

:- Theatre of the Air :-

ALL TIMES ATLANTIC STANDARD TIME

FRIDAY'S PROGRAMMES

CANADIAN BROADCASTING CORP.
This is the official programme which you are entitled to receive over Stations CFNB, CHSJ, CKGW, and CHNC.

CBC, OTTAWA, 550 K.
6.00—Program Resume
6.15—Don Winslow
6.30—Piano Recital
6.45—Closing Stock Quotations
7.00—Orchestra
7.30—Golden Journeys
8.00—Orchestra
8.15—Major Bill
8.30—Kathleen Stokes, Organist
8.45—Canadian Portraits
9.00—Song Sheet
9.30—Topics of the Day
9.45—Sam Slick
10.00—Hollywood Hotel
10.30—Bamberger Symphony Orch.
11.00—Canada 1938
11.45—I Shall Never Forget
12.00—Sign Off

CKAC, MONTREAL, 730 K.
6.00—Social Announcements
6.15—Summary
6.30—Song and Music
6.45—The Fireside Program
7.15—Don Juan of Song
7.30—Radio Reportage
7.45—Melodies Francaise
8.00—Music for Madam
8.15—Le Curs de Village
8.30—Rimettes et Chansonnets
8.45—Le Soir a La Veillee
9.00—Gratten Gelines
10.00—Hollywood Hotel
10.10—Elmer W. Ferguson
11.15—Westinghouse Newscast
11.30—to be Announced
12.00—Molson Sports Reporter
12.30—Orchestra

WEAF, NEW YORK, 660 K.
6.00—Dick Tracy
6.15—Vocal Selections
6.30—Jack Armstrong
6.45—Little Orphan Annie
7.00—Education in the News
7.15—Rhythmaires
7.30—Press Radio News
7.45—Orchestra
8.00—Amos 'n' Andy
8.15—Uncle Ezra
8.30—Commentator
9.00—Cities Service Concert
10.00—Waltz Time
10.30—True Stories
11.00—Campana's First Nighter
11.30—Jimmy Fidler
11.45—Dorothy Thompson
12.00—Ink Spots
12.15—Orchestra
12.30—Orchestra
1.00—Orchestra

WABC, NEW YORK, 880 K.
5.00—Bob Byron, Whistler
5.15—Sing and Swing
5.30—Bon Voyage
6.00—Salvation Army Staff Band
6.15—Three Treys
6.30—Ray Heatherton, Songs
6.45—Children's Corner
7.00—Margaret Daum, Soprano
7.30—Press Radio News
7.45—Sports Resume
7.55—Federation of Jewish Charities
8.00—Poetic Melodies
8.15—Song Time
8.30—Jay Freeman and His Orch.
8.45—Boake Carter
9.00—Hammerstein Music Hall
9.30—Hal Kemp's Dance Band
10.00—Hollywood Hotel
11.00—The Songshop
11.45—to be Announced
12.00—Tomorrow's News Tonight

WBZ, BOSTON, 990 K.
6.00—Dance Interlude
6.15—Don Winslow
6.30—Orchestra
6.45—Tom Mix
7.00—Organist
7.30—Press Radio News
7.45—Revelers
7.55—Lowell Thomas
8.00—Mary Small, Songs
8.15—Four of Us
8.30—Lum and Abner
8.45—Tenor
9.00—Grand Central Station
9.30—Death Valley Days
10.00—Singer
10.30—Orchestra
11.00—Boxing
11.30—Detective Series
12.00—News
12.15—Music as You Desire
12.30—Orchestra
1.00—Orchestra

WTIC, HARTFORD, 1040 K.
6.00—Dick Tracy
6.15—Songs
6.30—Jack Armstrong
6.45—Little Orphan Annie
7.00—News
7.15—Revelers
7.30—Wrightville Clarion
7.45—History in Headlines
8.00—Amos 'n' Andy
8.15—Uncle Ezra
8.30—George and Bea
8.45—Chandu
9.00—Lucille Manners
10.00—Waltz Time
11.00—The First Nighter
11.30—Jimmy Fidler
11.45—Dorothy Thompson
12.00—News
12.15—Orchestra
12.30—Orchestra
1.00—Weather

SATURDAY'S PROGRAMMES

CANADIAN BROADCASTING CORP.
This is the official programme which you are entitled to receive over Stations CFNB, CHSJ, CKGW, and CHNC.

