grove on Monday and a highlight next week will be an excerpt from Noel Coward's "Bitter Sweet". In addition there will also be condensed versions of "The Roaring 20s" and "The Family Album", comprising Victorian scenes in music and song.

To cater for the more modern set The Sandmen" pop group set the scene. Special guest artist next week is Marjorie Rea.

Theatre by the seaside continues at Portrush. Next Thursday, the Portstewart Drama Group will present **When Johnny Comes Marching Home**, an Ulster comedy by Ruddick Millar. To-night is the final night of the Irish Folk Dancing Festival in the town hall.

On Monday, Tuesday and Wednesday of next week Coleraine Drama Club continues with their successful **Relatively Speaking**. I'm told that attendances at the Summer Theatre in Portrush are down this year. The recent good weather put a damper on it, but I hear there is also a shortage of holiday-makers at the resort.

Bangor Drama Club is representing Northern Ireland at the British finals of the One-Act Play Festival in Cardiff this week-end with **Rise and Shine**, by Dennis Reynolds. The players are Tony Ablett, Dinana Stewart, Norman Ellison and June Townsend.

The Association of Ulster Drama Festivals will be represented by John Knipe, chairman; Mrs. Norah Wilson, vice-chairman; Austin Stewart and Ida Empey, joint secretaries.

NI has won this contest twice before—both times by Belfast Drama Circle.

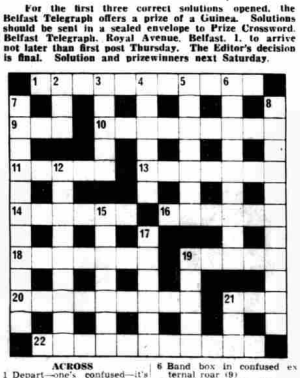
The summer season at the Little Theatre, Bangor, gets under way on Monday with **Showtime**. Star this year is Zaraeda, an international mind-reader who has been quite a hit for the last two years at Blackpool.

Also on the bill is Johnny St. George, singer, and Scots comedian Jimmy Fletcher. Rhondda Rea does a kind of drag act in reverse. She first appears as herself and then changes into male attire.

Gerald Rafferty

PRIZE CROSSWORD

For the first three correct solutions opened, the Belfast Telegraph offers a prize of a Guinea. Solutions should be sent in a sealed envelope to Prize Crossword, Belfast Telegraph, Royal Avenue, Belfast, 1, to arrive not later than first post Thursday. The Editor's decision is final. Solution and prizewinners next Saturday.



ACROSS

1 Depart—one's confused—it's a hopeless state! (11)
9 Label the game (3)
10 Flint? Silver? Like them but not mineral (9)
11 Symbol of ferocity in prestige residence (5)
13 Sunburnt man with a line of his own (7)
14 Ape (Eastern) or royal family (western) (6)
16 Crush the Highlander (6)
18 Eastern feature to see about (7)
19 Stupid scars, all mixed up (5)
20 10-ship—a common soldier joins with hesitation (9)
21 Petition for endless canal? (3)
22 Public notice—adjust your driving seat! (11)

DOWN

2 Urge, for example with a thousand dollar note (3)
3 Find Father through a journal (5)
4 Right to take it in the light—it's very uncommon (6)
5 Huge but unfortunate ship (7)
6 Band box in confused external row (9)
7 If this listener hears a murmur, you'll get the treatment! (11)
8 Detects half is broken but not much busted (4-7)
12 Pleased that the first goal was sanctioned (9)
15 Needs to be taken in hand, but quickly discarded (7)
17 Leave the sand dunes (6)
19 Pasteboard characters, variously suited (5)
21 One between two extremes—it's wicked (3)

LAST WEEK'S SOLUTION

Name .....

Address .....

.....

Last week's winners: Mr. Ken Deehan, 16 Creggan Heights, Londonderry; Mrs. E. Cinnamond, 18 Kylemore ... Larne, Co. Antrim; Mrs. D. Cowden, 7 Burnside ... Belfast, BT5 4HU.

'He was lying at death's door and the doctor pulled him through'

"I SAW him Sunday was a week," is easily the most favoured example of the upside-down Ulsterism. It was the choice of many readers who were asked to nominate the really complicated - sounding examples of Northern Ireland speech.

"Can you feel that smell?" is an inquiry often made with a complete unawareness of anything contradictory having been said. In the same category is the invitation "Will you take a cup of tea in your hand?" And I have had several reminders of the Ulster injunction to "Keep your eyes on your tongue."

"Tell me this and tell me no more" is a familiar way of asking a question while the pronouncements "I couldn't believe my ears" and "I can't hear my ears" are constantly being made as if they were the most natural statements in the world.

