

THEATRE of the AIR

ALL TIMES ATLANTIC STANDARD TIME

Below may be found a listing of the most prominent radio programs on the air, broadcast over four continental chains of stations, namely the Canadian Broadcasting Corporation, the Columbia Broadcasting System and the Red and Blue networks of the National Broadcasting Company. After the hour may be found the program title then the chain over which it can be picked up, namely the CBC, the CBS or the NBC. A list of the more powerful stations of each chain is also given.

CBC indicates Canadian Broadcasting Corporation programs and may be picked up from key stations such as: CKCF, 1050; CRGM, 910; CKOC, 880; CR JT, 840; CKOC, 1120; CKTB, 1200; CIPC, 930; CPPL, 730; CKOC, 630; CR JW, 600; OFCH, 930; CKCL, 530; CKUB, 1320; CKSO, 780; and CKPR, 930.

The NBC Service to Blue network may be heard over the following stations: WJZ, WJZ, WBZA, WFL, WBAL, WMAL, WSYR, KDKA, WQAL, WXYZ, WENR, WMT, WKW, WRN, KOIL, VTMJ, WPBC, WBA KSTP, WBCB, WDAY, KFYR, WRVA WPTF, WSOB, WJNC, WIS, WJAX, WIOD, WFLA, WJUN, WLV, WMC, WSB, WAPI, WJDX, WSMB, WKY, KGBX, KVOO, KTHS, WFAA, KTBS KJRC, WOAI, KOA, KLO, KGR, KGU, KECA, KJAR, KGH, WHAM, KGB, KCO, KJR, KGA, WAVE, WBBR, WSM, WTAR, KEX, WOOD, WCSC, WABY, CRCT, CFCE, WCOL KDYL, WFB, KQNC, KARK, KFKB KG, KMJ, KEEN, WICC, WEAN, WGL, KVOD.

The NBC Service to Red network may be heard over the following stations: WEAJ, WNAC, WJAR, WSGH, KYW, WFSB, WRC, CFCE, WGY, WBBN, WCAE, WTAM, WWJ KSD, WKCY, WJIO, WOW, WIOD, WSM, WIS, WFLA, WSUN, WMC, WSB, WOAI, WJL, KGW, KOMO, KHQ, WSMB, KDYL, WKY, KOA, KPRC, KPO, WQAR, WRVA, WJAX WTMJ, KSTP, WSOB, KVOO, WPTF WMAQ, WNN, WFAA, WBA, WIRE, WBCB, WDAY, KFYR, WAVE, WTAC, WTAR, KTBS, WDX, WAPL, WHIO, KGU.

FRIDAY, MARCH 12
6.15—Singing Lady NBC Blue
6.30—Dinner Music CBC
7.00—Orchestra CBC
7.45—Little Bits of Everything CBC
8.00—Organ Recital CBC
8.15—The Lyric Trio CBC
8.30—The Week in History CBC
8.30—Edwin C. Hill NBC Red
8.45—Mexican Singers CBC
9.00—Soloists CBC
9.00—Jessica Dragonette NBC Red
9.30—Death Valley Days NBC Blue
10.00—Hollywood Hotel CBS
10.00—Fred Waring NBC Blue
10.00—Frank Munn NBC Red
10.30—Court of Human Relations NBC Red
10.30—Pirouettes CBC
11.00—Ye Olde Medicine Show CBC
11.30—Cover the Waterfront CBC
1.00—Shandor, Violinist

SATURDAY, MARCH 13
1.55—Metropolitan Opera Co. CFCE, CRGM
6.30—Orchestra, CBC, CRGM
6.30—Kaitenmyer's Kindergarten, NBC
6.30—Little Players of the Air, CFCE
6.45—Eton Boys, CKAC
7.00—Nickelodeon, CBC
7.30—Overseas Program CBC
7.30—Gems of Melody, CKAC
7.30—Press Radio News, CFCE
7.45—Religion in the News NBC-Red
7.00—Tenor, CBC, CRGM
8.15—Hampton Singers, NBC-Red CFCE
8.30—Moments You Never Forget, WOR
8.30—Songs and Patter CBC
8.30—Radio Hockey CHLP
8.45—Book Review CBC
9.00—Saturday Night Party NBC-Red
9.00—Ed Wynne, NBC-Blue
9.00—Cotter's Saturday Night CRGM
9.30—Symphony CBC
10.00—National Barn Dance, NBC-Blue
10.00—Sunshine and Castanets CBC
10.15—Sunshine and Castanets, CBC CFCE
10.00—Sketch, WEAF
10.30—Joe Cook, NBC-Red
11.30—Orchestra, CKAC, CRGM
11.30—Irvin S. Cobb NBC-Red
11.30—Explorers' Club, NBC-Blue
11.45—News Bulletin CBC and Summary of N.H.L. Hockey Game, CRGM
12.00—The Northern Messenger CBC CBC CRGM
12.05—Newscast CFCE
1.00—Larry Lee and Orchestra CKAC

