

(continued from previous page)

to San Diego—hundred thirty, hundred forty miles—pick up my mother there. She don't live in Kansas. She and the old man were divorced in 1941. Then we drove to Yuma, Arizona, and got married. Four hundred miles, round trip. We had ten hours, and we did it in nine and a quarter. Darndest thing! She's gone back to Kansas. She says everything's O.K. She's eighteen now."

He wasn't sure what he'd do when he got out. He had another 18 months to serve. "I'm a boiler tender," he said. "I been offered a job at hundred and fifty a week doing the same work in Tijuana."

"Any Mexican would blow you up in a cloud of steam for a tenth of that," I said. "Are you going to take it?"

He didn't know. He had a hankering to get back to Kansas, even if the winters were cold. "I dunno what my wife wants to do," he said. "She don't say much when she writes."

I stopped the car in Queen Street near a bunch of his shipmates. He sat a while looking at his pound notes and silver. "I sure have appreciated meeting you," he said. "I guess I'll never spend this dough." I shook my head, too, over this sorry town, and I was nearly home when I suddenly remembered all he had to do was get up at three o'clock next morning and call his wife in Coffeyville. He could spend a pound a minute at that caper—but not Sunday! The trans-Pacific telephone closes on Sunday, too.

—G. leF. Y.

Eighty-Fourth Birthday

ON October 12, Vaughan Williams, one of the great English composers, will be 84, and the occasion will be marked by the first broadcast performance in New Zealand of a sonata for violin and piano composed in 1954. It will be performed by Frederick Page (piano) and Francis Rosner (violin). Frederick Page here introduces the work:

"THIS sonata is in a curious, austere style and is not an easy work for the player or possibly for the listener. Vaughan Williams has never written a great deal for the piano, he seems to find it intractable, but the few works he has written, notably a concerto for two pianos, and a very interesting Fantasia for chorus and piano, and two small pieces, show that intractable though it be, the composer yet manages to wrest something from the instrument."

"It is surprising too, that he should even have turned to the medium of violin and piano, as some musicians argue that this medium itself is an odd mixture, but, as listeners will hear, from this particular sonata comes music that is vigorous and beautiful. It is written in what may be called a late style. A wag has said that Vaughan Williams is writing his posthumous works now."

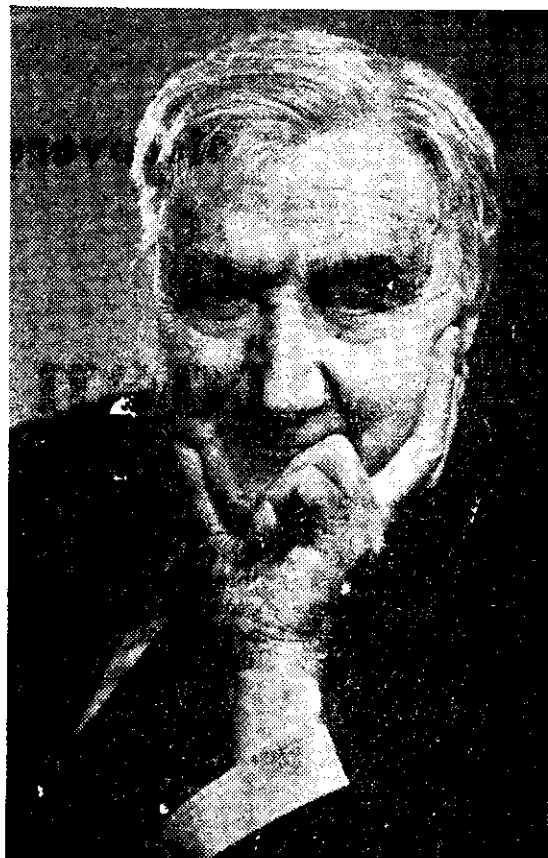
"It is no disparagement of this great man to say that he is probably among the world's worst pianists and I hope that this fact will not be obvious from

the performance. He always writes sensitively, however, for the violin, an instrument he played with affection as a boy."

"The work is in three movements—a Fantasia, a Scherzo, and a Tema con variazioni. The second movement, the scherzo, is an intensely original movement, which seems to look forward to new things. One would like to hear his 8th symphony soon to hear whether this feeling is taken up in the new work."

(Vaughan Williams's 8th Symphony was given its first performance on May 2 of this year by the Halle Orchestra under Sir John Barbirolli. It includes a movement for wind alone, for strings alone, and uses a vast array of percussion instruments.)

DR. RALPH VAUGHAN WILLIAMS—a portrait by Karsh, of Ottawa



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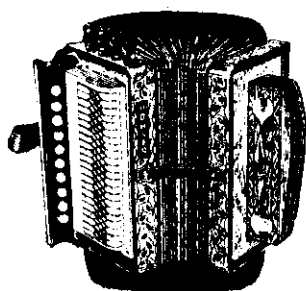
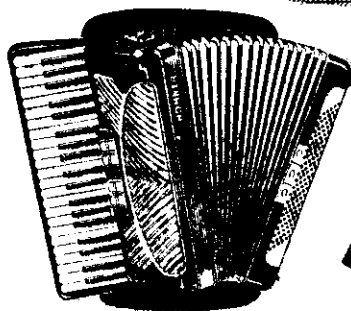
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