

## "Aida"

(Continued from page 3.)

hero about to set forth against her own father, yet confesses to herself the great power of her love for the Captain of the Guard.

The second scene is in a temple of the Vulcan, where Rhadames has come to seek the blessing of the gods. He is invested with the sacred armour, and as the priestesses go through the mystic dance, the curtain falls.

At the opening of Act II Rhadames has been away for some time, and Amneris is at a loss to understand his prolonged absence. Aida approaches, and Amneris prepares for a moment of revenge. She treacherously consoles the girl just long enough to gain her confidence, and then when the secret is out she turns upon her like a scorpion, and then confesses her own love for the hero. Aida is dazed, and pleads desperately for pity. Amneris then threatens her with death, but refuses upon this by demanding that she shall witness Rhadames's triumphant return, and his obeisances to herself as she sits beside her father, the King.

The scene changes to a gate of the city of Thebes, where the King and his court are assembled to receive and welcome the conquering army. The pomp and splendour of this scene are unsurpassed by anything in the range of opera. The Egyptian troops enter, preceded by the trumpeters, chariots of war, the dancing girls carrying treasures, and finally Rhadames, riding in triumph under a canopy drawn by twelve slaves. The effect is magnificent beyond all description.

The King descends from his throne and embraces Rhadames, and at his own command Amneris crowns the victor, who is asked to name any boon he desires.

At that moment the prisoners enter, including Amonasro, who is dressed as a plain officer. Aida cries out "My father," but he signals her not to betray his rank. Amonasro then acknowledges his daughter, admits defeat, and describes how the king of the Ethiopians, "transfixed by wounds, died at his feet."

Amonasro's bluff, soldierly manner commends itself to the king, and the populace, who beg his release. The priests demand his death, with the other captives. Rhadames pleads for mercy, recalling the King's promise of whatever he desires, and demands the life and liberty of the Ethiopian. The King yields, stipulating that Aida and Amonasro remain as his hostages. The King of Egypt announces that Rhadames should have for further reward the hand of Amneris.

The third act opens on the banks of the Nile. It is a moonlight night, the temple of Isis rising beyond the palm trees in the background. Coming from the temple is heard a sweet mysterious chant of praise, sounding portentous, as before a storm. A boat approaches with Rhadames and Amneris, who has come to give thanksgiving for victory and to pray that Rhadames shall be hers forever.

As the pair enter the temple Aida comes cautiously forward. She has heard that Rhadames himself may appear. She sings a tender and plaintive despairing song of the lovely land she may never see again. Turning, she sees her father who sees in her love for Rhadames a means of escape and victory. He plays, even as Amneris

# Radio Serviceman's Exam.

## A Modern Power Pack

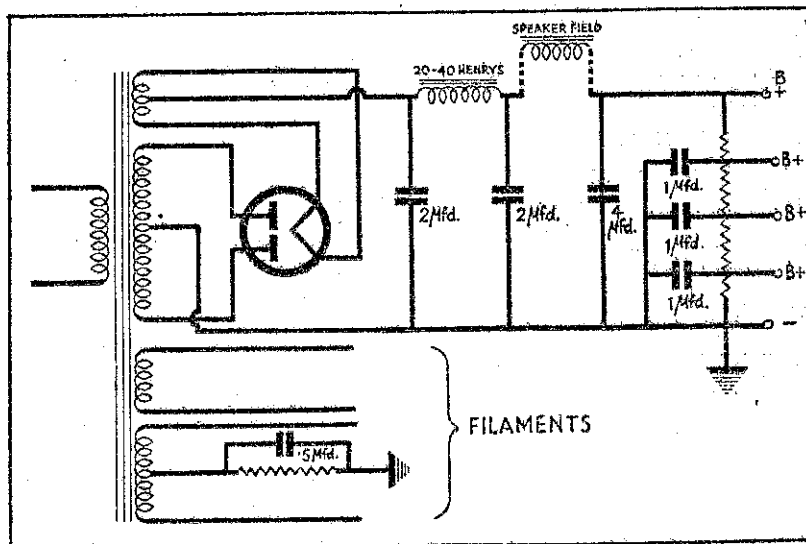
THIS week we deal with the fourth question on the paper set in the Radio Serviceman's Examination: "Sketch the circuit diagram of the modern powerpack employing full-wave valve rectification."

THERE are literally dozens of modern powerpacks, so the candidate has plenty of choice. The circuit of a modern powerpack—a perfectly straightforward one—is reproduced. Note the following points which we think the question calls for:—

1. Powerpack complete, with filter devices and voltage divider.
2. Filament windings.
3. "B—" connected to earth. This is in accordance with the regulations.
4. The values of the condensers. It is usual in the filter to have the largest

condenser nearest the voltage divider, where it is referred to as a reservoir condenser, although sometimes it is placed between both chokes.