A letter from a Devon reader is among those which plump for "Here's a couple if you want one" as their selection for the top ten of Ulster's oddities of speech.

Here are this week's winning letters. Those starred qualify for awards of £1 premium bond tokens.

★ dying

MANY are the odd ways in which we express ourselves in Ulster. Haven't we often heard?

The doctor gave her a bottle for throwing off.

He was lying at death's door an' the doctor pulled him through.

He never let on himself.

He went out in a temper taking the door on his back.

She's dying to live in the country.

He took the stairs two at a time.

He's powerful weak.—M., Belfast 7.

★ guide

I WAS accused of being typically Irish by an Edinburgh bus conductor when I said to my husband as we reached our destination, "Come on and we'll get off."

Asking directions from a local resident in the heart of the Mournes we were told: "It's the third turning on the right—if you don't count the first one."

An Englishman asking an Irishman if he would join him for a drink got the reply: "I'm just after one." So the Englishman said: "That's fine, I'll fetch yours with mine."

Overheard on a Belfast bus: "I hardly never see her these days."—(Mrs.) H. Haisley, 33 Downview Avenue, B.15.

John Pepper's Column

seen

IT was second nature of an old friend of mine to say things upside down. He was constantly announcing: "I saw him with my own two eyes."

Other examples are—"Will you come here a wee minute and I'll not keep you a second?"

"Tell me your name and maybe I'll know who you are."

Once while he was shaving I heard him exclaim: "That boiling water would scald you it's so hot."

And I remember him coming out with the complaint about a young friend: "I learned that boy all he knows and still he knows nothing."—Bill Porter, 75 Island Street, B.4.

time

HERE ARE my selections or strange-sounding phrases commonly in use:

"That's what I was just sayin', only you daren't speak."

"The right time exactly is almost just goin on for wearing up to five to one."

"Come on on in."

"Just lave the door till after ye."—Mrs. J. Bradshaw, 22 Edinburgh Street, B.9.

bride

NEIGHBOURS had gathered in the evening as was their custom to discuss the latest happenings with an old lady who lived alone. They were seated around the open fire.

A recent wedding in the locality was the main topic of conversation. "I hear there was a big crowd of onlookers at the meeting-house", said one.

To this the old woman replied: "Och, who would look at thon ones. Sure she was a widow hersel and took an oul widow man, so she did".

As the neighbours were departing the old lady exclaimed: "If you're goin' out through the door will you take it with ye" (meaning to close the door).

Some English tourists were on a motoring holiday. Passing through a village the driver inquired of an old man: "Is this the road to the Mournes?"

"The old chap did not seem to understand fully what had been said, and replied: "Och aye, it's the road surely, but where till I canna mind".—H.J. (Comber).

spaceman

An elderly farmer had to go through Plumbridge (locally known as "The Plum") to feed his cattle every morning.

One day on his way back a neighbour greeted him with the words: "You're early up the day, John".

To this he replied: "Aye, Mary, I'm that long up I'm nearly ready to go back. I went through the sun this morning before The Plum was up".—M.C., Londonderry.

gloves

MY list of favourite oddities of the Ulster tongue:

"What's the right time?"

"Have you got the time on you?"

"What's this I was going to say?"

"Could you lend me a wee small screwdriver?"

"There are your gloves lying on the table".—F. John Parkinson, 10 Flush Park.

more

A FURTHER batch of examples of our crazy speech will appear next week.

If you have a favourite list of your own send it to John Penner, Belfast Telegraph, Belfast, BT1 1EB, to arrive not later than first post on Wednesday next, July 1.

They said

IF we try to bow to one side one day and nod to the other side the next, both sides will in due course desert us for something else.
—Major Chichester-Clark.

The Protestant Unionist Party's policies are negative, sterile and sectarian.
—Brian Faulkner.

His (Mr. Faulkner's) charge that Protestantism is sectarianism is strange when his own party has as its largest affiliant the Orange Institution.
—Rev. Ian Paisley.

The majority of the brethren maintain a sober attitude during the day.
—Walter Williams, secretary, Grand Orange Lodge of Ireland.

Anyone who encourages others to use petrol bombs for any rioting purpose cannot fairly complain of a sentence of six months.
—Lord MacDermott.

There is a small clique of Castle Catholics or token teagues who adorn every committee that is set up and give the impression that no longer is the Mick a second-class citizen when in fact he still is.
—Paddy Devlin, MP.

You can construct the best machinery in the world, but if people don't want to work it, it won't work.
—Patrick Macrory.

If he (Mr. Faulkner) grasps this straw it will be his last straw and the last straw for Northern Ireland.
—Mr. William Cameron, chairman, Antrim County Council, on Macrory Report.

