

## Theatre of the Air

ALL TIMES ATLANTIC STANDARD TIME

## CFNB FREDERICTON

## TUESDAY'S PROGRAMMES

- 8.40—Musical Clock.  
8.25—Canadian Press News.  
8.30—M. M. A. Talk.  
8.45—"The Listening Post".  
9.00—Morning Concert.  
9.15—Popular Songs.  
9.30—Monitor News.  
9.45—Smith's Jack.  
10.00—Studies in Black and White.  
10.15—Musical Memories.  
10.30—House of Peter MacGregor.  
10.45—Enterprise Program.  
11.00—Central City.  
11.15—Happy Warrior.  
12.00—Pina Programme.  
12.15—Building Products Programme.  
12.30—"Big Sister".  
12.45—Getting the Most Out of Life.  
1.00—Frigidaire Programme.  
1.30—Canadian Press News.  
1.45—Sherwin-Williams.  
2.00—Happy Gang.  
2.30—Road of Life.  
2.45—Birthday Program.  
3.00—Marconi Band Concert.  
3.30—Tea Dance.  
4.00—The Story of Mary Martin.  
4.15—Ma Perkins.  
4.30—Pepper Young's Family.  
4.45—The Guiding Light.  
5.00—Club Matinee.  
5.15—Magical Voyage.  
5.30—Concert Songs.  
5.45—Burgess Battery.  
6.00—Master Singers.  
6.15—Canada Cement Programme.  
6.30—Howie Wing.  
6.45—MacDonald Tobacco Program.  
7.00—Famous Artists at the Court.  
7.15—Valley Motors.  
7.20—News.  
7.30—Light Up & Listen Club.  
7.45—Musical Workshop.  
8.00—Buckingham Cigarette Time.  
8.15—Major Bill.  
8.30—Canadian Press News and Weather Forecast.  
8.45—Law and the Citizen.  
9.00—Edward G. Robinson.  
9.30—Al Jolson Show.  
10.00—Variety Program.  
10.30—Toronto Symphony.  
11.30—John Duncan.  
14.45—Frankly Speaking.

## WEAF, NEW YORK, 860K.

- 6.00—Dick Tracy.  
6.15—Your Family and Mine.  
6.30—Jack Armstrong.  
6.45—Little Orphan Annie.  
7.00—Relaxation Time.  
7.25—Press Radio News.  
7.30—Angler and Hunter.  
7.45—Ralph Blaine.  
8.00—Amos 'n' Andy.  
8.15—Vocal Varieties.  
8.30—Jack Marshall's Orch.  
8.45—Right Thing To Do.  
9.00—Johnny Presents Russ Morgan.  
9.30—For Men Only.  
10.00—Battle of the Sexes.  
10.30—Fibber McGee and Molly.  
11.00—Pepsodent Programme.  
11.30—Uncle Ezra.  
11.45—Jimmy Kemper and Company.  
12.00—Nobel Sissel's Orch.

## WABC, NEW YORK, 860K.

- 6.00—Current Questions Before The Senate.  
6.15—Music for Fun.  
6.45—The Mighty Show.  
7.00—News.  
7.05—Dance Time.  
7.15—Howie Wing.  
7.30—Today.  
7.45—Barry Wood.  
8.00—County Seat.  
8.15—Jimmie Fidler.  
8.30—Second Husband.  
9.00—Edward G. Robinson.  
9.30—Al Jolson Show.  
10.00—We, The People.  
10.30—Camel Caravan.  
11.00—"Dr. Christian".  
11.30—Jack Berch, Songs.  
11.45—American Viewpoints.  
12.00—Evening News Report.

## WBZ, BOSTON, 990K.

- 6.00—Biltmore Boys' Orch.  
6.15—Terry and The Pirates.  
6.30—Don Winslow.  
6.45—Tom Mix.  
7.00—Eddie Rogers' Orch.  
7.30—Adrian Rolfini's Orchestra.  
7.45—Lowell Thomas.  
8.00—Easy Aces.  
8.15—Mr. Keen.  
8.30—Oscar Shumsky.  
8.45—Vivian Della Chiesa.  
9.00—Gilbert and Sullivan.  
9.30—Information Please.  
10.00—True Stories.  
10.30—Eugene Conley.  
11.00—If I Had a Chance.  
11.30—Rhythm School.

