ON THE AIR

TUESDAY PROGRAMS

CFCY TV

1.30 p.m.—Musicale
2.00 p.m.—Film Festival
2.30 p.m.—Today at Home
3.00 p.m.—As The World Turns
3.30 p.m.—Take Thirty
4.00 p.m.—The Secret Storm
4.31 p.m.—Razzle Dazzle
5.00 p.m.—Fireball XL-5
5.30 p.m.—Music Hop
6.00 p.m.—TBA
6.31 p.m.—Gazette
7.01 p.m.—CFCY-TV News
7.15 p.m.—Lowell Huestis at the Organ
7.30 p.m.—The Lucy Show
8.00 p.m.—Dr. Kildare
9.00 p.m.—Jack Benny
9.30 p.m.—Danny Kaye
10.30 p.m.—Front Page Challenge
11.00 p.m.—News Magazine
11.30 p.m.—Other Voices
12.00 p.m.—CBC TV News
12.13 a.m.—Local Weather
12.14 a.m.—Sign Off

CKCW TV

9.57 a.m.—Station Sign On
10.00 a.m.—National School Telecast
10.30 a.m.—N.S. School Telecast
11.30 p.m.—Across Canada
12.00 p.m.—Friendly Giant
12.15 p.m.—Chez Helene
12.30 p.m.—Butternut Square
12.50 p.m.—CBC News
1.00 p.m.—Tuesday Playbill Footsteps in the Fog
2.30 p.m.—At Home With Helen Crocker
3.00 p.m.—As The World Turns
3:30 p.m.—Take Thirty
4.00 p.m.—Secret Storm
4.30 p.m.—Razzle Dazzle
5.00 p.m.—Fun Time
6.00 p.m.—Supper Club
6.15 p.m.—Lionel Television News
6.25 p.m.—Weather
6.30 p.m.—Sports
6.35 p.m.—Supper Club
7.00 p.m.—Christmas Concert
7:30 p.m.—Ripcord
8:00 p.m.—Bunkhouse Boys
8.30 p.m.—Petticoat Junction
9:00 p.m.—Jack Benny
9.30 p.m.—Danny Kaye
10.30 p.m.—Front Page Challenge
11.00 p.m.—News Magazine —
12.00 p.m.—CBC TV News
12.15 a.m.—Viewpoint
12.20 a.m.—Lionel Network News
12.25 a.m.—Station Sign Off

CFCY RADIO

TUESDAY

6.30—News and Weather
6.35—Morning Roundup
6.45—Island Weather, Mar. Temp.
6.46—Morning Roundup
6.55—News and Weather
7.00—Hebrew Christian Hour
7.15—Morning Roundup
7.30—News and Weather
7.35—Farm Report
7.41—Morning Roundup
7.45—Island Weather, Mar. Temp.
7.46—Morning Roundup
7.56—Sports Capsule & Scoreboard
8.01—News
8.11—Weather
8.16—Morning Roundup
8.45—Weather
8.50—Atlantic News Roundup
8.58—Thought For Today
9.00—News & Voice Reports
9.11—Preview Commentary
9.16—Notes and Music
9.30—Five Roses Sweepstakes
9.35—Notes and Music
9.55—What's The Song Contest
10.00—News and Weather
10.05—Notes and Music
10.15—Stop The Record
10.18—Notes and Music
10.50—On Tour
11.00—News and Weather
11.05—Notes and Music
11.30—Stop The Record
11.33—Notes and Music
11.45—Bulletin Board
11.50—Notes and Music
11.55—Atlantic News Roundup
12.00—Weather
12.05—Town and Country Time
12.30—News and Weather
12.45—Town and Country Time
1.00—News and Weather
1.05—Town and Country Time
1.15—What's On Tapp
1.45—Town and Country Timr
2.00—News and Weather
2.05—Mostly Music
3.00—News Headlines and Weather
3.03—Trans-Canada Matinee
3.30—Tops In Pops
4.00—News Headlines and Weather
4.03—Canadian Roundup
4.10—Tops In Pops
4.57—Stop The Record
5.00—News and Weather
5.05—The Outports
5.25—Marine Weather
5.28—The Outports
6.00—News and Weather
6.15—On Parliament Hill
6.20—Today's Editorial
6.25—Sports Parade
6.30—Business Barometer
6.35—Tonight's Music
6.45—Sleepytown Express
7.00—Back to the Bible
7.30—News and Weather
7.45—Program Schedule
7.46—Lone Guide Program
8.00—Tonight's Music
8.58—News Headlines and Weather
9.00—Christian Frontiers
9.30—Talent Festival
0.00—CBC Nat. News, On Parliament Hill and Speaking Personally
0.30—Music Scene
1.00—News and Regional Weather
1.05—Starlight Serenade
1.30—News and Weather
1.35—Starlight Serenade
12.00—CBC News, Weather and Sports

