

is all to the good in the work they successfully accomplish together.

Station 4YA listeners will hear Essie Ackland, contralto, on Sunday afternoon, May 8.

BELIEVE IT OR BELIEVE IT NOT.

The harmonica or mouth-organ is useful in places other than the streets, the backrooms of pubs and the fore-castles of ships. From a place called Rushville, U.S.A., comes a fantastic story of a man who uses the instrument for catching wolves. He conceals tame animals in a haystack, and makes them howl by playing on the harmonica, thus attracting the wild wolves to traps laid about the haystack. This trapper's name is not Larry Adler, who attracts humans by the thousand with his mouth-organ virtuosity.

Listeners to 1YA will hear Larry Adler on the mouth organ, in the Music, Mirth, and Melody session on Friday, May 13.

THE CONCERTINA HAS A GRIEVANCE.

There are some of us who have never had a weakness for the concertina, because it always seemed to be an instrument with a grievance. Maybe it has one; its social ambition in the musical world is still unfulfilled, though of late it has "got on," having on several occasions appeared in Queen's Hall in a modern orchestral work. There is a snobbish tendency among the other instruments, however, to regard it merely as a "gate crasher!" But an instrument with as many ardent lovers as the concertina needn't worry. Think of the thousands of Salvation Army lassies who clasp it ecstatically to them in both hands.

Items on the English concertina by Robert McKnight are featured in 1YA's programme on Tuesday, May 10.

CECIL RHODES THE DIAMOND KING.

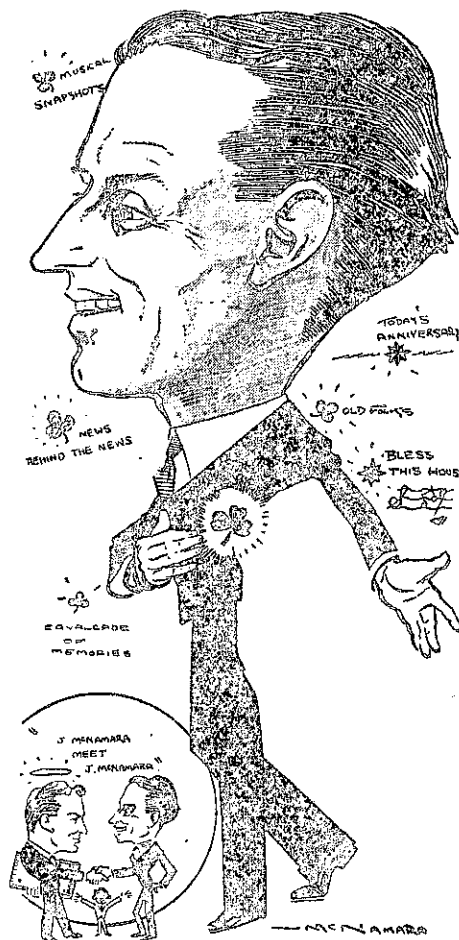
Mark Twain used to say that when Cecil Rhodes died, he would like to possess a piece of the rope! But Rhodes was not as bad as all that. The man who visualised a "United South Africa" and founded and endowed the Rhodes Scholarships had more to his credit than the amassing of so many millions that he was called "The Diamond King." Rhodes was very solicitous for the interests of the Uganda natives whom he saved from the dangers of the liquor traffic.

In the "Whirligig of Time," series of talks at 3YA, Dr. A. L. Haslam, a Rhodes Scholar, will speak on the subject of Cecil Rhodes on Wednesday, May 11.

PLUCKY TRIUMPH OVER HIS TROUBLE.

The American historian, Francis Parkman, overtaxed his eyes with study and became almost blind, and racked with nervous disorders. But this didn't deter him. He had a frame made with wires to guide his pencil, and employed a schoolgirl to read aloud to him. The average rate of progress of his book was six lines a day. He got a little better, went over to Europe to study books and MSS., and in two and a half years produced his classic "History of the Conspiracy of the Pon-

No. 28. AS THE ARTIST SEES THEM BROADCASTERS



JAY McNAMARA.

... Announcer and Irish bass of 2ZB is drawn by "Record" artist J. McNamara.

tiac." This remarkable man was always cheerful, had hosts of friends and went in for horticulture so thoroughly as to become Professor of the subject at Harvard.

Extracts from this, the most famous of Parkman's many works, will be read by Mr. D'Arcy Cresswell at 1YA on Friday, May 13.

ROSE FROM HOOTS TO APPLAUSE.

Richard Strauss was a musical rebel. Virtually brought up on music, at the age of six he composed a polka, and before he was sixteen he had a list of compositions to his credit that few of even the very greatest could equal at that age. These compositions were in the traditional form, and because they were traditional they did not satisfy Strauss. At the age of twenty-three, Strauss rebelled against conventionalism, and by rebelling acceded to the urge of his soul. In 1887 he composed his first symphonic or "tone" poem. The critics objected violently to this new descriptive music and condemned Strauss out of hand. But Strauss heeded not, he went on with his "modern" music, and tone poem after tone

poem came from him. He was scoffed at, openly hooted, and accused of committing sacrilege. The interpretation of everyday sounds as part of a musical score was a heinous thing. But Strauss conquered, and to-day he is justly acclaimed as one of the greatest of modern composers, modern in either sense of the term.

On Sunday next at 2.30 p.m. from 4YA, will be presented the second symphonic poem composed by Strauss (in 1888). This tone poem, "Don Juan," will be played by the London Philharmonic Orchestra.

"YOU'VE GOT TO 'Philadelphia's KEEP Own Baritone' is THEIR INTEREST." what Nelson Eddy is affectionately called by music lovers and critics in his own city. A reporter once asked him, "Well, Nels, what's the secret of it all? Open up and let's pass it on." "First, be just natural," replied Eddy. "Then you've got to keep them interested. I'm always hunting for new things to do for my home audiences. I try to make good use of the element of suspense. The people never quite know what I'm going to do next—and they stay interested."

Station 2YA's programme for Friday, May 13, includes in its artists the name of Nelson Eddy, "Philadelphia's Own Baritone."

"GOD BLESS YOU" SAID THE SKIPPER.

In one of Marryat's novels there is a story about a captain who had been cautioned by the Admiralty against swearing. One day he roared out to an errant seaman, "You've tied a granny instead of a slip-knot, God bless you—you know what I mean!" Plain speaking is one of Jack's virtues, and in the maritime narratives fascinatingly spun by Mr. F. M. Renner there is not only directness, but a ring of authenticity that pleases listeners.

On Tuesday, May 10, Mr. Renner will be heard again from 2YA. This time his subject is "The Flying Bo-sun."

MELBA GAVE HER SOME COACHING.

It is very doubtful if anyone ever had the advantage of a better operatic tutelage than the soprano, Miriam Licette. Of British birth, though French extraction, she spent some youthful years in Singapore, and later started her operatic training with Madame Mathilde Marchesi. She had been recommended to Marchesi by Melba, who later very good-naturedly gave Miriam some invaluable coaching herself. As if this were not enough for any lucky girl, she then went for lessons, successively to Sabatini, Et-tore Panizza, and last but not least, Jean de Reszke.

Miriam Licette sings Marguerite in the complete presentation of Gounod's "Faust" at 2YA on Sunday, May 8. The opera will be sung in English.

WOODS' GREAT PEPPERMINT CURE
For Bronchial Coughs, Colds, Influenza