

which are indicative of the regional differences and the social background of the characters which the dramatist has created. We realize the importance of this if we imagine Millament played with the accents of the Liverpudlian, or Mistress Quickly with the mincing affectation of South Ken. By the same token *The Tragedy of Nan* demands not Loamshire but a credible assumption of the Gloucestershire dialect. A striking instance of what may be expected of the actor in this respect is provided in the first scene of *Pygmalion*. The actors here are required to reproduce not merely Cockney, but the distinguishing features of several varieties of Cockney, if Professor Higgins's acuity of hearing is not to be called into question! Fortunately for the actor no audience is ever likely to be composed entirely of professors of phonetics! But the great bulk of the actor's work will demand "standard" pronunciation, and without it the whole classic repertoire becomes unthinkable. Cleopatra was not born in Cleethorpes, nor Berowne in Birmingham! If standard pronunciation does not exist, it must be acquired, just as it must be modified when occasion demands. Without a standard, the actor's speech would be in a continual state of flux subject to all the influences

That do this habitation where thou keep'st
Hourly afflict.

(*Measure for Measure*, III. i.)

and the actor who feels he can "get by" without this standard is like the singer who succumbs to the fatal fascination of a flat top C, or the first violin who hopes to retain his individuality by swimming against the stream and tuning his violin a semitone above those which are played behind him.

O, there be players that I have seen play—and heard others praise, and that highly—not to speak it profanely, that, neither having the accent of Christians nor the gait of Christian, pagan, nor man, have so strutted and bellow'd, that I have thought some of nature's journey-men had made men, and not made them well, they imitated humanity so abominably.

(*Hamlet*, III. ii.)

Simple Vowels

The following examples offer the opportunity for that iteration of movement which is essential when the adoption

of a new habit is necessary. If a vowel is deemed incorrect, it is only the frequent repetition of the newly-acquired position, under the control of the sense of hearing, which will ensure the incorporation of the correct sound.

1. *OO*—THE VOWEL IN "LOOSE," "TRUE," "THROUGH" [u]. This is frequently incorrectly diphthongized so that *ô* + *OO* [uw] or *OO* + *W* [uw] result. The tongue and lips must assume the correct position at the outset, and must not creep up to the position. Marked dialectal pronunciation occurs when the resonance is too high, as in Cockney when the tongue is too advanced. The correct position may be obtained by whistling a low note.

There is much ado about the new roof show, *Moonlight in Paris*, due in June at Boosey's Jubilee Rooms. Juan de la Rue has imbued the show with the magic of Peruvian tunes. The show includes the Two Loons in Human Roulette, The Grooving Goose, The Blue Lupin Troupe of hoola-hoola cuties in their cunning cut-aways who ululate their roulades with bravura, the Human Jewels, and the Broody Booths with their Boomerang in Buhl. As an alluring *bonne-bouche* the show concludes with Cerulean Mood, in which beauteous, blooming Cubans croon in coloratura to a ground tune of bassoons.

1 * *ôô*—THE VOWEL IN "CUSHION," "COULD," "WOOD" [u]. There are no marked varieties of this vowel. Especial care must be taken to round the lips adequately and to avoid undue influence by a following *L*. The careless, colloquial, unrounded *ôô* in "good-bye" must be avoided. Northern speakers often have a vowel with lower resonance.

Cook said good-bye to her pudding-basins and cookery books when she took her bosom friend, Miss Goodchild, to Fulham to see Wolsey Foote in *The Hook-Mosed Cook*. The fulsome and ebullient Foote had fulfilled his wish to put Pushkin aside for good. Putting the stolen bullion in a bushel basket hooked from the butcher, he conceals it in some bushes at the foot of a cul-de-sac at Goodwood. But Fullwood, the bushy-bearded footman, hooded in worsted, was a looker-on. Protected by a holster full of bullets, he loses his foothold in the bulrushes by a brook, skilfully covering his splashes by imitating the cuckoo. When the crook forsook the bushes, Fullwood took the bullion and put crowfoot in its place. All this we heard from cook as she took a last look round the kitchen before saying good-night.

