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NEW WORLD REALLY OLD, ANTHROPOLOGISTS DECIDE

Evidence Crowding in Now That America Is so
Ancient Almost to Defy Conjectures
of Learned Scientists

WASHINGTON, D. C., October 16.—Because European scientists began their work on what they regarded as the oldest regions of the inhabited world, old world antiquities have received more attention than those of what has been called the new world. The Neanderthal man the Heidelberg man, and the Cro-Magnon remains have tended to usurp the attention of scientists until comparatively recently. Evidence is crowding in now to the effect that America may not, after all, be the new world but so old as almost to defy the conjectures of anthropologists.

Florida Ancient "Fad"

Investigators associated with the National Academy of Sciences have done some highly pertinent delving into the past and have made some remarkable discoveries. It now is clearly established that right here on our own terrain which Europe has so long been disposed to regard as new, there dwelt a people so old that only the skilled scientists can approximate the date.

It appears that Florida is not a modern fad. To be sure there may have been changes in the climate over a few million years but it now appears that there were men dwelling in what now is Florida in the Pleistocene age. John C. Merriam, director of the Carnegie Institution reports to the national academy that at Vero and Melbourne in Florida are remains which testify to a fabulous antiquity. Moreover Dr. Merriam notes, there are similarities between the Florida man remains and those found in the southwest. Skeletons of animals, long completely extinct also have been found in these two localities. One can not escape a certain curiosity as to whether in that days of mankind there was the same sort of rivalry over climate and natural advantages the prehistoric Californians and the prehistoric Floridians. If so it might well be regarded as the oldest argument in the world, and one, by the way, which is not yet settled save in the minds of the members of the rival chambers of commerce.

Frank H. H. Roberts of the Bureau of American Ethnology, Smithsonian Institution, has reported to the national academy upon the fascinating finds at Folsom, Colorado. The Folsom man has taken his place alongside the Neanderthal and the Heidelberg man. Of particular interest in connection with the unearthing of the Folsom man is the circumstance that weapons also were discovered. What concerned to have been a complete camp and workshop was discovered 14 feet below the surface with everything in place just as it was left aeons ago.

Tools Discovered

An entire series of stone implements, several types of scrapers with cutting tools, drills, and engraving tools were discovered. Charcoal and ashes were discovered together with the bones of animals of a type which have not roamed the world for many, many centuries. For instance, skeletons of a species of bison, now extinct, were brought to light. Remains of a creature somewhat similar to the musk ox were found and also the amazing skeletal remnants of the mammoth. The Folsom find is regarded by archeologists as probably representing the very earliest culture in North America. More scientific work is being done in an effort to place the period with greater precision.

But the National Academy of Sciences does not keep its head perpetually over its shoulder looking into the

past. Dr. Ales Hrdlicka, the distinguished ethnologist of the National Museum, decided to look over his colleagues of the Academy. If one did not know of certainty that the academicians approach their investigations in a detached and impersonal manner, there might be an assumption that a certain amount of back patting was being engaged in, for Dr. Hrdlicka's report is flattering.

A boiled down synopsis of his findings says that a number of points come out quite clearly. He made scientific measurements and examinations of 100 of the Immortals of the National Academy belonging to what he calls old American stock; that is, men whose families have been in the United States for at least three generations. To these he added 50 members who were European born or of less than three generations of American lineage. He complains a bit that traces of senility in some of the subjects raised technical difficulties but, on the whole, the learned doctor feels that he can show a fair picture of his colleagues. Here are his findings:

"(1) The two classes of members showed unexpected general similarity (that is, the old Americans and the newer ones) differing only in a certain few characters, such as the cephalic index and some facial dimensions.

"(2) The membership as a whole represents in every respect a remarkably normal group, above the average of the general population". (This seems a contradiction in terms. How can the group be normal if it is above the average? But professors of exact sciences presumably must be allowed a certain scope of latitude.)

"(3) The members in whom the body proportions have not yet suffered notably from senility, in both groups, show tall stature, higher than even that of the old Americans at large.

"(4) The head in the academicians, both groups again, is both absolutely and relatively to stature distinctly larger than that in the general American population and the increase is especially in the breadth of the head which raises somewhat the cephalic index.

"(5) All the facial features, particularly towards reduction.

"(6) The chest in both groups is spacious and especially deep.

"(7) In pigmentation the members of the Academy show absence of pronounced blonds, absence of marked reds and frequently of dark hair (though now mostly gray).

"The total of the results indicates that, barring rare exceptions, the membership of the Academy represents not only mentally but also physically a select group."

One can not help wondering who those "rare exceptions" the learned doctor barred, may be. One can not help wondering if he would be embarrassed to identify them or if, in the act of making his measurements and examinations, was moved to appraise the subject that he did not quite come up to the standard of the select group.