CBA

TUESDAY

6:00—The Morning Show. Part 1
7:00—The Morning Show, Part 1
8:00—CBC News and Inland Weather
8:15—Maritime Sportscast
8:21—The Morning Show. Part 2
8:35—Max Ferguson
9:00—CBC News
9:11—Commentary
9:16—A.M. Chronicle
10:15—Playroom
10:30—To Market With Music
11:00—CBC News
11:05—Joan Marshall
11:15—For Consumers
11:20—Record Album
11:30—The Archers
11:45—Trumpeters Lullaby
12:00—Jamboree Junction
12:15—Maurice Pearson
12:30—Maritime Farm B'Cast
1:00—CBC News and Weather
1:15—What's On Tapp
1:45—Time Out For Melody
1:59—D.O. Time Signal
2:00—Time Out For Melody
2:15—Atlantic School B'Cast "Airway To Song"
2:30—Atlantic School B'Cast "Legends and Stories"
2:45—John Drainie Tells A Story and It Happened Today
3:00—CBC News
3:03—Trans-Canada Matinee, Tor.
3:30—Trans-Canada Matinee
4:00—CBC News
4:03—Canadian Roundup
4:10—Music In The Air
4:30—Countdown
5:00—Mar. Fish B'Cast
5:20—Tempo
5:30—CBC Notebook
6:00—CBC News
6:15—On Parliament Hill
6:20—Today's Editorial
6:25—Inland Weather and Sports Scores
6:30—Business Barometer
6:35—Music In The Evening
7:30—Radio Int'l
8:00—Assignment
8:30—Arthur Haynes Show
9:00—Christian Frontiers
9:30—Talent Festival
10.00—CBC National News. On Parliament Hill and Speaking Personally
10:30—Music Scene Montreal
11:00—Symphony Hall Vancouver Symphony Orch.
12:00—CBC News
12:03—Sports Scores, Inland and Marine Weather
12:15—Encore; Music In The Night

Old Guard Of Film-Makers Elbowed Out Of Limelight

By RAYMOND E. PALMER

LONDON (AP)—A new young breed of moviemakers is elbowing the old guard of British film-makers out of the limelight.

The old - timers are still around, but they are fading.

The old movies reflected artificiality, class worship and traditional film escapism.

Suddenly the pattern has changed. The new moviemakers have already begun to give British films a realistic look. Movies like A Taste of Honey, Saturday Night and Sunday Morning, Room at the Top, This Sporting Life, and Nothing but the Best, are giving British cinema new international prestige.

These films are not only commercial successes, but they are winning critical acclaim and awards.

Among the btter known of these moviemakers are Tony Richardson, Jack Clayton, Karel Reisz and Joan Littlewood.

HARDLY SURPRISING

Their emergence in the movie world over the last three or four years was hardly surprising. Their arrival had been preceded by a turn to realism in other entertainment arts in Britain—the theatre and the novel. And it was to these fields that the new moviemakers turned to find the writers required for the new type of movie.

The result has been a happy marriage of minds and an infusion of new blood into the movie business.

They found the new actors and actresses. The names of some are now known around the world: Albert Finney, Tom Courtenay, Sarah Miles, Peter O'Toole, Richard Harris, Rita Tushingham, Susannah York, Julie Christie, Terence Stamp, Alfred Lynch, and Sean Connery.