2. *OH*—THE VOWEL IN "THOUGH," "ROW," "HOME" [ou]. The diphthongal nature of this sound has already been pointed

out. A "pure" or simple *OH* is heard from northern and Scottish speakers. Almost every possible variation of this sound is to be heard. It may be unrounded, i.e. the lips are not sufficiently active. The first element may be too near *ER*, in which case we have the *ER* + *oʊ* [au] type. The tongue may start too near *ú* when we have the *ú* + *oʊ* [au] type, or too near *ɔ* when we have the *ɔ* + *oʊ* [au] type. When correction is necessary, the tongue should start from *ER* with rounded lips and then pass to *oʊ*.

Rosario, the Polish mezzo-soprano, broke her fast with hot chocolate and toasted rolls in her state-room on board the *Ocean Queen*. Interviewed by a host of reporters, she was seen against a background of mauve and snow-white gladioli, gazing out of a porthole, and alternately toying with a rope of pearls with her beautifully moulded hands and smoking a cigarette in an outsize golden holder. Known at home to the beatniks for her extensive wardrobe she is happiest when in homespun and brogues she hoes among her roses and potatoes. To billposters she is the most photographed mezzo known. In October and November she will be heard at the Rotunda in her favourite role of Mimì which she has made her very own. Ultimately she broke the silence in controlled and hollow tones. "I only hope London will like my Mimì." She rose with unceremonious and irreproachable composure as with a roguish, provoking smile she autographed an endless number of photographs.

3. *AW*—THE VOWEL IN "LAW," "CORN," "CAUGHT" [ɔ:]. Peculiarly liable to "throaty" pronunciation as a result of tension at the base of the tongue. The lip rounding must not be extreme, otherwise a type of *AW*, resembling *OH*, will result. This may often be heard from London dialect speakers in whom "saw" and "door" become "sower" and "dohwer." Northern and Scottish speakers who wish to acquire the southern pronunciation must take considerable care when this sound is followed by an *R* in the spelling. In the example given all the *AW* sounds are identical in southern English.

An enormous audience foregathered at the Forum for the first night of Yorkshire Dawn. A mawkish, maudlin play, which stands or falls by the awe of Lord Cawth in act four when, torn on the horns of a dilemma, he pauses before four doors, before greeting the aforesaid Yorkshire Dawn on the lawn. The distinguished company were not at all well served by George their director, a staunch believer in the draw-out pause and the theory of the fourth wall. They were forced to talk up-stage, which caused them all to be almost inaudible. The author in

taking his curtain call was given a raw deal. Torn between the plaudits of the pit and the appalling cat calls of the gallery, he addressed himself in a short, plausible speech to his supporters in the stalls, by whom he was greeted with a roar of applause.

4. *ɔ*—THE VOWEL IN "OFF," "COUGH," "LONG" [ɒ]. The principal error in the formation of this sound is the failure to round the lips sufficiently, in which case it becomes a type of *AH*. This is characteristic of American speech. Some speakers use *AW* to replace this vowel, e.g. "crawss," "lawst," "awff." On the whole *ɔ* is more general and is preferable. Some speakers use *AW* in such words as "Austria," "salt." "Solve," "revolve," etc., must be pronounced with *ɔ* and not with *OH*.

It is not often I receive such a shock as I got when not long ago I read in the popular gossip columns that the populace will shortly be offered all the horrors of the Roman Colosseum. It appears that the popularity of dog racing has worn off. The dogs have had their very long day and have lost their monopoly. It will no longer be possible to say with jocularly that Dad has gone to the dogs. Pater has gone to the lions will be heard more often as time goes on. This offers great possibilities for obstreperous officers and ostracized tax collectors and any others numbered among the great unwanted. Such could make their swan-song by offering themselves to the lions and thus reconquer their lost popularity with the population. This is not contemplated as yet, for atomically-operated robots will be used. Concealed vox humana organ pipes will be operated softly to croon the spectators to their boxes. Not long afterwards the arena will throb realistically with the victims' simulated sobs.

5. *AH*—THE VOWEL IN "CALM," "HARD," "PAST" [ɑ:]. Peculiarly liable to "throaty" pronunciation through tensing the base of the tongue, in which case the pronunciation becomes "dark" and *AW*-like. Great care must be taken not to allow the tongue to assume a "fronted" dialectal pronunciation, a feature of the speech of some Londoners, and characteristic of Austrians and New Zealanders.