Office Boy (nervously): "Please, sir, I think you're wanted on the phone."

Employer: "You think! What's the good of thinking?"

"Well, sir, the voice at the other end said, 'Hello, is that you, our old idiot!'"

Theatre of The Air

SATURDAY'S PROGRAMMES

CFNB, FREDERICTON, 550 K.
8.10—"The Listening Post"
8.30—Enterprise Foundry Program
9.00—Birthday Party (Children's)
9.30—Maytag Melodies
10.00—Concert Period
11.00—Happy Warrior Hour
10.15—To be announced
10.30—Studies in Black and White
12.00—Purina Program
12.15—Building Products Program
12.30—Sherwin Williams Musicale
1.00—Waltz Time (Frigidaire)
1.30—Marconi Hour
2.30—Royal York Concert Orchestra
4.30—All Request Program
5.00—Monitor News
5.30—B.E.S.L. Program
6.00—Band Concert
6.15—Canada Cement Program
6.30—Burgess Battery Program
6.45—Concert Songs
7.00—News Bulletins
7.15—Dance Music
7.30—Dinner Hour
8.00—Rex Battle's Orchestra
8.15—Men of Melody
8.30—Piano Improvisations
8.45—Book Review
9.00—Cotter's Saturday Night
9.30—Old Time Music
10.00—Jamboree
10.30—Musically Yours
11.00—Fiesta
11.30—Dornberger and Orchestra
11.45—Canadian Press

WEAF, NEW YORK, 660 K.
5.00—Lucille Manners, soprano
5.15—The Norsemen
5.30—Our Barn
6.00—Blue Room Echoes
6.30—Temple of Song
7.00—Summary of NBC programs
7.02—Kearny Walton's Orchestra
7.30—News
7.35—Alma Kitchell, contralto
7.45—Religion in the News
8.00—Sports Page of the Air
8.15—Popeye, the Sailor
8.30—The Sizzlers
8.45—To be announced
9.00—The Hit Parade
10.00—G Men
10.30—Shell Chateau
11.30—Dorsey Bros. Orchestra
12.00—Harold Stearn's Orchestra
12.30—To be announced
1.00—Paul Pendarvis' Orchestra
1.30—Al Lyons Lyons' Orchestra

WJZ, NEW YORK, 760 K.
5.00—Teddy Hill and Orchestra
5.30—Fascinating Rhythm
6.00—Musical Adventures
6.15—Jackie Heller, tenor
6.30—Ken Sparrow String Ensemble
6.45—News Review
7.00—Children's Program
7.30—News
7.35—Morin Sisters
7.45—Eddie South and Orchestra
8.15—Master Builder Program
8.30—Message of Israel
9.00—El Chico
9.30—Jamboree
10.30—Barn Dance
11.30—Carefree Carnival
12.00—Carl Hoff and Orchestra
12.30—Ray Noble and Orchestra
1.00—Shandor, violinist
1.08—Sleepy Hall Orchestra
1.30—Chas. Dornberger and Orch.

CKAC, MONTREAL, 750 K.
4.30—To be announced
5.30—Little Theatre
6.00—Social Announcements
6.15—Allen Leifer Orchestra
6.30—Fireside Program
7.15—Three Little Words
7.30—News
7.35—Le Bon Parier Francais
7.45—Sandra Brown's Songs
8.00—Nouvelles La Presse
8.05—Quebec Safety League
8.15—Six Day Bike Race
8.30—Cystex Program
8.45—Les Deux Copains
9.00—Club Columbia
9.30—Commentator
9.45—The Troopers
10.00—Variety Show
10.30—Marty May Time
11.00—California Melodies
11.30—Guy Lombardo and Orchestra
12.00—Molson Sports Reporter
12.05—News
12.15—Abe Lyman and Orchestra
12.30—Claude Hopkins and Orchestra
1.00—Dick Messner Orchestra
2.00—Sign Off.

WTIC, HARTFORD, 1040 K.
5.00—Carol Deis, soprano
5.15—The Norsemen
5.30—Our Barn
6.00—Blue Room Echoes
6.30—Temple of Song
7.00—Wrightville Clarion
7.30—News
7.40—Gems from Memory
7.45—Modern Mountaineers
8.00—Thornton Fischer on Sports
8.15—Popeye the Sailor
8.30—The Sizzlers
8.45—Rhythm of the Day
9.00—Lenny Haytons Orchestra
10.00—G Men
10.30—Victor Young's Orchestra
11.30—Dorsey Bros. Orchestra
12.00—News
12.15—Harold Stern's Orchestra
12.30—Bill Scotty's Orchestra
1.00—Silent

