

Colonial Broadcasting

French Scheme

ALTHOUGH in broadcasting matters France has shown no tendency to outstrip Great Britain, it appears certain that the problem of colonial broadcasting will be more speedily settled in the former country.

The French Colonial and Postal Administrations have agreed upon a project for the establishment of a high-power short-wave station at St. Cloud, near Paris, for communication with all overseas possessions. The scheme will be proceeded with immediately. Parliamentary votes the necessary credit. No opposition is expected.

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Rigoletto

(Continued from page 1.)

quarters of a century ago), were whistled all through the city. We shall almost certainly hear the Duke's gay song about women, "Questa o Quella," telling how one is as good as another to him; his uncomplimentary ballad, "La Donna e mobile" ("Woman is fickle") and the ecstatic "Caro nome," the love song of Gilda, the heroine, when she calls upon the "dear name" of her lover (the Duke, who has pretended to be a poor student). The detached, descending notes at the opening of this song make it easy to identify.

The Plot of the Opera.

THERE is the gay Duke of Mantua, whose life is one long adventure with pretty women. High or low in degree, it matters not so long as they gratify his will. His hunchback jester, Rigoletto, is his fidus Achates. Even the

Court of Mantua have their feelings outraged and resent it on Rigoletto. Count Monterone, whose young daughter has been betrayed by the Duke, turns and curses Rigoletto for having arranged the affair. Unknown to the Duke, Rigoletto has a pretty daughter, Gilda, whom he keeps in hiding, fearing the Duke may cross her path. When the Duke confides in him that he has caught sight of a pretty girl at church, the jester, little guessing the girl is his daughter, promises more sport.

Rigoletto, still trembling in fear of Monterone's curse, seeks out his daughter to make sure of her safety. She does not tell him, however, of the handsome young stranger she has met in church. In the meanwhile some of the courtiers, having found out that Rigoletto is guarding a young girl, jump to the conclusion that the girl is his mistress, and plan to abduct her, adding to the irony of it by telling him they are seizing a certain other damsel. Thus they enlist Rigoletto in their scheme, telling him, however, that he must come with them blindfolded. So, unwittingly, Rigo-

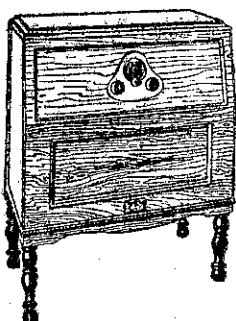
letto actually aids in carrying off his daughter to the Duke's private apartments.

Rigoletto discovers the plot, and hastening to the palace, arrives only to find that his daughter has been betrayed by the Duke. Rigoletto vows vengeance and seeks out Sparafucile, a hired assassin, who agrees to murder the man who calls and asks for his sister, Maddalena, that night. The bargain is struck, and Rigoletto pays the blood-money.

Rigoletto induces Maddalena, Sparafucile's pretty sister, to entice the ever-amorous Duke to her home that night. Once there, the ruffianly assassin will complete the bargain. Gilda overhears this plot and, in spite of the fickleness of her ducal lover, resolves to save him. The Duke goes to Maddalena's house. The time comes for the assassin to murder the Duke, but Maddalena has listened to the Duke's love-making, and would save him. Her brother says he has agreed to kill someone, and he means to.

This gives Gilda, who is in hiding there, the chance she wants of saving her Duke. Passing herself off as a page, she presents herself at the door. To Sparafucile it is all one; he has been paid to kill a man who calls to see his sister. He stabs the page. Gilda's body is sewn up in a sack preparatory to being thrown into the river. Rigoletto, to complete his revenge, claims the body and carries it to the river-bank himself. As he is about to cast it into the water, he hears the voice of the Duke singing a love-song in the distance. He cuts open the sack and finds his beautiful daughter, Gilda, expiring. The curse has been sheeted home.

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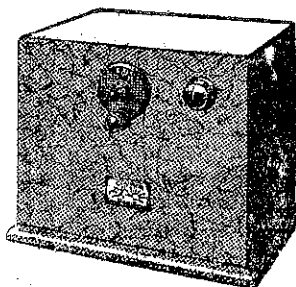
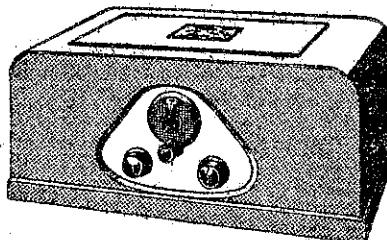
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