"Carlotta's Past." To be released at last in March, this epic drama completely surpasses the earlier silent version. Arthur Marks plans to co-star Martha Marr and Charlie Garth. A glance at the scenario in advance was given me by Arthur in his smart apartment overlooking Marble Arch. Startling and remarkable transformations have been made. It was felt that Carlotta's passing aberrations would be laughable to-day, and would give little chance for all the present refinements of cinema art. The last episode, in the earlier version, depicted Carlotta prancing as

Margaret of Navarre at the Arts Dance. Now we are transported to Alexandria, where we glance at Martha held captive by Charles, who plays the Pasha, and runs a smart line in harems in a side street off a bazaar. Carlotta, half clad in scarlet, reflected in the water of a marble bath fanned by slaves with palms, is commanded to dance a nautch dance under the dark eyes of the Pasha. She salaams with mask-like charm and dances to the strains of muted guitars, played *adagio* from afar.

6. *ü*—THE VOWEL IN "ONE," "YOUNG," "BURN" [A]. This is often given too high a resonant pitch with the result that the vowel sounds too like a short "fronted" AH. Northern speakers will possibly need to acquire this sound, as it may not be in their repertoire at all. In broad Yorkshire, for example, the *oo* vowel is substituted and, in other cases, a vowel lying between *oo* and *ü*. Special care is necessary when *ü* is followed by L; "bulb," for example, must not become "bolb."

The youngest inhabitants of Humpton-cum-Dunton summed up last Monday as the dullest they had ever suffered. Summoned by a fanfare of trumpets from the turrets of Humpton Hall they made their way to the sunken garden to witness a performance of the Dumb Brothers organized by Lady Lumley in aid of Our Young Friends Fund. Unluckily the summer sun was true to form and everyone put his umbrella up when a rumble of thunder announced the rain which came down in bucketfuls. The youngest and humblest thus saw the play through an utter forest of umbrella handles. The advent of the thunder was hailed by Lady Lumley as a lovely and consummate effect as it heralded the scene in which the somewhat dumb brother is struck by the utterly dumb brother whilst culling buttercups. The somewhat dumb brother then becomes utterly dumb, so giving rise to the title. The humbler inhabitants of Humpton were also struck dumb by the glumness of the whole proceedings as, one by one, they trudged through the mud to the Dun Cow, to their tea of butterless buns and honey. "Some fun," they muttered, one and all, looking summat glum.

7. *ER*—THE VOWEL IN "HEARD," "NURSE," "VERSE," "MYRRH," AND ITS UNSTRESSED FORM IN "SOFA," "ALONE," "MURMURING" [ɜ: and ə]. The principal variations in this vowel occur with speakers who pronounce the *R* in some form. When the *R* is not pronounced, care must be taken not to give this vowel too "forward" a position in which case the tongue approaches *ɛ* ("then").

The curtain rises to disclose to the retina a circular room furnished with all the appurtenances of modern comfort. A circular table placed

centre is covered with purple serge and supports an epergne surmounted by odoriferous lavender, and a box encrusted with seed pearls. Down centre, on a firm base, is set a pedestal surmounted by the figure of Napoleon. A sofa and thirteen chairs are observed supporting the walls. The rest of the stage is perfectly clear for the actors' turns. A clock strikes thirteen. The reverberations die away, and through the open doors up centre, framing a *parterre* of wallflowers, enters Sir Ferdinand. His face is stern. His words are terse. His nerves are worse. He speaks in verse.

8. *ü*—THE VOWEL IN "GLAD," "PART" [æ]. Care must be taken to avoid a pinched, affected pronunciation approximating to *é*, or too open a position, which is characteristic of Midland and Northern speech. Do not spread the lips.

On the strand at Clacton, a band of fascinated graphic artists gathered round Professor Bangham, who demonstrated the theatrical value of plastics. To the garrulous professor, who held that the theatre lacked plasticity, canvas flats were anathema. With dramatic hands, he amassed and scattered sap green and gamboge plastic on the sand. With a flash of the hand he simulated the lapping of wavelets against an imaginary crag. "What a saving in time when no canvas has to be dabbed and splashed with paint." With emphatic audacity he sang the practicability of his plan. "Plastic tabs." "Plastics for the palace of the Mandarin." "Plaid plastics for Macbeth." The placid inhabitants of Clacton stood abashed before the extravagant attitude of the Professor towards his plan. The graphic artists were apathetic to a man.

9. *é*—THE VOWEL IN "SAID," "SPREAD" [e]. Extreme pronunciations are either too "open," in which case the vowel resembles *ä*, or too "close," in which case it resembles *Aɪ*. Do not spread the lips.