CBC, OTTAWA, 550 K.
6.00—Orchestra
6.15—Orchestra
6.30—Norman Thomas
6.45—Closing Stock Quotations
7.00—Music by Meakin
7.30—Orchestra
8.00—Germany Salutes Canada
8.30—Book Review
8.45—Orchestra
9.00—Nutrition
10.00—N.H.L. Hockey Broadcast
11.30—NBC Symphony Orchestra
12.00—Sign Off

CKAC, MONTREAL, 730 K.
6.30—Orchestra
6.45—Classical Interlude
7.00—Chorus
7.30—Reporter
8.00—Swing Club
8.30—Piano
9.00—Old Fashioned Spelling Bee
9.30—Folklore
10.00—Musical
11.00—Organist
11.30—Orchestra
11.45—Patti Chapin, Songs
12.00—Molson Sports Reporter
12.30—Orchestra
1.00—Orchestra

WEAF, NEW YORK, 660 K.
6.30—Stamps
7.00—El Chico
7.30—Press Radio News
7.45—Sports
7.55—Religion in the News
8.00—Kindergarten
8.30—Dramatic Critic
8.45—Songs
9.00—Believe It or Not
9.30—The Log Cabin
10.30—American Portraits
11.00—NBC Symphony

WABC, NEW YORK, 880 K.
5.15—The Dancepaters
5.45—Orchestra
6.30—Orchestra
6.45—Dorothy Gordon's Corner
7.00—Columbia Concert Hall
7.25—Press Radio News
7.30—Eddie Dooley's News
7.45—Orchestra
8.00—Saturday Night Swing Club
8.30—Carborundum Band
9.00—Your Unseen Friend
9.30—Johnny Presents
10.00—Professor Quiz
10.30—All in Fun
11.00—Your Hit Parade
11.45—Patti Chapin, Songs
12.00—Orchestra
12.30—Orchestra
1.00—Orchestra

WBZ, BOSTON, 990 K.
6.45—Orchestra
7.00—Rakov's Orchestra
7.30—Press Radio News
7.45—Vocal Program
8.00—Message of Israel
8.30—Uncle Jim's Question Bee
9.00—Orchestra
9.30—Linton Wells
10.00—National Barn Dance
11.00—Gun Smoke Law
11.30—to be Announced
12.00—Orchestra
12.30—Orchestra
1.00—Orchestra

WTIC, HARTFORD, 1040 K.
6.00—Top Hatters
6.30—Calling All Stamp Collectors
7.00—News
7.15—Sports Roundup
7.30—Wrightville Clarion
7.45—Medical Talk
8.00—Kindergarten
8.30—Orchestra
8.45—Sports of the Week
9.00—Believe It or Not
9.30—Variety Show
10.00—Orchestra
10.30—American Portraits
11.00—NBC Symphony
12.30—News

CHOLERA INFANTUM
THE FATAL DISEASE
OF CHILDREN

Is a valuable preparation that has been on the market for the past 88 years.
It effectively off-sets the vomiting, purging and diarrhoea of cholera infantum.
Price, 50c. a bottle at all druggists or dealers; put up only by The T. Milburn Co., Limited, Toronto, Ont.

Why An Intermission Period?
NBC Symphony Interlude Explained

The intermission period at a symphony concert has long been a tradition. And it is a tradition that has good reasons behind it. For one thing, many persons find it mentally tiring to listen to symphonic music continually for any great length of time, and so they welcome the chance to give their ears a rest from that particular form of listening in order that they will feel refreshed when the second half of the concert begins. In the case of programs played in concert auditoriums, the intermission also gives people an opportunity to stretch their legs and stroll around, which is a welcome change from sitting in one position. With radio broadcasts, this second reason is perhaps not so important a one.

But the member of the audience aren't the only ones who need an interlude during the course of a concert. It is even more necessary to give the orchestra and its conductor a rest. In fact, it's probably safe to say that without an intermission, both orchestra and conductor would be too tired to give as the performances towards the end of the program as they are able to at the beginning.

This is something which may not occur to us offhand.