## CFNB FREDERICTON

## WEDNESDAY'S PROGRAMME

- 8.00—Musical Clock.  
8.20—Canadian Press News.  
8.30—M.M.A. Talk.  
8.35—"The Listening Post".  
9.00—Morning Concert.  
9.15—Canada Cement Program.  
9.30—Monitor News.  
9.45—The Three Capsules.  
10.00—Dan and Sylvia.  
10.15—Musical Memories.  
10.30—Wade Lane's Home Folks.  
10.45—Enterprise Program.  
11.00—Central City.  
11.15—Happy Warrior Program.  
12.00 Noon Purina Program.  
12.15—The Bell Boys.  
12.30—Big Sister.  
12.45—Getting the Most Out of Life.  
1.00—Frigidaire Concert Hall.  
1.30—Canadian Press News.  
1.45—Salada Tea.  
2.00—Happy Gang.  
2.30—Road of Life.  
2.45—Birthday Program.  
3.00—Marconi Band Concert.  
3.30—Building Products.  
3.45—Tango Serenade.  
4.00—The Story of Mary Martin.  
4.15—Ma Perkins.  
4.30—Pepper Young's Family.  
4.45—The Guiding Light.  
5.00—Club Matinee.  
5.15—Magical Voyage.  
5.30—Vic and Sade.  
5.45—Burgess Battery.  
6.00—Sherwin-Williams.  
6.15—The Crimson Trail.  
6.30—Howie Wing.  
6.45—MacDonald Tobacco Program.  
7.00—Famous Artists—King Cole.  
7.15—Valley Motors Program.  
7.20—News.  
7.30—Light Up and Listen Club.  
7.45—Sports Review—"Pop" Donovan.  
8.00—Musical Scrapbook.  
8.15—Hollywood Casting Office.  
8.30—News.  
8.45—Romance of Medicine.  
9.00—One Man's Family.  
9.30—Choral Group.  
10.00—Labor Relations.  
10.30—Featured by Faith.  
11.00—Metropolitan Strings.  
11.30—Lloyd Huntley's orchestra.

## WEAF, NEW YORK, 860K.

- 6.00—Dick Tracy.  
6.15—Your Family and Mine.  
6.30—Jack Armstrong.  
6.45—Little Orphan Annie.  
7.00—Relaxation Time.  
7.25—Press Radio News.  
7.30—Angler and Hunter.  
7.45—Ralph Blaine.  
8.00—Amos 'n' Andy.  
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10.00—Battle of the Sexes.  
10.30—Fibber McGee and Molly.  
11.00—Pepsodent Programme.  
11.30—Uncle Ezra.  
11.45—Jimmy Kemper and Company.  
12.00—Nobel Sissel's Orch.

## WABC, NEW YORK, 860K.

- 6.00—U. S. Navy Band.  
6.15—March of Games.  
6.30—So You Want to Die.  
6.45—Mighty Show.  
7.00—News.  
7.05—Johnny Hereford.  
7.15—Howie Wing.  
7.30—Today.  
7.45—Doris Rhodes.  
8.00—County Seat.  
8.15—Lum and Abner.  
8.30—Colgate Ask-It-Basket.  
9.00—Gang Busters.  
9.30—Paul Whiteman's Orchestra.  
10.00—Texaco Star Theatre.  
11.00—It Can Be Done.  
11.30—Buddy Clark Musical Weekly.  
12.00—Evening News Report.

## WBZ, BOSTON, 990K.

- 6.00—Piano Time.  
6.15—Terry and The Pirates.  
6.30—Don Winslow.  
6.45—Tom Mix.  
7.00—Jesse Crawford.  
7.15—Adrian Rolfini's Orch.  
7.30—Glenn Serenades.  
7.45—Lowell Thomas.  
8.00—Easy Aces.  
8.15—Mr. Keen.  
8.30—Horace Heidt's Orchestra.  
9.00—Roy Shield's Orchestra.  
9.30—Hobby Lobby.  
10.00—Magnolia Blossoms.  
10.30—Wings for the Martins.  
11.00—Louis-Lewis Fight.

OPERA REVIVAL  
OF 'LOUISE' TO  
BE HEARD ON CBC

TORONTO, January 24—Grace Moore, star of opera, screen and stage, will make her first appearance of the season at the "Met" in the revival of Charpentier's "Louise", to be broadcast in full from the stage of the Metropolitan Opera House in New York Saturday, January 28th, beginning at 2:55 P. M., A. S. T., over the coast to coast network of CBC.

