



(continued from previous page)

be the perfect artist, not merely projecting the image of a world but shaping the world to his design. There would be danger in this if his hero were merely a man of action. The significant thing about Caesar was that he was not just a man of action but a man of good action. But in any case there is no danger of Shaw substituting a Hitlerian ideology for a Platonic one, because he sees that both in essence are the same. Shaw's Caesar is like the real Caesar in that he has no ideals at all. But he had ideas. He was a practical man who stood for good government in so far as it could be achieved in his own time by himself. He was a thinker with an original turn of mind who chose to see no further than his Roman nose, and if it took him from the Elbe to the Nile it was because it was an uncommonly long one with a keen olfactory sense. He stood above self-interest, because having everything, he had nothing to gain.

Caesar, the Lover

When such a man falls in love he can even fall off the Pharos without losing his balance. But it would be wrong to assume because of this that he was not the complete man, *l'homme moyen sensuel*. It was merely that his sensuality was refined by his intelligence, and that he preferred the role of Caesar to that of Lothario because it was both more satisfying and more comfortable.

Shaw takes liberties with his subject here, by allowing Caesar fewer liberties with the Queen than the birth of Caesarion can justify historically. But in essence he portrays the truth in the only way romantics can understand it. Sensuality is most intense when it is cerebral. Shaw makes Caesar prefer the more subtle satisfaction, but only an ape-man would consider that the root of the matter is that Shaw is a vegetarian.

This leads me to a major theme of the play, which would stand on its own merits were it not overshadowed by the characterisation of Caesar. The love story anticipates the Pygmalion-Galatea

theme of Shaw's later, lighter and therefore more popular play. Like Higgins, Caesar renounces his Galatea after he has made her a Queen in his own image; but he doesn't do it rudely and callously like Higgins. After all, he is a Roman gentleman and not a British bourgeois. His acceptance of the avuncular role marks him not merely a conqueror of the world but a conqueror of himself. By this device Shaw creates a newer and higher form of tragedy, in which a man loses what he desires most, not by some inherent weakness, but by an acquired strength. Shaw's Caesar does not need Cleopatra. His only need is that she should need him; and therefore he makes himself indispensable. Since he cannot compete physically with an idealised Marc Antony, he routs him mentally and spiritually.

Anyone who asks of a play what it is driving at, increases its life by as much time and effort as he is prepared to put into the answer.

SHORTWAVE HIGHLIGHTS

The AFRS Programmes

THE Armed Forces Radio Service, broadcasting over seven transmitters from San Francisco, has reduced its broadcasting schedule to 11¼ hours daily and there is also considerable change in the programmes. Reception of these stations is quite good during the evening, but is only fair in the afternoon.

Stations, Frequencies, Wavelengths and Times of Transmission: KWIX, 9.57 mc/s., 31.35 metres; KCBF, 11.81, 25.40 (3.15 p.m.-8.45 p.m.); KGEI, 15.13, 19.83 (5.30-10.30 p.m.); KNBX, 15.33, 19.57 (5.30-8.45 p.m.); KWID, 11.90, 25.21 (5.30-11.30 p.m.); KCBF, 9.70, 30.92 (9.0 p.m.-2.30 a.m.); KGEI, 9.53, 31.48 (10.45 p.m.-2.30 a.m.).

Headlines in the Programmes: 3.30-4.0 p.m. Music from America (Tuesday), Dennis Day (Wednesday), Jill's Juke-Box (Friday).

4.15-4.30 Sports Reel (Monday and Tuesday), Down Beat (Friday).

4.30-5.0 National Guard Assembly (Monday), David Rose (Wednesday), Evening with Romberg (Thursday), Music Hall (Friday), Music America Loves (Saturday).

5.15-5.30 At Ease (Monday-Thursday), Spotlight Bands ((Friday and Saturday).

5.30-6.0 Henry Morgan (Monday), Abbott and Costello (Tuesday), Jack Carson (Wednesday), Burns and Allen (Thursday), Amos and Andy (Saturday).

6.15-6.30 Supper Club (Tuesday-Friday), Boxing (Saturday).

6.30-7.0 To the Rear March (Tuesday), Command Performance (Wednesday), Jubilee (Friday), Boxing (Saturday).

8.45-9.0 Hymns from Home (Sunday).

9.30-10.0 American Album of Familiar Music (Tuesday), David Rose (Wednesday), Evening with Romberg (Thursday), Music America Loves (Saturday).

10.30-10.45 Three Sons (Sunday), Down Beat (Friday), Football Preview (Saturday).

10.45-11.0 Spotlight Bands (Sunday), Magic Carpet (Monday-Saturday).

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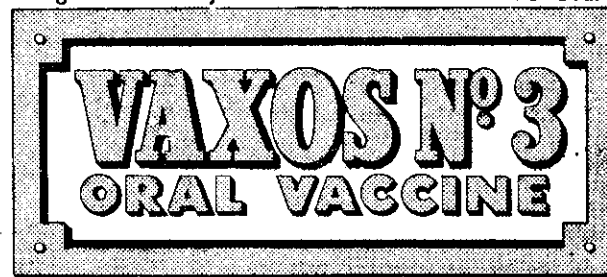
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