

suspended in consequence of the editor's tampering with the "copy," an indignity which the author resented by breaking off further relations, and abruptly and unsatisfactorily winding up the story. Ultimately, however, it saw the light in a complete form under its present well-known title.

The editor of the periodical was subsequently confined in a lunatic asylum, whereupon Reade made one of his characteristic remarks, "Poor fellow!" he said, "Poor fellow! I'm sorry for him. Of course, I'm bound to be sorry for him as a Christian, but what else could be expected from a fellow who tampered with my copy?"

At 4YA on Friday, July 15. Professor T. D. Adams will give readings from Charles Reade's novel "The Cloister and the Hearth."

CASALS LOSES ALMOST EVERYTHING.

Casals' Barcelona Orchestra has been the great passion of his life. He has used his 'cello as the orchestra's breadwinner and his own. With his own orchestra he works for love, and time counts little, if at all. At Barcelona they go on rehearsing to all hours of the night (or did) for the fun of the thing. Casals subsidising the whole undertaking himself. Now, since the catastrophe of 1936, he has lost almost everything. Civil war is no respecter of persons or institutions, and Spain will take many years to settle back to normal whichever side wins. Meanwhile everything and everybody suffers.

Pablo Casals, 'cellist, will be heard at 1YA on Sunday afternoon, July 10.

SOLO PIANIST OF MUCH PROMISE.

Among the younger and more promising Wellington pianists is Miss Dorothy Downing, an artist who has to thank her sister for her initial tuition. Miss Downing is an enthusiastic member of the Piano Group of the British Music Society. In various examinations and competitions this pianist has done well, and her recital performances are always interesting



—S. P. Andrew, photo

DOROTHY DOWNING.

... First taught by her sister.

and have won high praise from the critics. With additional experience and close application Miss Downing should become one of our best solo pianists. She will soon be heard from 2YA.

Music Of Harsh Realities



ARTHUR BLISS.

... Wrote it for the film of H. G. Wells.

THE music to the film, "Things to Come," represents a brave attempt of the new spirit to get to grips with its own problems, and it has a peculiar interest for its contemporaries.

It cannot be doubted, in the opinion of Mr. Ernest Newman, that music such as this of Arthur Bliss, an ex-guardsman, mirrors the world that is now shaping itself before our troubled eyes—a world of hard realities and primitive atavisms, in which sentiment, as our fathers conceived, has a very small place.

Bliss's film music paints drastically the horrors that astonished and perturbed humanity sees opening out before it, and is of its own epoch. This is curiously shown when, at the end of the film, the composer tries to paint the distant new world that will presumably arise on the ruins of the old.

The music to H. G. Wells's film, "Things to Come," played by the London Symphony Orchestra, under the composer, Arthur Bliss, will be heard from 1YA on Sunday afternoon, July 10.

SMALL BOY WAS UNDER THE DRUM.

British music is a passion with Debroy Somers, for he was actually born while a British military band was playing a few yards away! Its strains were the first he heard. His father was the bandmaster and all Debroy Somers' early memories are of music. At three—this was in Egypt by the way—he spent, as Arthur Sullivan did in his childhood, all his time in the band room. At four he tried to be a member of the band! When it paraded for a march young Somers was under the big drum, and was only discovered, and hauled out—the drummer couldn't

see him, of course—after the band had gone some distance.

Listeners to 3YA will hear Debroy Somers Band on Tuesday, July 12.

HE BIRCHED ENGLAND'S ARISTOCRACY.

For a whole quarter of a century, from 1809 to 1834, Eton had as headmaster, the Rev. Dr. John Keate, an expert exponent of "Bible and Birch," who was remarkable for the severity of his discipline. He has come down through history as "the famous flogging headmaster of Eton." Of course, the limbs of England's family trees got it back on the doctor many a time and oft. One habit which seemed to afford them unlimited pleasure was that of pulling Dr. Keate's bell as often as the vigilance of their superiors would admit. Several times the irate pedagogue ran out to catch them, and the boys, determining to take advantage of this, one evening placed a sack of soot on the doorstep, and rang the bell with vigour, as before. Dr. Keate immediately rushed out, and, embracing the soft black mass, exclaimed: "Ah, caught you at last."

On Tuesday, July 12, a talk will be heard from 4YA. The subject is "John Keate—The Flogging Headmaster." The speaker will be Mr. K. W. R. Glasgow.

HER VOICE STARTLED THE LONDONERS.

The American soprano, Dusolina Giannini, startled conservative London into placing her with the greatest recent names in song. She was born in Philadelphia, the daughter and pupil of Ferruccio Giannini, a distinguished tenor, who made some records in the very early days of the gramophone. Though, like every perfectly trained singer, she can "sing everything," some of her loveliest achievements have been in the domain of pure lyric song—in simple legato melodies of the type where the utmost correctness of intonation is the very first demand upon the artist. A woman of gentle and winning personality, of almost Olympian sim-



DUSOLINA GIANNINI.

... "Of almost Olympian simplicity."

plicity and dignity of presence, she stepped by natural right into the company of the great.

In 2YA's presentation of Verdi's "Aida" on Sunday, July 10, Dusolina Giannini sings the title role.