The Charpentier work will be given its first performance at the Metropolitan in nine years.

With Miss Moore in the title role, other principals will be Rene Maison, tenor, as Julien; Doris Doe, contralto, as the Mother; Ezio Pinza, basso, as the Father; Marisa Morel, soprano, as Irma; Thelma Voptika, soprano, as Camille; Irma Petina, contralto, as Gertrude, and Natalie Bodan ya, soprano, as the Apprentice. Et-tora Panizza will conduct.

Charpentier, who is close to 80 and lives in Paris, has placed the locale for his opera "Louise" in the French capital in the 1900. "The heroine of my opera 'Louise', the composer said, 'is not so much the title character as the city she typifies'."

DRAMA AUTHORESS  
INTERVIEWED ON  
CBC NETWORK

TORONTO, January 24—"I Lost My Girlish Laughter", anonymous novel written under the pseudonym of "Jane Allen", will furnish Orson Welles with his material for the "Playhouse" dramatization to be heard over CBC's commercial network Friday, January 27, 10.00 to 11.00 P. M., A. S. T., from Columbia's New York studios.

Jane Allen, who wrote an expose of the movie industry, is the nom de plume of a secretary to a Hollywood executive. She will be interviewed by Orson Welles as a highlight of the programme. In interviewing the authoress, every precaution will be taken to conceal her real identity, which has not been disclosed to date.

Orson Welles, producer of the series, will himself, portray the role of the Hollywood producer.

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No  
TURNING  
by Kathryn Bemis~

Synopsis of preceding instalments:

Cora Millstrom admits she spent the million dollars her husband left her and again urges her daughter Kay to marry wealthy 40-year-old Hennington Blare. As Kay reluctantly agrees, a plane crashes on their lawn in Deweyton and Kay drags Chuck Nourse from the wreckage. She will not let the handsome test pilot, who has a broken leg, be taken to a hospital. He falls in love with Kay but when Adele Sanders says everybody is expecting Kay to marry the millionaire Blare he goes to a hotel. When Cora hears that night that she will lose her home, Kay accepts Blare's proposal. She dines with Chuck the next day, forcing herself to tell him of her engagement. Webb Taylor joins them and she hurries home, to find the sapphire ring Blare gave her is missing. On a telephoned tip, police go to a garden party, search Chuck and find the ring but his host's butler clears him, telling Kay he saw Webb drop it in Chuck's pocket. The jealous Webb says he did it as a joke. Chuck pleads with Kay to marry him. Distracted, she goes for a wild drive, her car is wrecked and her leg broken. Adele makes love to Chuck and tries to poison him against Kay. Cora marries rich Horace Peek of Buenos Aires and goes there to live. Webb, drunk, tells Blare he cannot marry Kay. Webb strikes Blare whose head hits a table and he is killed. Webb found at his club an unmated letter from Chuck begging Kay not to marry Blare. This he places beside Blare, and has Kay find it. She is convinced Chuck killed Blare. She burns the letter. When Kay goes to Gloria Sherman's Lake George camp, Webb goes too. Chuck is there. Using the burned letter as a veiled threat, Webb forces Kay to promise to marry him.

## INSTALMENT 19

After dinner Kay entered the lounge where card tables had been set up. She looked around for Olive Jones, her partner. Webb, close on her heels, said, "We're going on the terrace."

"Indeed?" not! The wind's blowing a gale. I'm playing contract.

She sat down quickly at one of the tables.

"Here's a table, Adele," said Chuck Nourse, holding back the chair next to Kay. "Shall we play here?"

Adele hesitated. Gay stiffened, jumped up, saying "Sorry—I'm playing with Olive Jones—and Triggs Sheldon and Edna."

She was moving away when Webb roughly clutched her by the arm.

"Please," she protested. "You're hurting me, Webb."

That was enough for Chuck. He yanked Webb back by the coat collar. "A few more manners, man!" he snapped.

Webb snarled, "It's none of your damned business!" and moved to get free.

Chuck gave the slightly drunk Webb a final shake and released him so unexpectedly that he lost his footing and crumpled to the rug.

He scrambled clumsily to his feet, accompanied by the combined guffaws of the men and laughter of the girls. This wounded his self-esteem and crazed him to the point of indiscretion. He said, dangerously level, "Up to your old tricks—knocking down, aren't you, Nourse?"