Importance of Motions

At first thought, for instance, a conductor's job may not seem to be a hard one, but actually it is a tremendously taxing one, even to a vigorous person in the best of health. Simply as physical exercise, it is as exhausting as playing a violent game of tennis or wielding an axe. This may not seem to be true, because the conductor has nothing to hold except a very light baton, and simply makes motions through the air. But these motions are all important. They have to be made with a precision that requires tense muscular effort. And a good part of the time they have to be made with a vigor that will inspire the musicians of the orchestra to put a similar vigor into the performance that they are giving.

It is sometimes said that a symphony orchestra is like a great single instrument on which the conductor plays, as a pianist plays on the keyboard of his instrument. In a sense that is true. The various individual members of an orchestra are supposed to subordinate their own interpretative ideas to that of the conductor and good orchestral players learn,

through many years of training, to be very responsive to the conductor's signals. But at the same time, the conductor finds it much harder than the pianist to put his ideas into execution. When a musician has a mechanical instrument at his finger-tips and wants to bring out a climax in a piece of music, he can make the music thunder out just exactly as he



A bass violinist in the NBC Symphony Orchestra takes time out during an interlude to insert a new string.

wishes it to sound. But when he has the job of controlling the performances of a hundred different human beings, it is a different story.

For a conductor's beat is a very intangible sort of thing. No matter how perfect it may be, as far as indicating how fast, or how slow the music is to be played, and in a general way how loudly, or softly, it won't be able to produce a first-rate performance unless it also transmits to each of the members of the orchestra the conductor's own enthusiasm, and his feeling of what the music is trying to express. And for this reason, if the conductor wants to get his ideas across to the men in front of him, he has to work harder than any one else. This is especially true of a person such as Arturo Toscanini, who is noted for his tireless insistence on obtaining the best possible performance at all times, and

for putting every last ounce of his energy into achieving it.

In some of the works we have heard recently those who were in the studio and could observe Mr. Toscanini's gestures could see a driving force behind them that was extraordinary, and that seemed as though it couldn't help but inspire the musicians of the orchestra.

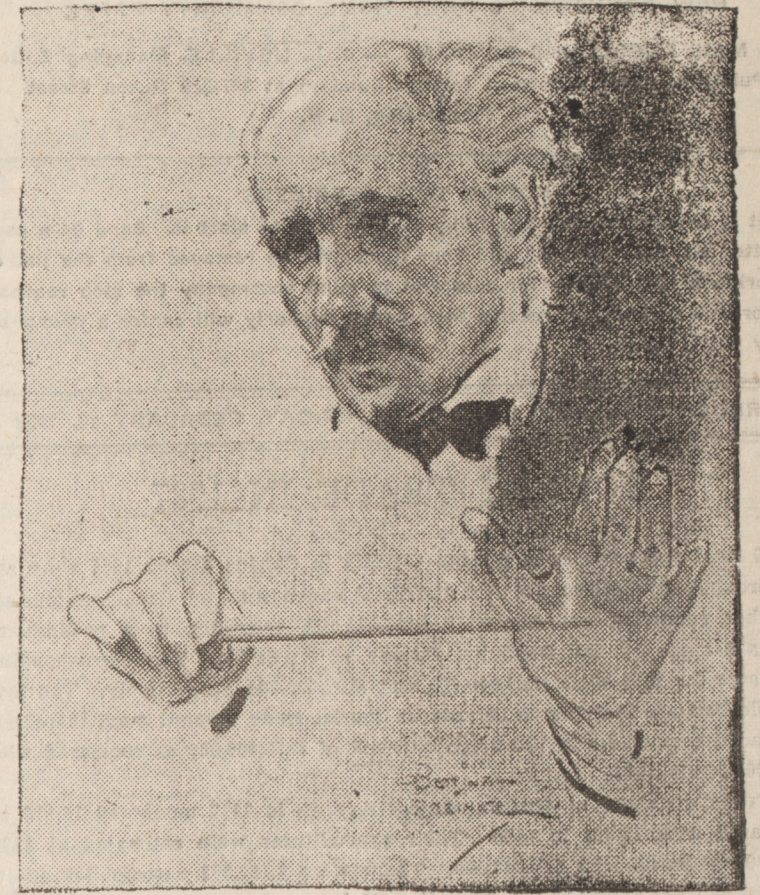
Intricacy of Score

A conductor finds himself mentally tired when he reaches the intermission period of a program. For the business of conducting is an almost unbelievably complex one. None of the other arts requires a knowledge of anything as intricate as an orchestral score, and probably in no other field of any sort—science, or mathematics, or commerce, is there anything that requires such quick, and yet such complex, thinking as does conducting. Most of us consider it to be quite a feat to be able to read piano music at all well, where we have to keep track of what is going on in both the treble and bass staves at the same time, and with perhaps four or five different strands of melody woven together. But if we take up a modern conductor's score and try to read it, we may discover as many as 25 different staves, each with its five ruled lines and its notes scattered across it, each of them containing at least one part, and in some cases two or three, the whole thing to be read simultaneously.