SUNDAY, MARCH 14
10.00—Coast to Coast on a Bus, NBC Blue, CFCE
10.00—Sunday Morning at Aunt Susan's CKAC
10.30—Major Bowes' Family CBS
10.55—Newscast CKAC
11.00—Sabbath Reveries NBC-Red
11.30—Music and Youth NBC-Red
12.00—Church Service CKAC
12.15—Alistair Cook, BBC Critic, CFCE
12.30—The World is Yours, CFCE

1.30—Music Hall of the Air WJZ, CFCE
2.00—Howard Barlow CBS
2.30—Our Neighbors CFCE
3.00—The Magic Key of RCA, NBC-Blue CFCE
4.00—Opera Auditions NBC-Red CFCE
4.00—N. Y. Philharmonic CBS-CBC, CKAC CRGM
4.30—Grand Hotel NBC-Red
4.30—London Letter, by Alastair Cooke CFCE
4.45—Caribbean Cavalcade CFCE
5.00—National Vespers NBC-Blue CFCE
5.00—Joe Penner CBS
5.30—Rubinoff and Artists CBS
3.0—Senator Fishface and Professor Figsbottle CFCE
6.00—Marion Talley NBC-Red
6.00—Vesper Hour CBC
6.00—We, the People, NBC-Blue
6.00—What Price Loyalty CFCE
6.30—News Review CBC CRGM
6.45—Pianist CBC
6.45—Imperial Tobacco Program: Canada 1937, CFCE, CKAC
7.00—Joe Penner WABC
7.00—Music Makers CKAC
7.00—And It Came to Pass CBC
7.15—French Songs CHLP
7.30—Le Quatuor Alouette CBC
6.45—Dr Stewart Reviews the News CBC
8.00—Professor Quiz CBS CBC
7.00—Jack Benny NBC-Blue, CFCE
8.00—Operatic Jems CHLP
8.30—Musical CBC
8.30—And It Came to Pass CBC
8.30—Church Service CKAC
7.30—Believe It or Not NBC-Blue
8.45—Ranch Boys CFCE
9.00—Do You Want to be an Actor-NBC CFCE
9.00—Rex Battle CBC
9.30—Eddie Cantor CBS
9.30—Inter-University Debate CRGM
10.00—Sunday Evening Hour CKAC
10.00—Walter Winchell NBC-Blue
10.00—Merry-go-round NBC-Red CFCE
10.00—Hockey Broadcast CHLP
10.00—The Moving Finger CBC
10.30—Familiar Music NBC-Red CFCE
10.45—Edwin C. Hill NBC-Blue
11.00—Symphony Orchestra NBC Red
11.30—Tenor, CBC
12.00—Sweet and Low CRGM

JOSEF HOFMANN
NOTED PIANIST TO
PLAY SUNDAY

Josef Hofmann—practically unanimously agreed to be the greatest of living pianists—who will be the guest soloist of the General Motors Concerts programme to be broadcast on Sunday night, March 14. He will appear with the 70-piece General Motors Symphony Orchestra conducted by Erno Rapee, and the nation-wide hook-up of the NBC-WEAF (Red) network will transmit the music between 10 and 11 p.m., EST.

Life Saver Turns Up
As NBC Producer

SAN FRANCISCO, March 12—When Victoria Vola, pretty little newcomer to the NBC San Francisco staff, arrived at the studios the other day for her first rehearsal as the grass widow in the "Dr. Kate" serial, she stopped short in amazement when she saw Jerry McGee, producer. Then she rushed forward and embraced him with a warmth that made onlookers gaze and Jerry blush.

No, they aren't oldtime sweethearts, for they had met just once before the NBC encounter. It was at Arrowhead Lake last summer, when "Vicki," seized by cramps and almost unconscious, was grasped by a strong-armed man and towed safely to shore. Jerry-like, he modestly disappeared as soon as the job was done, and "Vicki" has been seeking her rescuer ever since.

Radio's Feudists

NEW YORK, March 12—Jack Benny has arrived in New York; Fred Allen has been here right along, but radio's greatest feudists found themselves more tangled with a third party this week than with each other. The furrowed brows on the left and right tell the story—the two ace comedians are trying to think up gags that will stall off Uncle Sam and his income tax collectors.

Benny, on the left, is honestly hard at work, not even thinking about how well he played "The Bee" on his violin; Allen, on the right, is so horrified at the task before him he does not even care about "The Bee" or anything else.

Just proving that all is not fun, even in the life of makers of laughs.

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SALZEDO IS ACCOMPANIST

NEW YORK, March 12—Ed Wynn, maver of the airwaves with his own interpretation of how a violin should be played, has rounded up Carlos Salzedo, world's leading harpist, to help him as accompanist in his broadcast with Graham McNamee and Don Voorhees' orchestra over the NBC-Blue network, Saturday, March 13, at 8 p.m., EST.

Wynn claims the violin has been his favorite musical instrument since childhood. He has played it that long strictly for his own amusement.

