

VISITATION OF THE DEVIL

FOR several years I have lived in boarding-houses, and this happened in the first of these residences. After the usual preliminary arrangements I presented myself at my new abode and was met at the door by the owner of the establishment, a pleasant-faced woman with a friendly manner.

So far so good.

Almost as soon as the customary greetings were dispensed with, however, she warned me: "Don't take any notice of father. He thinks he has fleas, but he really hasn't."

I received this information with amused curiosity. The good lady was wasting no time in preparing me for startling disclosures. I do not blame her. After all, if an old gentleman were to confess to you in confidential tones that he was infested with this particular form of animal life, you could scarcely be blamed for an immediate departure.

That evening at dinner I met him. He impressed me as being extremely intelligent and active for his age—which was somewhere about the middle 'eighties.

Later he knocked at our door (I shared the room with a young clerk), and at our invitation came in. Soon we were deep in conversation on the engrossing topic of fleas and their habits. He told us that one night his window had been left open and through it came the "invasion." The resulting conflict was still raging.

Unceasing Struggle

He was a clean living man, intensely religious, and he wondered if perhaps they were sent as punishment for his sins. Most of his time was spent in his room wrestling with them. According to him they got in his hair, ears, eyes, and even penetrated into his lungs through the nasal passage.

In his room he kept a pail of water into which he would shake the imaginary insects. Then he would bring it into our room to show us.

"There they are—black fleas!" he would say. "That's the only way to kill them. See them floating on the water?" Peering close we would assure him that there was nothing to be seen, but it was no use. They were too minute to be seen clearly, he would inform us, but if we looked more closely. . . .

We had to pretend to take him seriously, so struggling to keep straight faces and with an expression of intense con-

centration, we agreed that undoubtedly there were some small objects on the surface of the water.

"Black fleas!" he shouted satisfied. He was most emphatic on this point. Not the ordinary household flea, but a more rare and deadly specimen. Actually he must have been suffering from some mild form of skin irritation, and the feeling that these pests were in his lungs arose no doubt from some bronchial irritation.

It must not be thought, however, that he was content to let this state of affairs continue, for he was most industrious in his efforts to rid himself of his affliction. One day I heard the sound of much spluttering and coughing in his room; then he came out to get some fresh air. He had to, otherwise he would have suffocated. He had been burning sheep-dip powder and inhaling the sulphurous fumes.

Before we left he told us he had prayed that he might be delivered from this visitation of the devil, and had received the assurance that his unwelcome visitors would leave him on Christmas night of that year.

I have since heard that he is still persecuted, and I have no doubt he would tell me that the time of his deliverance was not yet at hand.

LOOK BEFORE YOU LISTEN

A Run Through The Records

By B.W.

"Hitler of the Pianoforte!"

MUSIC critics and musical critics (not the same thing by any means), differ as much as doctors. About Artur Schnabel, for instance, there are many different opinions. Some of the critics praise his perfection of touch, his absolute control of dynamics, the "singing" quality of his tone, and the almost orchestral richness and variety he brings from the piano. Others complain of his "excessive precision," his "magisterial" or "professorial" quality. One went to the extreme recently of terming Schnabel the "Hitler of the pianoforte!" But one thing is certain: no broadcast of a Schnabel record or records is ever wilfully missed by lovers of good playing.

On Friday, March 21, Artur Schnabel, pianist, will be heard from 3YA.

Light, But Not Cheap

WHEN Eric Coates was ten, he was dragged out of bed one night at half-past eight—it seemed the middle of the night to him—told to dress and carried off to the town hall. A concert was being given there at which a local celebrity, a girl, had been advertised to appear. But she had fallen ill, and at the last moment it had been decided that young Eric should take her place. It was his first appearance in public. By this time, he was studying music seriously, having harmony lessons from Dr. Ralph Horner and learning the violin with George Ellenberger, Joachim's favourite pupil. He says now that Ellen-

berger's influence made all the difference to him when he began to compose; it stopped him from being vulgar. "My music may be light, but I do not think it is cheap," he once remarked. "Ellenberger saved me from that."

1YA listeners will hear Eric Coates and the Symphony Orchestra on Tuesday, March 18.