The great problem of our day is to preserve law and order without restricting Freedom.
—Reginald Maudling.

BEST OF BRITTEN

RECORDS

BENJAMIN BRITTEN has written two Parables for church performance "Curlew River" and "The Burning Fiery Furnace," which have become classics in their own right.

Now Decca have completed the trilogy by issuing "The Prodigal Son," which had its premiere almost two years ago.

The cast and resources are that of the English Opera Group which presented the initial performance in Oxford Church, and one is immediately struck by the way in which the atmosphere has been caught by the recording in this building.

The plainsong hymn "Jam lucis orto sidere" introduces the Parable, and in many respects has a considerable bearing on what follows. Musically this is vintage Britten, and the challenge of the well-known story is matched by a score which captures the pastoral atmosphere of the first and last sections of the Parable, as well as the glitter and pleasures of the city.

William Plomer's libretto enables Britten to exercise his ingenuity to the full, and the part of the Abbot, disguised as the Temper, suits Peter Pears admirably. John Shirley-Quirk brings his fine voice and natural dignity to bear on the father's part, and Robert Tear, as the Prodigal Son, is exactly what is needed. Bryan Drake's elder son has also all the strength and solidity required.

The clever instrumental accompaniment, directed by Britten and Viola Tunnard, comes over excellently, and among the servants most effective I notice the Armagh-born bass, Paschal Allen. A highly commendable performance, then, complete on one record (SET 438), with text and notes.

Singing of a different type and, in its own way, equally enjoyable, can be found on HMV ASD 2553, on which Janet Baker and Dietrich Fischer-Dieskau, with Daniel Barenboim as pianist, sing a most unusual programme of vocal duets.

Back again to contemporary music, and this time Aaron Copland's sure and practised hand in a full-toned and finally recorded selection which leads off with the excellent account of the "Outdoor Overture," originally written for school performance, but worthy of wider acceptance.

I was less impressed with "Our Town" as music, but enjoyed the two-piece for string orchestra, first played by the Lenox Quartet in 1928. If the Rondino has contemporary French and undertones, "Quiet City" (a splendid piece) certainly has not, and the intensity and atmospheric quality, interspersed with solo work for trumpet and Cor Anglais are well realised by the London Symphony Orchestra, who play admirably throughout for Copland, who conducts these very authoritative performances (CBS.72809).

Think of all the short pop classical piano pieces that you have ever heard—Bryd's Pavane, Daquin's Le Coucou, Couperin's Le Tic-Toc-Choc, Beethoven's Minuet in G, Mozart's Rondo, Alla Turca, Handel's Harmonious Blacksmith, etc., and you will probably find them among the recital of "Showpieces for Harpsichord," by Igor Kipnis, son of the famous singer.

Few harpsichordists of this era are likely to have had as resourceful an instrument as Mr. Kipnis uses, and his playing, a few quibbles on choice of stops apart, is technically brilliant, and the 25 pieces (which include Scarlatti and Bach) make very enjoyable listening (CBS Classics 61132).

Ratheol

How to spot a moth

CINEMA

THE CLASSIC Cinema starts a new deal for summer film-goers next week with different films for its matinee and evening performances.

The afternoon show is **King's Rhapsody** — the Ivor Novello classic, with Anna Neagle and Errol Flynn. In the evening is a spine-chilling change—**Dr. Terror's House of Horrors**, with spooky experts like Peter Cushing and Christopher Lee in five stories about vampirism and voodoo.

Hieronymus Merkin which Anthony Newly made last year and can be regardid as an experiment in bizarre, obscure and rather erotic comedy, is at the Queen's Film Theatre. The names of some of the characters art sniggeringly funny anyway—Good time Eddie Filth, Filigree Fondle and Trampoltina Whambang.

The Royal Hunt of the Sun—new to Belfast—is at the Opera House and stars Robert Shaw and Christopher Plummer in an historical adventure about an attempt to find a "kingdom of gold" in South America.

Hang 'Em High, with Clint Eastwood and Inger Stevens, gits a second run at the Odeon and the ABC is retaining **The Wild Bunch**. **West Side Story** goes into its second week at the Avenue.

When **A Question of Rape** was shown at the Ambassador last year it created a box office record. It returns to the cinema next week—complete with its English sub-titles and an 'X' certificate.

Roberta Rosser

LOOK AROUND

A column for young readers

LAST WEEK, you found out something about butterflies. This week I want you to look around for their close cousins, moths.

Remember that butterflies and moths are NOT the same, although in some countries they are all known as butterflies. Moths are often referred to as night-butterflies and the butterflies themselves as day-butterflies. Do you know how to tell which is which?