WGY, SCHENECTADY, 790 K.
5.30—Our Barn
6.00—Blue Room Echoes
6.30—Temple of Song

7.00—Dance Music
7.30—News
7.35—Evening Brevities
7.45—Musical Program
7.55—Marty McDonagh
8.00—Old Gold Sports Page
8.15—Popeye the Sailor
8.30—General Electric Program
9.00—Hit Parade
10.00—G Men
10.30—Shell Chateau
11.30—Dance Music
12.00—Dance Music
12.30—Dance Music
1.00—Dance Music
1.30—Dance Music
2.00—Sign off

SUNDAY'S PROGRAMMES

CFNB, FREDERICTON, 550 K.
11.00—Service from Brunswick St. Church
4.00—N. Y. Philharmonic Orches.
6.00—Vesper Hour, Choral Music
7.00—Wilsil Program
7.15—And It Came to Pass
7.30—Events of Can. Interest
7.45—Anna Malenfant, contralto
8.00—Garden of Melody
8.30—Band Box Revue, Detroit
9.00—The Little Symphony
9.30—Federated Charities Appeal
10.00—Forgotten Footsteps
11.00—Dornberger and Orchestra
11.30—Chasing Shadows
11.45—Canadian Press News

WABC, NEW YORK, 860K
6.00—Elsie Thompson, organ
6.30—Frank Crumit and Julia Sanderson
7.30—"Smiling Ed" McConnell
7.45—Voice of Experience
8.00—Alexander Woodcott
8.30—Phil Baker, the Great American Tourist
9.00—Eddie Cantor
9.30—Leslie Howard
10.00—Ford Sunday Hour
11.00—Wayne King's King's Orchestra
11.30—Freddie Rich's Penthouse party
12.00—Carl Hoff's French Casino Or.
12.30—Press Radio News
12.35—Frank Dailey and his Orch.
1.00—Dick Messner Orchestra

CKAC, MONTREAL, 750 K.
4.00—N. Y. Philharmonic Orchestra
6.00—Catholic Hour
7.00—National Amateur Night
7.30—O. St. Jean Ltee.
7.45—Les Liguers des Moines
8.00—Commentator
8.30—Church service
10.00—Ford Sunday Evening Hour
11.00—French Dramatic Play
11.30—Penthouse Party
12.00—Phil Savage, Organist
12.15—Press Radio News
12.20—Seymour Simon Orch.
12.30—Phil Savage, organist
1.00—Dick Messner Orchestra
1.30—To be Announced
2.00—Sign Off.

WEAF, NEW YORK, 660 K.
5.00—Jesse Crawford's Musical Diary
5.30—Dorothy Dreslin, soprano
5.45—What's in a Name?
6.00—Penthouse Serenade
6.30—Dream Drama
6.45—Music by Al Goodman
7.00—Catholic Hour
7.30—Variety Program
8.00—K-7, Secret Service spy story
8.30—Fireside Recitals
8.45—Sunset Dreams
9.00—Major Bowes' Amateur Hour
10.00—Manhattan Merry-go-round
10.30—Album of Familiar Music
11.00—General Motors Concerts
12.00—Charlie Boulanger's Orchestra
12.30—Press Radio News
12.35—Glenn Lee and his Orchestra
1.00—Dick Fidler's Orchestra
1.30—Sammy Kaye and his Orch.

WJZ, NEW YORK, 790 K.
5.00—National Vespers
5.30—Design for Listening
6.00—Roses and Drums
6.30—Bob Becker's Chats about Dogs
6.45—Weekend News Review
7.00—Tony and Gus
7.30—Campana's Grand Hotel
8.00—Jack Benny
8.30—The Baker's Broadcast
9.00—NBC String Symphony
9.45—Hendrik Willem van Loon
10.00—Countess Alboni
10.30—Walter Winchell
10.45—Niela Goodelle, songs
11.00—Sunday Evening at Seth Parkers
11.30—Gypsy Orchestra
12.00—Fireside Singers
12.10—Press Radio News
12.15—Shandor, violinist
12.30—Eddie South and his Orchestra
1.00—Dancing in the Twin Cities
1.30—Earl Hines and his Orchestra

WTIC, HARTFORD, 1040 K.
5.00—Temple of Song
5.30—Dorothy Dreslin
5.45—Henry Ribert Phillips
6.00—Penthouse Serenade
6.30—Dream Drama
6.45—Al Goodman's Orchestra
7.00—Catholic Hour
7.30—News
8.00—K-7, Spy Stories
8.30—Sigurd Nilssen
8.45—Morin Sisters and Ranch Boys
9.00—Amateur Hour
10.00—Manhattan Merry-go-round
10.30—Merry Madcaps
11.00—General Motors Concert

12.01—Chas. Boulanger's Orchestra
12.30—News
12.45—Glen Lee's Orchestra
1.00—Silent

