

PERSONALITIES

ON THE AIR

IF Bransby Williams had gone straight into variety instead of beginning in the legitimate line, he might have been well in the running for the title of Grand Old Man of Variety by now. As it is, he has a record of 40 years and more of impressions and impersonations; he began by imitating famous actors on his first appearance at the London Music Hall in 1896, and began his famous series of Dickens characters a year later. Of course, he has strayed from variety for years at a time, playing in Dickens adaptations, pantomime, "Treasure Island," and even "Hamlet."

Bransby Williams will be heard from 1YA on Monday, June 27.

LAW'S LOSS BECAME MUSIC'S GAIN

A Hungarian by birth, Friederich Schorr, bass-baritone, took up singing first as an amateur, but so great were his gifts that before long he decided to abandon the law and concentrate on music. He studied chiefly with an American teacher resident in Vienna, and quickly proved himself one of the most outstanding of Wagnerian exponents. Vocally speaking, Schorr is streets ahead of most pre-war German artists, for whereas they had at times lapsed into what the Germans call "Sprechgesang," a kind of explosive declamation, Schorr never for one moment departs from that perfect singing line which first attracts the attention of the listener.

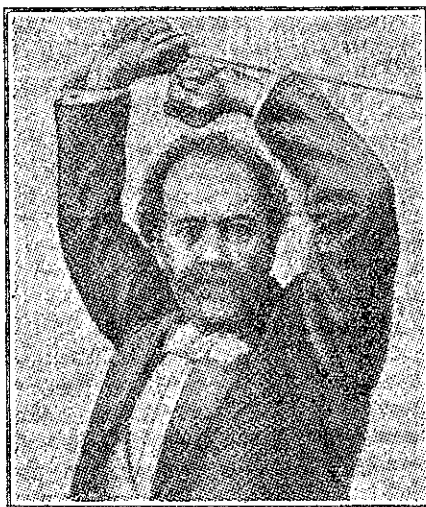
On Sunday, June 26, the voice of Friederich Schorr, bass-baritone, will be heard from 4YA.

SOCIAL CONSCIENCE OF GALSWORTHY.

There is a story told of a young woman outside the Gaiety Theatre, Manchester, when that house was the high temple of repertory. Her friend suggested going in, to which she answered, "Certainly not. In there it's just like being at home." Of course this desperate anxiety of the old playgoer to dodge the mirror and to avoid any glimpse of domestic reality on the stage has been largely overcome. One of those responsible for this change in outlook was the cool, judicial, unmelodramatic John Galsworthy. In his play, "Strife" he showed the futility of industrial war, and he made his point the more strongly by depicting both sides to the dispute as well-intentioned. Immensities of distress are caused by the strike in the play and nothing gained.

Listeners to 2YA will hear John Galsworthy's play, "Strife," on Sunday, June 26.

Jubilee Of Great Conductor



SIR HENRY WOOD

... Aids Sick Musicians.

WHEN in 1888 a Mr. Henry J. Wood directed the performance of a church cantata he began his career as a conductor, the jubilee of which is to be celebrated at the Royal Albert Hall in October next. Young Wood began giving organ recitals in 1883, when he was only 13. In 1889 he started regular work as a conductor of opera, and in 1895 he began his work at the "Proms." Now Sir Henry Wood, he wishes to mark his jubilee as a conductor by raising a fund of £5000 for endowing beds in a London hospital that shall be reserved for orchestral musicians. A feature of the forthcoming concert will be a specially composed work by Vaughan Williams—an "Ode to Music."

Listeners to 1YA will hear the Queen's Hall Orchestra, under Sir Henry J. Wood on Sunday afternoon, June 26.

"I HAVE NO PERSONALITY"

Whether we think of her as Dame Sybil Thorndike, Miss Thorndike, or just Sybil, she is the same to-day, yesterday, and to-morrow a living testimony to the truth of Einstein's theory of relativity. She somehow always manages to retain the same eager manner, the same concern for things of the

spirit, the same abounding energy, and the same youthfulness. What is the source of this quenchless fountain of youth? Probably there are two sources—an insatiable interest in the world and in that other world, the theatre; and an intense belief in work for the work's sake, and not for the sake of attendant glory. She frankly says, "I have no personality," qualifying it by the admission, however, that she has vitality and is hard-working!

Listeners to 1YA will hear the great actress, Dame Sybil Thorndike, on Monday, June 27.

HORRORS OF THE OLD CONCERTS

"For an average Philharmonic performance, no seat, I regret to say, could be too comfortable; a four-poster would be best of all," wrote Bernard Shaw in "Music in London" (1890-1894). Thanks to Sir Thomas Beecham, the horrors of those old philharmonic concerts have now vanished into the limbo of the society's magisterial and revered past. The philharmonic mantle, however, being made of imperishable stuff, will always be found upon the shoulders of some orchestra or other. The present combination must be as efficient, musicianly and enthusiastic as any through the centuries.

Listeners to 3YA will hear the London Philharmonic Orchestra, under Sir Thomas Beecham, on Wednesday, June 29.

EDITH LORAND'S DEBUT WHEN SIX

The father of Edith Lorand, the popular woman conductor and violinist, was a wealthy Hungarian business man, and her mother, although Austrian, was originally of good Italian stock. The mother in her youth was a fine pianist, which may account for the musical brilliance of the daughter. Edith (a Christian name that appropriately enough means "rich gift"), made her first appearance at a charity concert in her native Budapest when she was only six. Later she studied with Hubay, Szigeti's master, at the Budapest Academy, and was awarded the Professor Diploma when she was 16. Later lessons with Carl Flesch in Vienna set the seal of quality on her art.

Edith Lorand's Orchestra will play in 3YA's Dinner Music session on Saturday, July 2.

KING JOHN THE ROYAL ROTTER

Faithless to friends and enemies alike, John Lackland, the youngest son of Henry Plantagenet, was a traitor to his father and brother when they were on the throne, and though ready to fight if he thought he could win anything unjustly, he was at heart a coward. It is recorded that when he fled in battle he did so howling. He