"When it's necessary—yes," curdly responded Chuck, straightening his tie.

"Webb! Webb!" came fearfully from Kay. She hurriedly linked an arm through his and fed him quickly from the room.

Significant glances were exchanged behind their retreating backs. It looked as though Kay Millstrom was out to protect her precious Webb.

Chuck, more agitated than he cared to admit, sank into his chair, began shuffling a pack of cards. He was pondering over Kay's odd behavior. Why this sudden interest of hers in a man she knew to be a rotter? It didn't make sense.

Kay presently returned, assuming an unconcerned air. She took her place at the table with Olive and the others. She explained only that Webb had decided to lie down in the gun-room and take a nap.

She breathed a sigh of relief. She would be free of him for a short while. It was like having a perverse child too manage, yet much more wearing, as any fear is wearing.

Chuck sat directly behind her, facing her straight slim back. He was able to look over the top of the cards in his hand to the tempting curve of her neck, to the whole exquisite perfection of her. He studied her carefully, thoroughly convinced that she was not the high-spirited Kay of old. Naturally, the tragic decease of her intended husband was enough to curb her usual exuberance, yet he was positive this did not account for her present mood.

There was another cause, which she was valiantly trying to conceal. He couldn't as yet, lay his finger on it. It might in some way concern Webb Taylor. The way she had gone to Webb this afternoon after having been brought safely to shore by himself, the way she had gone to Webb's rescue a few minutes ago, meant something. But—what?

A dreamy waltz was coming softly from the radio when Kay and Chuck simultaneously were made dummies. This was opportunity for Chuck. He had been waiting for just this chance. He sprang up and went to stand beside her chair.

"Dance?" he invited, with his familiar smile.

She shook her head, her mournful eyes not leaving his face.

"I'm—I'm sorry," she said. "I'm tired."

"I must see you for a minute," he whispered quickly in her ear.

Against her better judgment, she rose immediately.

She walked away with Adele calling, "Chuck—tell me how to play this wretched hand!"

Chuck pretended not to hear. His arm encircled Kay's trembling figure and he danced her to the far end of the room.

"Tell me, dear—tell me something. Did you find that letter—the one I wrote you? We haven't much time—and I must know."

She glanced up at him apprehensively, her breath quickening.

"You're worried over it?"

"You know I am," he replied seriously.

"Worried over its contents—or where you lost it?" she demanded unsteadily.

"More over where I lost it. The contents might be for all the world to read, dear—if you were willing."

Color flooded her face. She hid it against his white flannel coat.

They had danced now into a dim corner of the hall. Half unconsciously, she allowed him to draw her close.

"My darling—are we allowing that letter to come between us—or what—what is it?"

"That—that depends, Chuck," she replied tremulously. Then gently pushed him from her.

"Isn't it," she added, standing grimly accusing before him, "a matter—between you and your conscience?"

He took a step forward, tilted up her chin with his hand. Her great blue eyes in the soft light were agonized.

"What in heaven's name, Kay, is

this all about?" he pleaded swiftly.

She choked back a sob. He bent his head toward her quivering lips as Edna Lawton called from the doorway, "Kay—oh, Kay—we've dealt for you—and now it's your bid."

Chuck abruptly drew back, his arm fell to his sides.

Kay hurried away with, "All right—I'm coming!"

In a few seconds Chuck was back at his own table, bidding so recklessly that Adele protested. He felt keyed to an elation that was nearly suffocating. He wondered if Kay were experiencing the same emotion. It was as if he had been reassured that the bond between Kay and him was as strong as ever. Yet she had said no word to confirm this, and before morning he would be calling himself all kinds of a fool.

Webb tuckily did not reappear again that night, and Kay could keep the memory of Chuck's words, the tone of his voice, the look in his dear gray eyes to cherish in her dreams. In fact, she was one of the first in the party to plead weariness and go upstairs to bed.

By the middle of next morning all signs of the night's chilling wind had fled and hot sunshine had dried the tennis courts where the crowd, dressed in shorts and sport shirts, was trying to while away time.

Those who did not care to play lolled on the rustic chairs and benches surrounding the courts, shouting advice to the players.

Kay sat alone on a bench beneath a trellis of fragrant Dorothy Perkins roses. Webb had been with her for the past hour and she had just sent him to the village library for a book. Today he had been all contriteness, anxious to grant her slightest wish. This had not, however had the desired effect upon her. There was still something about Webb that baffled her, that made everything he said or did have a double meaning. She wished that she could get to the bottom of it.