WGY, SCHENECTADY, N.Y., 790 K
5.00—Jesse Crawford
5.30—Dorothy Dreslin, soprano
5.45—The Wise Man
6.00—Penthouse Serenade
6.30—Dream Drama
6.45—Al Goodman and Orchestra
7.00—Catholic Hour
7.30—Horse Sense Philosophy
7.45—Miners Quartet
8.00—Drama K-7
8.30—Fireside Recitals
7.45—Morin Sisters and Ranch Boys
9.00—Amateur Hour
10.00—Manhattan Merry-go-round
10.30—Musical Revue
11.00—Musical program
12.00—Dance Music
12.30—News
12.35—Dance Music
1.00—Dance Music
1.30—Dance Music
2.00—Sign Off

OPEN PROBE INTO RELIEF STRIKERS' RIOT

REGINA, October 17.—The commission appointed under the Saskatchewan Public Inquiries Act to investigate the relief camp strikers' riot here last July 1 will open hearings in Regina, November 12. Commission Secretary R. A. MacLean announced yesterday.

Chief Justice Brown, King's Bench Court, is chairman with Judge W. M. Martin, Court of Appeal, and Judge A. E. Doek District Court of Prince Albert, commissioners.

Investigation and report will be made of facts connected with the relief strikers' departure from Vancouver to their disbandment in Regina after the riot.

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"BOOKS ONCE WERE MEN"

William Caxton and His
"Histories of
Troy"

The name of William Caxton is included among the "immortals" because he introduced the art of printing into England, yet he himself would have considered that act as but an incident in his busy and well-spent life. A parallel case would be that of a man who fashioned a box to contain something he had made, which seemed to him of great value—then suddenly found himself famous for making the box.

Caxton was born in Kent (c. 1422) and received an excellent education. At sixteen he was apprenticed to a famous mercer in London, his master being a man of such parts that he became Lord Mayor of London. When the Lord Mayor passed on, the youthful Caxton betook himself to the city of Bruges, where, with the legacy of 20 marks left him by his master, he settled down to complete his apprenticeship. The boy advanced rapidly, finally becoming "Governor of the English Merchants" in Bruges, which made him one of the most influential men in the city. He became an intimate in the family of the Duke of Burgundy, of whose dominions Bruges was the capital.

This high position brought him in intimate touch with important Englishmen, for Bruges carried on an extensive trade with England. When Edward IV and his nobles took refuge in Bruges from the conspiracy of the Earl of Warwick, it was natural that Caxton should play an important part in the restoration of the English king—which service later earned for him royal support in establishing his press at Westminster.

But during all these years of his success as a merchant and in political affairs, Caxton had been gratifying his fondness for literature by making translations from the French into English. "Romances," he said, "are examples of courtesy, humanity, hardness, friendliness, which inflame the hearts of the readers and hearers to eschew and flee works vicious and dishonest." He found a sympathetic listener in Princess Margaret of England, sister of Edward IV, and later to marry Charles the Bold. She shared her brother's exile in Bruges, and discovered in Caxton's literary accomplishments an agreeable surcease from the muddled affairs of state. This was all the encouragement Caxton needed. He resigned from his governorship of the English merchants, and immediately devoted himself to the translation of the "Histories of Troy."

Four years later the translator presented the manuscript copy to his patroness, Princess Margaret was so delighted with it that Caxton's literary reputation was made. The demand for duplicate copies exceeded the powers of the scribes to produce them. Caxton joined in the copyright, until as he admitted, his hand "grew weary and not steadfast," and his eyes were "dimmed with overmuch looking on the white paper."

Just at that time Colard Mansion had introduced the new art of printing into Bruges. Here was the solution of the difficulty! Caxton interested Mansion in the "Histories of Troy," and together they produced this, the first volume to be printed in the English language. When Edward IV and his followers returned to England it was natural that Caxton should go with them. Now, for the first time, came the vision of introducing the new art into his mother country. He paid a visit to Cologne and carefully studied the equipment and the work being done at the Zell Press. He secured "at grate charge and dispense" the necessary fonts of type and all necessary material, and through the patronage of the royal family established his press at the Red Pale, in the almshouse at Westminster. Here, from 1476 until the close of his life, in 1491, Caxton divided his days between making new translations and producing the earliest printed volumes in England.

If there ever was a book that once was a man it is the "Histories of Troy." As an example of the art of printing it is only a curiosity—the work of the Italian printers of the same period is infinitely superior in artistic conception and in mechanical execution. But think for a moment what the printing of that first book in the English language means to us today! Think what the later volumes printed by Caxton mean to every English-speaking person! Up to that time there were in England many confusing variants. This mattered little so long as the national expression in the songs of minstrels and the tales told by itinerant story tellers.

But when any language takes on a printed form, some one particular variant has to be selected, and the one so separated from the others creates the standard. Caxton's publications established the English language.

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