5. Note the values of the chokes from 20 to 40 henries.
6. Individual tapings by-passed to "B—."
7. No provision in the powerpack for grid bias. This nowadays is provided by resistances in the grid return of the valves. The method of obtaining it in directly heated valves is shown in the diagram.



played, upon the feelings of the innocent girl, telling her almost brutally that he knows of her love and of the princess's jealousy. Agonised, she cries out that she is in the power of Amneris, and he tells her how she may gain happiness with her lover and return to Ethiopia. The proposal is an ugly one, and the way for it is made by a harrowing picture of Ethiopian treatment of their conquerors. That is too much for the girl, who recoils. Then follows a terrible scene (the one being broadcast), in which the woes of her people are laid upon her own head. She cries out for pity—but what are the woes of a girl beside the ambitions of a king and the fates of peoples?

"Our people armed are waiting for the signal."

Now strike the blow.

Success is sure; naught but one thing is wanting,

That we know by what path will march the foe.

Aida: Who that path will discover?

Amon.: Rhadames, whom thou expectest, will tell thee. He commands the Egyptians.

Aida: The thought is hateful! What prompt'st thou me to do? Then Amon-

asro, with savage rage, draws a picture of the ruin that has been wrought by the Egyptians. Aida in terror calls, "Ah, father!" and he repulses her—"Callst thou thyself my daughter? Torrents of blood shall crimson flow"—and another more terrible picture than before is drawn—"Thou hast thy country slain."

Aida in her terror calls for mercy, but Amonasro goes on with the terrible picture. "Thy mother's hand, see there again stretched out to curse thee."

And uttering a cry of anguish Aida sinks to the ground. "Spare me, spare me, spare me," and the cello rolls out a plaintive phrase, as if in sympathy.

Aida is dragged to her feet, and Amonasro gains his way. "Oh, then

my country has proved the stronger. My country's cause and love is strong!"

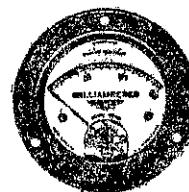
Rhadames is then heard approaching, and Amonasro conceals himself behind the palms. "Have courage, here he comes. Here I will remain." The hero seeks to embrace his beloved, but she bids him prove his affection by fleeing with her. He resists, but the glamour of her presence, the spell of the night, and the desperate prospects of his marriage with Amneris, weakens his resolve. He gives way, and in yielding lets slip the information that the Egyptian army must go out by the pass of Napata. Amonasro then leaps forth, and points out that he is guiltless, and that his betrayal is Fate. He paints an attractive picture of what lies for them all in Ethiopia, and Rhadames, as a man, is done.

But there has been another eaves-dropper, for Amneris has overheard. Mad with jealousy, she rushes in and denounces the pair, her wrath blazing forth. She declares Rhadames is betraying his country, his gods, and herself. So blind is her passion that Amonasro escapes with Aida.

In the next act Rhadames is a prisoner awaiting a traitor's punishment, but Amneris, still passionate, hot-blooded and vindictive, resolves to try to bring Rhadames to love her. She offers to save him if he will renounce Aida, but he refuses, and is told that death is the alternative. When Rhadames has gone, Amneris cries out against the very fate to which she has sent him. Throughout the trial Rhadames remains silent, and is sentenced to death by being buried alive beneath the altar of the gods whose noble attributes, faith, and justice, he has betrayed. Amneris departs in wild despair, her last hope gone, for nothing now can save the man she loves from the terrible doom which awaits him beneath the temple floor.

The setting of the last scene is one of the most remarkable opera. Above, the temple full of light, where the ceremonies continue immutable in the sanctuary of the indifferent gods, below two human beings dying in each other's arms. The hero, dedicated to death, believes himself alone, and laments, not a suffering death, but separation from his beloved. As the last sounds die, he sees among the shadows the outline of a human figure. It is Aida, come to partake of death beside him. Her father is slain and his troops scattered, and she has crept to earth like a stricken animal, her heart foreseeing the sentence to be passed on Rhadames. The great duet between the two is one of the supreme moments in all opera. Its melody is in broad, calm phrases, tranquil as the sea of eternity. Together they bid farewell to earth, its sorrows, and await the dawn.

KNOW the time all over the world with a  
DN Clock.  
9d. Each.  
BOX 1032, WELLINGTON.



There is a JEWELL Measuring Instrument for every type of Radio and Electrical Requirement. If unable to obtain, write direct to—



Factory Representatives for New Zealand:  
ABEL, SMEETON, LTD., Customs Street East, Auckland.