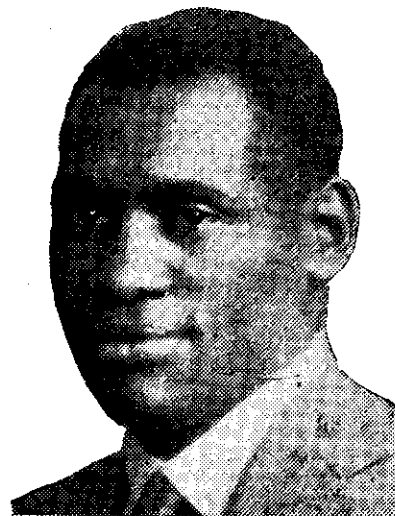
An Air Raid Casualty

ONE night towards the end of last year, an H.E. bomb destroyed the house of Philippe Willoughby, a fine musician and violinist, and arranger of most of the music of the J. H. Squire Celeste Octet, of which he was a member for nearly 20 years. Shortly before, he had said, "If a bomb should get me, don't let the boys send flowers: collect the money and send it to the Spitfire Fund." Acknowledging the cheque which J. H. Squire sent, Lord Beaverbrook wrote: "None of the gifts, large or small, that I have received for the construction of Spitfires has moved me more deeply than the one you sent me on behalf of your Octet, and in memory of your colleague, Philippe Willoughby." His memorial is to be found in over twenty million gramophone records.

The J. H. Squire Celeste Octet will be heard at 4YA on Monday, March 17.

Paul Robeson on Audiences

Paul Robeson says that as he is better known personally in London than anywhere else outside America, to step



PAUL ROBESON

upon a London concert platform is hardly more difficult than to go to a familiar house and find oneself among friends. In the Provinces, where he is better known as a voice than as a person, it is not until after the first two or three songs that contact is established between singer and audience. On the other hand, he found in his recitals of spirituals in Germany, Austria, Central Europe and Italy, an almost instinctive response, especially in Slav countries. In Italy he says he had the feeling that they wanted him to show off his voice and let himself go in one of their own arias! They were rather impatient, he thought, with the simplicity of the Negro theme.

On Monday, March 17, listeners to 1YA will hear Paul Robeson, bass.

LESSONS
IN MORSE

(21) Final Lesson

The following is a draft of the twenty-first Morse signalling lesson for Air Force trainees, which was broadcast from Stations 2YC, 12M and 3YL at 10 p.m. on March 10, 11, and 12.

THE Instructor said that this was the last lesson of the series and that the final test for men taking this particular course would be given.

To those who felt so inclined a continuation of practice was recommended with the object of increasing the speed of transmission and reception up to 20 or 25 words a minute.

A preliminary practice for the test was then given, after which the test itself was transmitted.

The following are the answers to the tests:—

MONDAY, MARCH 10

Line:	1	A	W	F	Z	E
	2	U	E	V	X	J
	3	Z	M	H	K	Z
	4	V	U	S	H	T
	5	Q	D	L	P	Y
	6	P	A	J	P	Z
	7	C	I	G	U	T
	8	P	O	H	V	K
	9	Q	A	T	L	F
	10	W	E	K	L	P
	11	A	C	H	Q	S
	12	R	O	H	U	T
	13	V	E	N	Z	L
	14	M	I	N	O	C
	15	Q	F	I	S	C
	16	F	I	K	C	B
	17	M	O	L	Y	A
	18	D	A	H	W	C
	19	T	A	Z	I	P
	20	N	A	R	M	Q
	21	X	A	F	Q	T
	22	W	A	C	F	L
	23	V	S	C	G	W
	24	Q	U	W	D	A

TUESDAY, MARCH 11

Line:	1	T	R	E	Q	W
	2	P	O	I	Y	U
	3	D	A	S	F	G
	4	K	I	H	L	Z
	5	C	U	D	I	A
	6	G	U	L	Z	P
	7	Y	S	I	L	J
	8	W	U	S	V	K
	9	X	C	I	L	W
	10	Z	O	U	D	Q
	11	H	I	C	B	F
	12	G	O	V	X	K
	13	D	O	T	B	A
	14	R	I	X	P	W
	15	U	A	C	N	K
	16	N	E	M	I	V
	17	L	E	C	T	R
	18	Q	V	G	M	P
	19	J	U	O	R	P
	20	K	O	Q	Y	L
	21	S	I	T	R	U
	22	P	O	T	R	Q
	23	K	O	Y	A	M
	24	R	U	Q	Y	L

WEDNESDAY, MARCH 12

Line:	1	T	A	L	E	M
	2	U	C	I	H	R
	3	S	E	R	Q	L
	4	V	E	K	P	M
	5	F	I	D	F	U
	6	H	I	K	P	F
	7	J	O	M	E	I
	8	W	C	E	X	D
	9	K	R	U	B	I
	10	U	Q	X	W	E
	11	M	V	F	A	I
	12	W	S	U	Z	H
	13	A	Q	H	S	I
	14	Y	E	L	V	D
	15	H	O	T	U	B
	16	N	E	S	D	R
	17	R	P	K	Y	X
	18	S	D	O	R	N
	19	Y	H	P	E	Q
	20	V	D	H	E	T
	21	Z	K	S	E	C
	22	Q	K	L	Y	W
	23	S	U	H	I	D
	24	C	V	R	I	K

This is the last of the Morse lessons, but "The Listener" will, from time to time, publish the answers to test pieces.