When the eccentric Gregory Kneller chose for his farewell performance *The Will of Death*, the tenth melodrama penned by Redvers Redvers, one of the theatre's greatest men of letters, his friends reprehended him. However, Kneller kept to his plans, and went so far as to spring a surprise in the letter scene, when he took the letter from a shelf up left. For, where-as he should have read it to himself, he let it fall, stepped dead centre, and spoke extempore, as if from memory, and addressed himself to the twelfth spectator in the second row of the dress circle. Interviewed next morning by a friendly member of the press who remarked on the resemblance this bore to another letter scene, he said he never read any plays but his own, and that Redvers Redvers concealed the identity of Gregory Kneller, a secret he had kept from the press throughout his seventy years on the West End stage.

10. *AY*—THE VOWEL IN "PLAYED," "THEY," "WORTH" [eɪ]. The diphthongal nature of this vowel has already been mentioned. In Scotland and many parts of the north this vowel is not diphthongized. Extreme diphthongization gives *ā + i* [eɪ] and even *AH + i* [aɪ] as in Cockney. Do not spread the lips.

The way Miss Grace Sage defends the ancient stage is of the greatest interest to playgoers. She maintains the present day has little to take the place of the motive of fate. She halts the Greek way and would not fail to alienate actors who would not undertake to mask their faces and sustain a stately declamation throughout the pages of a play. In this way the stage could be saved, claims Miss Sage, by raising it to a more elevated plane. Grace Sage may be seen any day, vacantly making her way through Long Acre, swathed in a chaste cape of ancient grey marocain, or parading with an air of disdain in the foyers of St. Martin's Lane.

11. *i*—THE VOWEL IN "GUILD," "SHIP," "PRY" [ɪ]. When in final positions this vowel is often pronounced with too low a tongue position, the final vowel becoming almost an *ē*. The reverse is also frequently heard when the final *i* becomes *EE*; "city" in this case becomes "citee." The hall-mark of the crooner's diction! Extreme dialectal pronunciation gives a diphthong of the *er + i* [eɪ] type. Many words have an alternate pronunciation with the neutral *er* as in the third syllable of infinity. It is better to avoid this for the sake of clarity. Words like "private," "jockey," "horrible," are better with *i* than *er*. Final *ed* is always better with *i*, i.e. "acid" and not "actered." Do not spread the lips.

The prima donna's singing was admitted by a select audience to be all that could be wished, in that it was well-nigh perfect. Her diction was distinct, and admirably suited to the immense size of the gilded auditorium, which was beautifully lit. The electricians outdid themselves with the brilliant and elaborate lighting they had provided for the set. Six spots were riveted on the prima donna, ready to pick out the delicacy of her every movement, even to the flicker of an eyelid. Unfortunately, she was a believer in the beauty of extreme repose, and her acting tactics consisted of remaining ecstatically static, except when she tripped, when taking the fifth curtain. This admittedly was hardly fitting, but was forgiven, and indeed scarcely noticed, owing to the generosity and inimitable grace with which she acknowledged the plaudits of the distinguished gathering.

Witty Kitty McQuintey was a natty secretary to Sir Willy Gatty, the wholesale apothecary. She spoke excellently at the committee meetings of the fifty city companies in which Willy was financially interested. She principally excelled in very ably terminating the stodgy insipidity of Willy's addresses, and instinctively knew when to do this. She was singularly successful in skilfully countering the rivalry and duplicity of his enemies by cryptically and often elliptically rigging the market. This drove them scatty. In her spare time she was happy to assist Lady Gatty in her many charities. Truly the perfect secretary.

12. *EE*—THE VOWEL IN "WEED," "POLICE," "RECEIVE" [iː]. This vowel is diphthongized by many people, the tongue starting from *i* and sliding up to *EE*, which gives the *i + EE* [iɪ] type. In marked dialectal pronunciations the tongue starts as low as *ER* which gives the pronunciation *EEER + EE* [seɪ] for *see*. If the movement is very slight, it is allowable, but it is best to practise this vowel with no tongue movement whatsoever. Great care should be taken not to draw back the lips, and great care is necessary when *L* follows.

In Act III we see the deeds of the three chief leads revealed. Their chief aim has been to please Queen Louise. The scene depicts her entebled and weak, but with regal mien, seated on her throne on the quay at Deal, receiving them kneeling in profile, speechless at her feet. For their Queen, they have been pleased to cross the sea with her fleet to achieve her dream of seizing a new kingdom in the East. Beneath a sky of ultramarine, across which seagulls weave and screech, all three speak discreetly in tones steeped with feeling. The scene, to be believed, must be seen.