A single page may contain between 200 and 300 notes—and yet in performance that page may take less than ten seconds to play. As if to make it harder, for anyone who has to read these scores, some of the wind instrument parts are written in a different key from the one in which the music actually sounds, so that the conductor has to remember that the note indicated as D in the clarinet part will actually sound C, while the same note written in the horn part will sound G. For another thing, in addition to the actual notes, the score contains directions and markings that tell how the notes are to be played, and these are just as important as the notes themselves.

Conducts From Memory

If a conductor is to give a really fine performance, he must be familiar with all the details of the score—particularly if, as is the case with Arturo Toscanini, he conducts en-



LEADING FIGURE IN NEW BOOK—This striking study of Arturo Toscanini, conductor of the NBC Symphony Orchestra, is one of 100 original charcoal drawings by Bettina Steinke to appear in a book now being prepared for publication which will tell the story of the creation of the NBC Symphony Orchestra. The book, a souvenir of probably the most ambitious program experiment in radio history, will be made available to the public by NBC at cost price.

tirely from memory, and with no score, particularly if, as is the case only the start of it; for the conductor's main task is to see that the orchestra is observing all these details correctly when playing the music. This is the chief purpose behind the many hours of rehearsals that take place. There may be a mistake in one of the oboe parts, so that a wrong note is played. That sounds like an obvious enough thing to catch and correct, but it may occur when there are many other important things going on among other instruments of the orchestra so that it takes a sharp ear to detect the mistake. But there will be other, less tangible things to correct—a passage for the violins that will sound more effective if the manner of bowing is changed—a section that calls for a crisper, more decisive style of playing, a phrase that should be rounded out to make it more expressive—a figure that should have a marked accent on a certain note.

But even that is not all. For there must be something beyond mechanical perfection. The conductor must know and feel the inner beauty of the music, and must be able to communicate this to the men in the orchestra as he directs them. All in all, he has his hands full, both in rehearsals and in the concert itself. It is not hard to imagine that he must be under a constant tension while he conducts, and that for this reason he is glad of the chance to rest during the intermission.

WHEN IN ROME

Even Rudy Valee, one of radio's most immaculate dressers, succumbs to the Hollywood custom of leaving the tie at home and the collar open. When his broadcast originates in New York Rudy dresses like most bank presidents. At his first broadcast from Hollywood, he wore a blue sports coat and open shirt collar.

The Adams Cup race between Naty, Penn and Harvard, will be rowed on the Severn, May 21.

HERE COMES PACKARD FOR 1938

-the only cars that can make you all these promises!

MIRACULOUS RIDE—The new Packard Six and new Packard Eight (formerly called Packard 120) bring you the gentlest ride ever offered to motorists—a ride that literally re-makes roads!

UNEQUALLED SAFETY—These new Packards are outstanding in safety. Side-sway is eliminated and the danger of skidding is tremendously reduced.

REVOLUTIONARY REAR END—The foregoing things have been accomplished by a trio of epochal improvements which now bring the effect of independent wheel suspension to the rear end.

