



THINGS TO COME—



STATIC



A CLERGYMAN says that betting is merely getting something for nothing. We beg to differ. We usually get nothing for something.

WHAT brought you here?
Two policemen.
Drunk, I suppose?
Yes, both of them.

THERE'S a Scotsman who signs all telegrams he sends his girl Xerxes. In this way he gets in two kisses without paying for them.

I HAVE known malingerers in the army who were positive geniuses," say a medical officer. An infinite capacity for faking pains.

THE modern car is as quiet as a mouse," states a motorist. And even that occasional squeak is probably only a pedestrian.

A TRAVELLING grand opera company was fog-bound in the English Midlands and when the weather cleared they found that their charabanc was within a few yards of a coffee-stall. A good pull-up for Carmen!

SMALL boy's first remark on entering his billet (under the English evacuation scheme) in a Cheshire village: Well, if I had known I was coming to a nice house like this I'd have brought my watch.

A CLERGYMAN thinks that newspapers should publish only good news. Come, come! How could we do without our newspapers?

HERE'S your whisky. Would you like a glass of water as well?
Not half as well.

"... The two aged sofas are still at their posts in the Foreign Office and are likely to be still there when the war is over."—Article in *"The Listener."*

No, little Audrey, this does not refer to Mr. Chamberlain and Mr. Churchill, though they have frequently been sat on.

Do you know any war songs?
Only the Wedding March.

THE year 1813 saw many remarkable events, one of the most important musically, being the birth of William Vincent Wallace in Waterford, Ireland. His was an adventurous age, and he lived in the spirit of it, going to Australia, sheep-farming there, joining a whaling ship, only just escaping with his life when the crew mutinied, being captured by rebel Maoris and saved in the nick of time... and, of course, writing operas. His operas, written in collaboration with a librettist by the name of Fitzball, and produced on the London stage in the 1860's, were highly successful. By far the best known is "Maritana." A brief portrait of Wallace will be presented from 2YA, Wellington, at 2 p.m. on Sunday, January 14, and his "Maritana" will be heard from the same station at 9.20 p.m. that evening.

Music and Marbles

It might have been expected that the black population of America would produce the first distinguished musician of Negro origin. Yet Samuel Taylor-Coleridge was born in Holborn, England. Neither his English mother nor



his father was particularly musical, but their curly-headed boy speedily took up the violin, and was often to be found playing marbles with one hand, while the other hand clutched a tiny fiddle. Coleridge-Taylor's "Petite Suite de Concert" will be heard from 2YA on Wednesday, January 17, at 8.29 p.m.

And So They Came

As this paragraph is being written and this number of *The Listener* is going to press, we may cast our minds back to just a hundred years ago, when the first of the New Zealand Company's emigrants to New Zealand were

voyaging to New Zealand in small ships. The *Aurora* left London on September 18, 1839, arrived in New Zealand waters on January 17, 1840, and settled the date of Wellington's birthday by sailing into Port Nicholson on January 22. The emigrants were carefully chosen by the Company and farewelled with ceremony on a voyage that had a large question mark at the end of it, for the Company was sending them to a country without a government and with no certainty of their being able to get land. The ships were small—the *Aurora* was about 123 feet long—and the voyage took months. Naturally there will be celebrations of the arrival of this pioneer ship. As a preparation for January 22, D. O. W. Hall will give a talk at 2YA on Friday, January 19, about the selection of emigrants and the voyage out. On the great day itself, Dr. G. H. Scholefield, from the same station, will recall the arrival and tell listeners about its historical importance.

Troubled Waters

Those well-known cockney comedians, Elsie and Doris Waters, ordinarily travel by car, although sometimes for a long journey they put the car on a train and themselves in a sleeper. One day as their car purred along they were discussing some "Gert and Daisy" gags, and were sublimely unaware that they had entered a 30-mile an hour limit. Suddenly a policeman stopped them. "I'm sorry," he said to Doris who was driving, "but I must see your licence." She showed it and he gave them both a look. "Your insurance please." It was produced, and he examined it; then suddenly looked at them again, and this time grinned. "I've had too many laughs out of you to pinch you," he said, "Go, and don't do it again." The one and only Gert and equally unique Daze (sorry, Daise) are heard frequently over national stations in sketches of London life.

Our English Heritage

One of the greatest of modern English composers, Vaughan Williams, has just written a new work, "Five Variants on Dives and Lazarus," which was commissioned by the British Council among the works to represent British music at the World's Fair; it received its first English performance by the BBC Symphony Orchestra last November. A writer in the *London Times* says: "... it has the moving quality which Vaughan Williams extracts from our native folk music, a quintessential embodiment of what our English