Generally speaking, butterflies are more brilliant in colour than moths, though do remember that this distinction doesn't always hold. I told you last week that the antenae or "feelers" of a butterfly are club-shaped. Now look at the feelers of a moth and you'll see that they are shaped like a tiny feather.

Look for your butterflies by day and your moths when it's dark. Moths like to fly towards a light. Examine both butterflies and moths when they are at rest. What can you see about the positions of the wings in each case? Compare, too, the bodies of each. Butterflies have thin bodies, whereas moths have wider bodies.

You can see moths from about springtime until the frosts come in autumn. Some of them feed on nectar which they gather from night-scented flowers. Try to find out the names of such flowers, and then watch them carefully after dark.

The moths lay their eggs on the plants that their caterpillars will eat when they hatch, as do butterflies. The caterpillars of many moths are harmful to man because they eat fur, wool, fruit and green vegetables.

Can you find out which are the more harmful—butterfly caterpillars or moth caterpillars?

There must be hundreds of different kinds of moth. Here are the names of a few and the places where you are likely to find their caterpillars. Take a few glass jars and collect them, then watch them grow and develop into the adult moths.

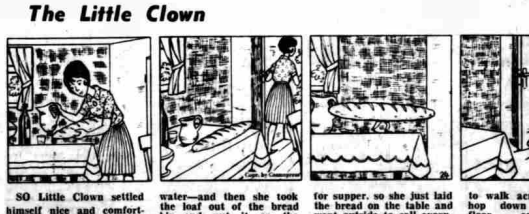
The Privet Hawk caterpillars feed on the leaves of the privet hedge; the Eyed Hawk caterpillars feed on willow and apple; the Yellow Underwing caterpillars feed on grass; the Cinnabar caterpillars feed on ragwort and groundsel; the Garden Tiger caterpillars feed on dead nettle and dock.

These moths fly by day: the Brimstone caterpillars feed on hawthorn and the Puss Moth feeds on willow and poplar.

Why not take a "moth book" out of your local library and look up what it says about moths.

George McBride

The Little Clown



SO Little Clown settled himself nice and comfortably inside the loaf of bread, and it was not long before things began to happen. Mrs. William started to lay the table for supper. She opened the sideboard, put the plates and glasses on the table, took out a bottle of lemonade and jug of water—and then she took the loaf out of the bread bin and put it on the table.

"Now is the danger time!" thought Little Clown. "What happens if she starts to cut the bread?" But fortunately for Little Clown, Mrs. William thought it was time to bring everybody in for supper, so she just laid the bread on the table and went outside to call everybody in.

Little Clown thought quickly. This was his opportunity. He pushed out the piece of crust which formed the lid of his hiding place . . . and the astonished monkey, too amazed to utter a sound, saw a loaf of bread start to walk across the table, hop down on to the floor . . . and disappear through the door left open by Mrs. William!

Look hard at the four pictures. Two of them each has a contradiction which makes them different from th cothers.

Solution on Page 7.

bridge

FIVS slam hands were dealt in the final session of the Kelvin Cup, won decisively by D. Deery, J. H. O'Dempsey, M. Rosenberg and K. V. Singleton from Mrs. H. Arthur, S. Stewart, Grummitt, and some disGrummit, and some disGrummit, and some disCorder was apparent in the winners' bidding and the losers' play.

On board 17 the winners, with 33 points, only bid three No Trumps, and, guessing the three missing Queens correctly, made seven; the losers, correctly bidding six, contrived to go down. On the next board the losers, finding the Ace of Diamonds was against them correctly bid—and this time made—six Spades; the winners, surely mistakenly, bid seven; Mr. Stewart, on lead and holding five Diamonds to the Ace, could not believe that such experts would bid seven unless one of them had a Diamond void, did not lead, and so never made his Ace. Then came this hand, on which both North-Souths, vulnerable, correctly bid six No Trumps, and the losers gained their one big swing.

North
♠ A Q 8 6
♥ A 6 5 4
♦ A Q
♣ A K 5

West
♠ J 5
♥ 7 3
♦ 9 8 5 2
♣ J 9 8 4 2

East
♠ 10 9 7 4
♥ K Q 10 9 8
♦ J 10
♣ 7 3

South
♠ K 3 2
♥ J 2
♦ K 7 6 4 3
♣ Q 10 6

With the Diamonds not breaking, it is obvious that if West leads a Heart at trick one the contract will be beaten; any other lead 12 tricks are made, when West is given his Diamond trick whatever he returns. The Heart Ace and the three top Clubs are cashed. South, winning trick nine in hand, leads the last Diamond and East is squeezed; if he discards a Spade Dummy will take the last three tricks if he lets the Heart King go, declarer's Jack provides the 12th trick.

John Grummitt

Learn to drive with the best!

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