Salzedo, in addition to his work as

accompanist, will play his own famous composition, "Whirlwind," a brief, racy divertissement inspired by a windstorm he encountered on one of his American tours. He will precede this number with an interpretation of an early 18th Century classic. Salzedo, a naturalized American citizen, was born in France. He was brought to America in 1909 by Gatti-Casazza, famous director of the Metropolitan Opera for many years, to play at the opera as solo harpist under Arturo Toscanini. He is equally skillful as a pianist.

NO MINNIE THE
MOOCHER FOR
A KOSTELANETZ

"The purpose of an orchestration," says Andre Kostelanetz, who creates them for the 45 musicians he conducts, "is to build up, to round out, and to concentrate attention upon the melody of the composer."

The conductor pointed out a fallacy common among laymen who speak of "orchestrations" and "arrangements" as though they were one and the same. An orchestration is the elaboration of a piano composition, transcribed for use by all instruments. They are, as a rule, literally special arrangements. An orchestration plus greater elaboration.

Arrangement gives a higher touch of theatrical quality to the final product. Each arranger attempts to give marked individuality to his version of a musical work. Kostelanetz' objection is that too often modern arrangers give so much of their own coloration to a lovely strain like "Annie Laurie" that it loses its identity in fancy, inflated over-arrangement.

The process of orchestration is clearly defined. First the maestro's objective is to preserve, above all, the intrinsic melody. For this, the most suitable key must be selected. This key must be consistent with the demands of the particular group of instruments thought best fitted to carry out the mood of the main theme. If, as in some cases, there is a secondary or obligato strain, the harmonic requirements of this problem are next to be treated.

Vocal arrangements for Kostelanetz' trained chorus make demands about which few conductors have to worry. These vocal scores are given special treatment, then brought together in a special session to be correlated with instrumental accompaniment.

"My theory for preserving the charm of present-day popular songs," he says, "emphasizes directness. The less elaboration the better. What possible sense is there in playing 'Minnie the Moocher' as Mozart would have—which he never would have, at any rate. You might just as well expect us to play Mozart in the Calloway hi-de-ho style. Very few are sufficiently familiar with both

QUODDY'S MILLION
DOLLAR VILLAGE
DRIPPING RUIN

EASTPORT, Maine, March 11—Quoddy's 'million-dollar village' is more or less a wreck.

This startling discovery was made a few days ago by the WPA crew from Portland that is to have charge of the village until final disposition is made of the property.

The village was built in a great hurry in the fall of 1935 in preparation for the housing of several hundred Quoddy dam employees, who under the rent plan conceived at the time, were to return to the government in five years the cost of construction. Subsequent events necessitated the closing of many model houses and it is these houses that now present a problem to those under whose care the village has recently been placed.

It appears that many or most of the model houses were so hastily constructed that they were fairly thrown together, that when the village water system was installed no shut-offs were provided so that, although most of the houses have been vacant all winter, there was no way of turning off the supply—a case of water for all or none.

Then, to keep the pipes in the vacant houses from freezing, it was necessary to continue steam heat, and that used up 3000 gallons of fuel oil daily, at a cost of about \$160 a day.

Furthermore, all the roofs leaked, subjecting the houses to frequent shower baths through a rainy winter.

The men entered the model houses the other day and found them perfect examples of soggy ruin. Rain water leaking through the roofs made pools on the polished hardwood floor, ruined the artistic wall paper, reduced

types of music to give such experiments any point. When my orchestra plays, and my chorus sings, for example, 'The Blue Danube' I want it to sound like the romantic, lilting waltz Strauss meant it to be. And I make my orchestration with that constantly in mind. And believe me, there's no attempt to 'arrange the gay waltz into somebody or other's 'impression of an indigo fantasy.' We keep it romantic, pert, and Viennese—as written!"

ed the wall board to pulp and rusted all metal fixtures, while, without ventilation, the constant steam heat had caused the water pipes to sweat and moisture to collect on walls, ceilings and floors.

All of the interiors must be renewed and thoroughly refitted. And that is not all.

The men who planned and constructed this \$1,000,000 village seem to have had no idea of the climate of Eastport, Maine.

The pretty but flimsy little houses would serve very well as cottages in Florida, but are a sorry joke on the bleak, wind-swept Maine coast island in winter. Here a dwelling needs a deep stone cellar under it.

The WPA men found that the Quoddy cottages had been set on cedar posts, a few feet above the ground, with a skirting or sheathing of pine boards around the posts—about as much protection as a linen duster in January.

Furthermore, some of the houses had been perched upon live tree stumps. Whenever the trees happened to be in the right place they were sawed off at the desired height and used as corner posts. Those trees are fast-growing spruces and faster-growing poplars and in due course, the stumps will lift the houses skyward.

That might not be so bad if the stumps at all four corners maintain a uniform rate of growth, otherwise, not so good. A matter of speculative interest, with picturesque possibilities.

NO DOUBLE NEEDED

SAN FRANCISCO, March 11—When you hear Clifford Barbour play piano in One Man's Family it really is Clifford at the keyboard. Barton Yarborough, portrayer of the Barbour's happy-go-lucky son, doesn't require a musical double for the popular numbers with which he rebuts Ann Waite's arguments in favor of 'high brow' music.

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