When *OO* is preceded by *ʃ*, the tongue is often brought too far forward, owing to the influence of the *ʃ*, giving rise to a dialectal pronunciation. There are many degrees of this. To correct an extreme pronunciation, the vowels *EE* and *OO* should be alternated with rapidity whilst concentrating on the two vowel positions. If the *ʃOO* sound is present to the mind in doing this, the incorrect movements will probably be made.

Few new ballets are due at the New in June, but *European Unicorn* will be substituted for the amusing *Cuban Fugue*. The particularly tuneful music for tubas and lutes, somewhat in the style of Debussy, is suitably euphonious. Hagaroff uses his thews superbly as the semi-nude youth, and Eustanova luxuriates in the caprioles of the unicorn. The cubist decor is in beautifully subdued hues of fuchsia and petunia. Pursued by

the infuriated unicorn, the unfortunate youth with acute ingenuity takes refuge behind a huge tulip-tree, which receives the unicorn's cornuted protuberance, in full view of innumerable supine and superfluous supernumeraries.

Compound Vowels

These differ from the simple vowels in that they are gliding sounds, whereas the simple vowels demand a fixed and stable position throughout their utterance. In a compound vowel, the articulating organs start in the position of one vowel and immediately leave it and proceed in the direction of a second vowel. They are exceedingly difficult to describe on paper, especially as the majority of them do not start from exactly the same position as any of the simple vowels. Thus the vowel in "high" does not start in the normal *AH* position, nor does it start from the *i* position, but from somewhere in between the two. This position has been indicated for these vowels as far as is humanly possible, but the ear is ultimately the only true guide. All the compound vowels in English are stressed on their first elements; an exception to this would have to be made in the case of the vowel group "you," but the view taken in this book is that this sound is the vowel *OO* preceded by the consonant *Y*. All the compound vowels are monosyllabic in character, and if sung, the first element should be prolonged. Compound vowels are usually divided into diphthongs and so-called triphthongs. As their name indicates, they are distinguished by the number of positions of the resonator involved. *I* and *OW*, when followed by the neutral form of *ER*, are usually considered as triphthongs. When *AY*, *OH*, and *OY* are followed by this vowel they are disyllabic and cannot, therefore, be so classed.

13. *I*. THE DIPHTHONG IN "SKY," "HIGH," "BUY" [aɪ]. The tongue starts from a position roughly midway between *AH* and *i* and moves towards *i*. It is not necessary fully to reach the *i* position. Pronunciations range between the affected "refined" *i* + *i* [æi] type and the Cockney "broad" *I* which starts on *AH*, or even from *ɔ*, resulting in a diphthong of the type *AH* + *i* [aɪ]. This vowel is particularly liable to nasalization. It is often flattened when followed by *L*. In Yorkshire and Lancashire *I* starts approximately from *i*, which is lengthened.

The Island in the Highlands is to be revived on Friday the ninth of July. Readers will like to be reminded of the delightfully surprising climax of this old-time melodrama. The final scene depicts the irate squire in a dim light, in the aisle of the ruined Byzantine chapel, on the Isle of Skye, where he holds captive Myra's child Simon, whose death he desires. He is about to fire a revolver between Simon's eyes when Myra enters with a wild cry, "My child, My child." With diabolical smile, the Squire fixes Myra with his fiery eyes. The skies are then rent with the sound of bagpipes. With a sigh of surprise he almost drops the child, which is caught in the nick of time by the McKay of McKay, who strikes the squire with an iron pike. He dies. Myra, Simon, and McKay cry with delight, while the pipers play "I'll meet you in Skye." Lyceum twice nightly at five and nine.

14. *OW*. THE DIPHTHONG IN "CLOUD," "NOW," "BOUGH" [aʊ]. The starting place for this vowel is somewhat in advance of *AH*. Pronounced with an *AH*, it sounds exaggerated and affected. The position then changes to that of *oo*. A great many varieties are to be heard, ranging through *ɛ*, *ɔ*, *AH*, *ɔ*, and even *ER* as starting places [eʊ, əʊ, aʊ, uʊ, nʊ]. Frequently the lip rounding for the second element is omitted. In extremes of London dialect, the second element is omitted altogether and the tongue position for the first is advanced, in which case "about" becomes *abaat* [abɑ:t].