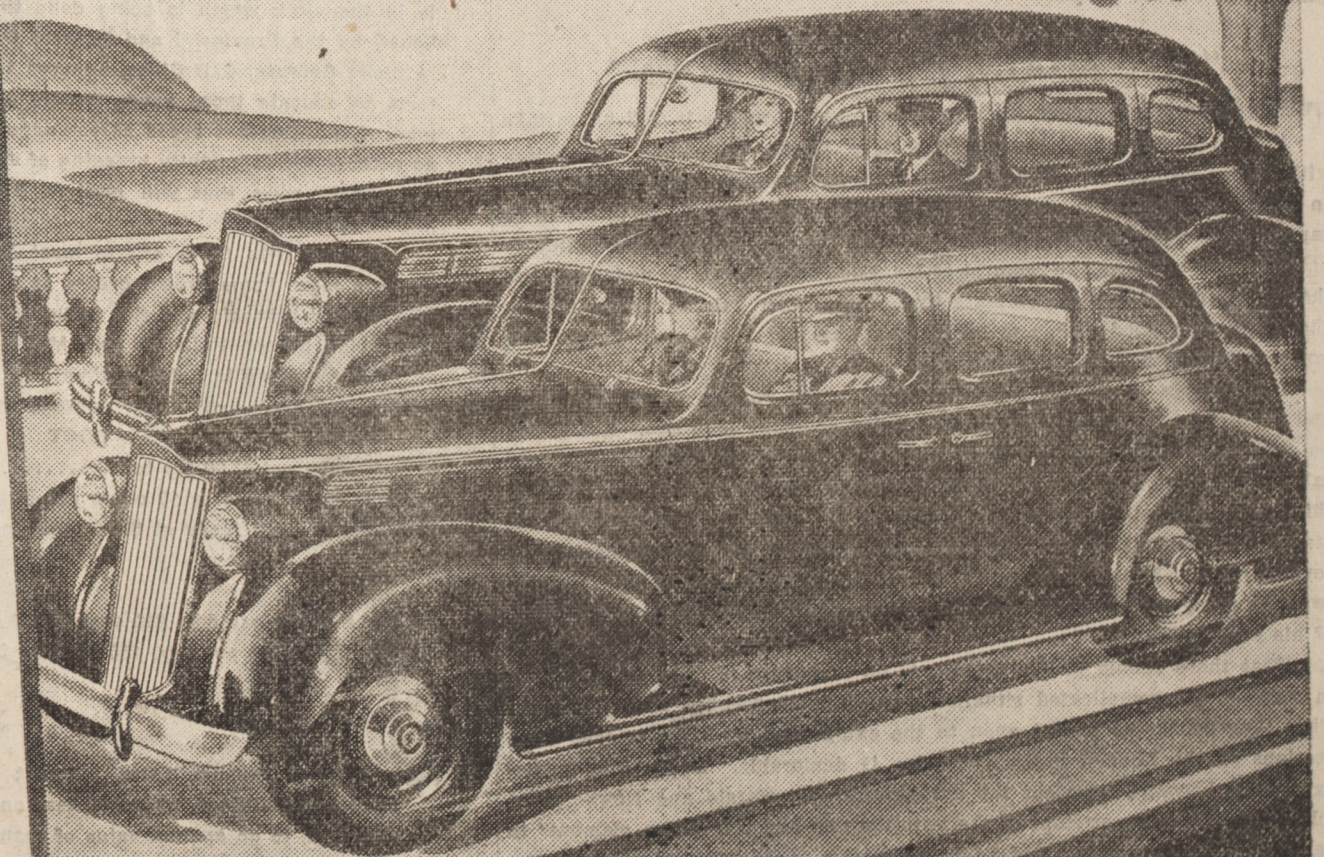
NEW QUIET BODY—As a result of years of research in cooperation with a great University, Packard brings you a really quiet all-steel body with an all-steel top.

MORE LUXURIOUS SIZE—Both the Packard Eight and Packard Six are seven full inches longer in wheelbase than last year. Bodies are far wider. Trunks challenge those of any cars for roominess.

SERVICE NEEDS CUT—The need for service is still further reduced. Example: Chassis lubrication is now needed only twice a year!

ENDURING BEAUTY—The famous Packard lines are now more beautifully streamlined than ever. But they still proclaim your car a Packard, still guard it from early style obsolescence. Only Packard gives you both long mechanical life and long style life!

EASY AVAILABILITY—YOU can afford one! See your Packard dealer. He will give you proof that, if you can afford to buy and operate any new car, you can afford to buy and operate a Packard!



NEW 1938 PACKARD SIX & EIGHT {FORMERLY CALLED THE PACKARD 120}

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Each Tuesday evening at 9:30 P.M. over the N.B.C. Red Network, Packard brings you one of the most entertaining full-hour shows on the air! Lanny Ross, Charles Butterworth, and Florence George head a brilliant cast that entertains each week one of the topmost stars of radio, stage or screen!