Adele was playing tennis with Clive Jones, and Chuck had gone fishing with some men in a neighboring camp. His absence at least gave Kay opportunity to think soberly. She could be calm enough to do this when Chuck was around.

Adele's plump, sun-tanned legs now ran up to Kay. She yanked a silver bracelet off her arm.

"Please, Kay—take care of this darn thing for me, will you? I can't wear it and play. Don't you adore it. The inscription inside is darling. So many girls are having bracelets

now—instead of rings. I think it's quaint."

Surprised, Kay scrutinized Adele's innocent, lovely face.

"Instead—of rings?" she asked, a frown between her eyes.

"Why—or—yes."

Adele appeared to be embarrassed. "Engagement rings are too common—I like being different."

She gave a silvery little giggle and darted lightly back to her game.

The bracelet in Kay's lap was an inexpensive trinket with an artistically set imitation turquoise in its top. Kay was moved to turn it over and read the inscription on its under side.

"To dear Adele from C. N." were the words engraved there, words which now etched themselves on Kay's tortured mind. Nothing lovely-like in that sentence, but Adele had insinuated there was.

Engagement gift? Adele and Chuck? Kay wondered about this for a full minute, then was filled with indignation. Only a few hours before, Chuck had been making love to her and she had believed in him. She would be inclined now too doubt Adele if it were not for this bracelet. Here in her hand was proof of Adele's veracity.

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To Be Continued

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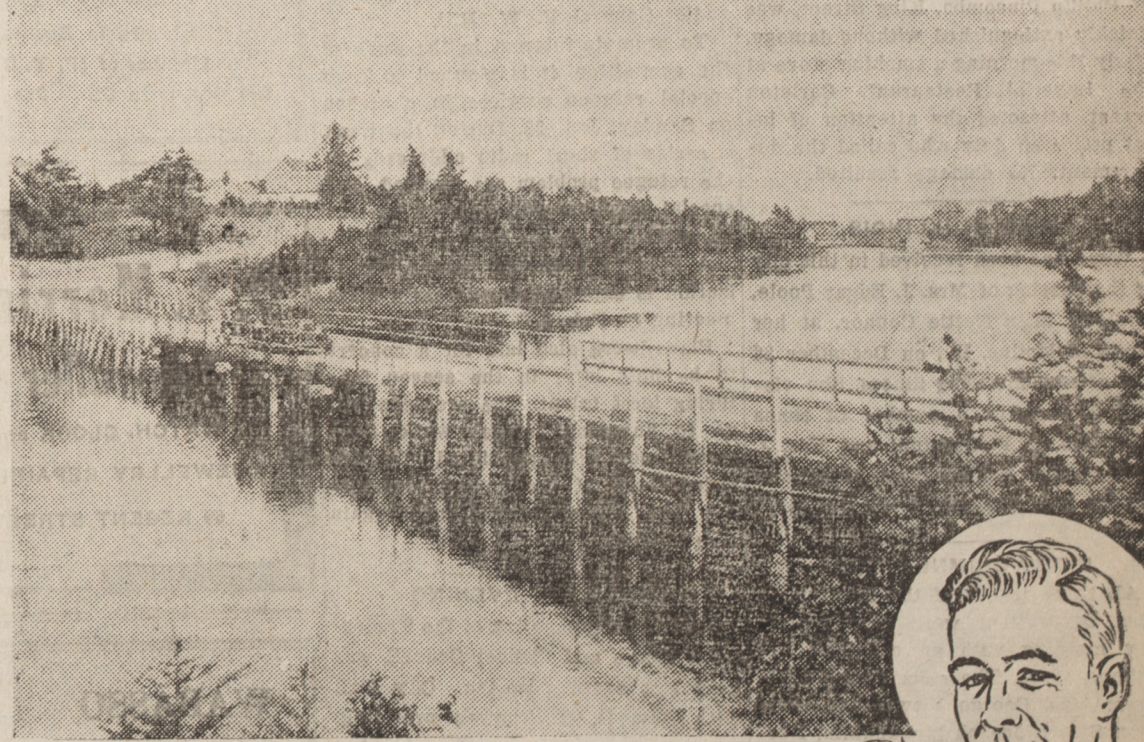
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