"The Roundheads Carouse" is the resounding title chosen by Professor MacLeod for this year's town pageant, which will be mounted in the grounds of the Dower House, by kind permission of Lady Brown. The crowning episode shows the Countess Howard at sundown, against a set piece of mounting towers. Seated on a mound, under the branching boughs of an oak, she is flanked by couchant boardwalks. Down right, the scowling roundheads stand on a bed of down-trodden flowers. Down left, the cowled monks lend their powerful aid. The Countess counters the mounting fury of the Roundheads by her cloudless brow, as they command her to surrender the crown. In a profound and lowering silence she propounds "Not for a thousand pounds." The ensuing silence is broken only by the hooting of downy owls from a flowery bower and the cowbells of the browsing cows.

"Our" and "ire" are frequently "flattened." That is, the second position of these triphthongs is not made sufficiently prominent in which case "our" becomes almost *AH* + er [aɪ] and "ire" becomes *AH* + er [aɪ]. Such speakers would refer to the "tar on their tars" and to both "empire" and "empower" as "empah!" In correcting this "flattened"

formation considerable care must be taken to preserve the monosyllabic nature of these sounds. They must not sound like "i-yer" [ajə] and "ow-wer" [awɛ], which would be the case were the second element to become too prominent.

par	power	pyre
bar	bower	byte
tar	tower	tre
car	cover	crier
far	flower	fire
Shah	shower	shire
jar	Giaour	gyre
lance	allowance	alliance
marble	allowable	liable

15. *OT. THE DPHNNG IN 'ANOY,' 'COLI,' 'COGN'* [ɔ]. The starting place is a little difficult to define. It is roughly half-way between *o* and *AW*. Care must be taken to avoid rounding the lips more than for *AW*, and never to have less lip rounding than for *o*.

Moysa Malloy, after enjoying unalloyed popularity, has retired from the boisterous noise and the toil and moil of London to loiter the rest of her days in Croyde. Here, without annoy, she enjoys royal seclusion by boycotting the *hoi polloi*, and indulges her poignant liking for playing quois in corduroys in a coign of her garden. One of her little foibles is to don a flamboyant colf and drive a carefully oiled and noiseless troika with adroit poise. "Hoity-toity" call the hoydens and hobblederoys of Croyde.

16. *THE DPHNNG IN 'PEER,' 'PIER,' 'REAR'* [e]. The starting place is No. 11, *z*. The tongue then proceeds to a vowel slightly lower in position than *ER*. The tongue must never be allowed to reach the *ü* position, which would result in the affected pronunciation usually represented by "heah!" An intrusive *r* must not be heard, i.e. "pee yer." [pjɛ]. In "standard" pronunciation, the *R* is silent. In Scottish the *EE* sound is heard followed by a rolled *R*. Elsewhere, a fricative *R* may be heard, or the consonant may be pronounced simultaneously with the vowel. This treatment of the *R* applies to the remaining diphthongs and will not be referred to again.

Bretton Lear reappears every year never weary of portraying the Indian Vizier. He is revered for the mysterious, superior atmosphere he

creates as, with queer, bleary leers, he steers the inexperienced Vera, and the tearful Victoria, quaking with fear, nearer and nearer to the sheer edge of the cheerless well, where stands the sneering, imperial Emir.

17. *THE DPHNNG IN 'FAIR,' 'THIR,' 'PEAR'* [eɪ]. The starting place is approximately No. 9, *z*. Although a slightly lower position is admissible, it must never be so low as *z*. Avoid "faiah" [fɛɪ] and the intrusive *r*—"fai yer" [fɛjɛ]. In some parts of the north and the midlands a "flattened" variety between *e* and *ER* is heard. In Scottish, a simple vowel is heard, which is slightly more "closed" than *z*.

Fair and Square is everywhere declared to be unbearably daring. Mary Baird, the dairymaid, disgraced by the Laird's heir, wears her cares with rare bearing. We see her descend the stairs with a careless air with her pair of fair-haired bairns. Bare-headed, bare-foot and in despair, she stares at a chair, ere she utters a prayer, whilst carelessly tearing her bairns' fair hair.

18. *THE DPHNNG IN 'TOUR,' 'SURE,' 'POOR'* [nɔ]. The first position is that of *oo*. The tongue then moves to the neutral *ER*, slightly lower in position as in the case of "here" and "there." No intrusive *r* should be heard—"poo-wer." [puwɛ]. Care should be taken that the tongue does not start from the *AW* position. As with "here" and "there," the Scottish use a simple vowel and roll the *R*, while in the north and south-west, the diphthong is followed by an untrilled *R*. The *R* is silent in "standard" pronunciation.

The search for the Ruritanian crown jewels ends on the Cornish moors near Truro. Poor Muriel is immured with the neurotic McClure in a sort of Moorish Kursaal hung with lurid murals. Alluring in pure white tulle, she watches him casually secreting the jewels in a bureau. Stealing herself to abjure his boorish advances, she is reassured by the horn of the dour, but romantic, Stewart's six-cylinder tourer. He creates a furore in bursting open the door, and endures a grueling, but effectual, duel with the infuriated McClure.

There remains the vowel sound in words like "sore" and "wore." In many people's pronunciation there is no difference made between words ending in *ore* and those ending in *aw*, so that "saw" and "sore" are identical. On the other hand,

in some parts of the country a distinction is made. Whether one is to distinguish between "paw" and "pore" is largely a matter of taste and preference, and it is not simple to give a ruling. Those who already distinguish between them must beware of making the "ore" words markedly diphthongal, for this is a distinguishing feature of the dialectal pronunciation of these sounds. "Ore" demands more a slackening of the lip shaping than a definite move in the direction of *ER*. Great care, however, must be taken over "oor" and "our" words, as these are more frequently than not reduced to the level of the "aw" words by all classes of speakers. All three sounds may be practised in the following lists—

paw	pore	poor	law	lore	Lourdes
awe	bore	boor	for	four	petis fours
taw	tore	tour	maw	more	moor
daw	dore	dour	raw	roar	rural
caw	core	gour	shaw	shore	sure
war	wore	woor	yawl	your	your

Many a Claudius has failed to distinguish between a state of mind and the time of day—

'Tis sweet and commendable in your nature, Hamlet,
To give these mourning duties to your father:

(*Hamlet*, I, ii.)

and Portia has been heard to lapse from grace by offending the ears of her new found love—

One half of me is yours, the other half yours—

Mine own, I would say; but if mine, then yours,
And so all yours!

(*The Merchant of Venice*, III, ii.)

Intrusive Glides

As we have seen, a compound vowel is the result of the gliding movement of the tongue and lips passing from one position to another. In connected speech, the articulation organs must of necessity pass through all the intermediate positions between one sound and another. It is a fault in delivery when these glides become audible. They are most likely to be heard when one word ends and the next begins with a vowel, especially when *OO* and *oo* are followed by a vowel, in which case an

intrusive *W* is heard. When *EE*, *i*, *AR* are followed by a vowel, the intrusive glide is *ɹ*—

so easy	not	so wheezy	to all	not	to wall
so eerie	"	so weary	how awed	"	how warred
to air	"	to wear	see all	"	sea yawl
the ear	"	the year	the oak	"	the yoke

The difficulties of the first list must not be surmounted by having recourse to the glottal explosive, which would give "so *ɹ*easy," "see *ɹ*over," etc., but by perfect timing of the stress. The stress must be given at the moment of shaping for the second vowel of each pair, and the tongue and lips must not exceed the limit of the movements for the vowel of the preceding word. "The ox, the ass, and the owl," and not "the yox, the yass, and the yowl."

Consonantal glides are most frequently heard in passing from *N* to *T* and *L* to *S*—

prince	becomes	prints	fancy	becomes	fantasy
else	"	elts	French	"	French
quince	"	quints	situation	"	situation
dense	"	denis	presence	"	presents
hence	"	hentis	attendance	"	attendants
dunce	"	duntis	assistance	"	assistants

These can be avoided only by cultivating precision of movement, and in passing rapidly from one position to another.

Imperfect timing of stress also causes the detachment of a consonant from the preceding syllable, so that it gives the impression of belonging to a following word, e.g. "thi sis the firs tan donly." Take care to avoid these intrusive vowel glides in the following example—

Sir Hugo Ely, the operatic impresario, revealed his plans to me the other day, as he showed me over the new opera house which will be opened in early October, when the opera will be *Aida*. Sir Hugo always maintains there is no object in being too ornate or too eager to assault the ear throughout the three acts of this or any other opera. He plans to make the whole thing easy on the eye as well as on the ear. "How interesting it has been to meet you," said Hugo, as he saw me out. "May I say how eager we all are to invite you and your colleagues to the opening night?"