How did the revolution start?

The ground was prepared during the 1950s. The post-war flowering of the cinema with such movies as Brief Encounter and the Ealing Studio comedies had long spent itself. Then television took the audiences away from the cinema.

Attendance declined. The executives of the big companies were ready to grasp at something new.

INTERESTED IN PEOPLE

By coincidence it was at this time that the new realistic school began to emerge in the theatre and the novel. Works appeared by writers interested in the real people they knew in their own working class or lower middle class backgrounds. And characters were locked in real situations that their readers and audience could identify.

Two of the first new wave of films were Look Back in Anger, which came from the theatre, and Room at the Top, based on a best-selling novel. Look Back in Anger launched Tony Richardson into the world of movies. With George Devine he was directing the Royal Court Theatre, where he had launched the plays of a new young writer, John Osborne. To put Look Back on the screen he and Osborne formed Woodfall Films, which in turn used the profits of Look Back to make such movies as A Taste of Honey, The Entertainer, and Saturday Night and Sunday Morning.

The moviemakers and their movies also struck some blows for the continental idea of the cinema as a means of personal expression for the director. This had never been a British tradition.

More important, they showed the two major cinema chains, Rank and Associated British Cinemas, that there was a paying audience for this kind of cinema. That convinced the moguls and made them more receptive to new ideas, new directors, new story lines and new actors and actresses.

Looking back over the recent past, Richardson says:

"It all started in the theatre. Up to about 1956 the British stage was primarily an upper and middle class entertainment, hopelessly out of touch with what people were feeling, and laughing about, and crying about.

"In plays like Look Back in Anger, people for the first time recognized life as it was really lived at that time.

But there is no guarantee that Britain's brilliant young new moviemakers will crash on to new successes. They are still reaching out to unknown frontiers, feeling their way.

"As a creative nation," said Richardson, "our greatest drawback is our educational system, which creates people who are too intelligent, not emotional enough."

Sidelight On History Given In Publication

NEW YORK (CP)—Danish physicist Niels Bohr was reported here to have tried and failed to persuade President Franklin D. Roosevelt and Prime Minister Winston Churchill to engage in early consultation with the Soviet Union on atomic developments.

This sidelight on history during the Second World War was related in the current, The New York Review of Books, a literary publication, by Dr. J. Robert Oppenheimer.

Oppenheimer had scientific charge of the creation of the first atomic bomb. He later became involved in a security controversy, but last year won the Atomic Energy Commissions highest award.

Oppenheimer wrote that the late Dr. Bohr "hoped we would be prepared to offer full co-operation in scientific progress and industrial exploitation if there were any, in a world in which there were adequate safeguards, and, above all, in an open world."

The Dane believed, Oppenheimer continued, that if the Soviets were offered an opportunity to share in "a great forward looking change in the world" the character of Soviet policy might be changed and international relations improved.

Bohr had come to the United States in 1943 to work on the atomic bomb project at Los Alamos, N.M.

"He thought it important for Roosevelt, or someone bearing Roosevelt's authority, to talk to Stalin, or—if there were anyone—someone bearing Stalin's authority, about the problems of the future and about the need for a common responsibility, and about the need for an open world . . . only if there were such a thing as an atomic bomb—might one then publicly explain what had happened and what might come of it.

"But Roosevelt and Churchill harshly rejected what they misundtrstood of this approach, and said that the highest secrecy should be maintained.

"They next said that when the bombs were ready, then, after mature deliberation, they might be used in the war against Japan. Then they said they would like a careful watch on Bohr; they had come not to trust him."

Oppenheimer wrote that he could not tell "whether early actions along the lines suggested by Bohr would have changed the course of history. There is nothing I know of Stalin and his behavior that gives one any shred of hope on that score."

CONTRACT BRIDGE

By B. JAY BECKER

West dealer.
North-South vulnerable.

NORTH
♠ K Q 7 2
♥ A Q
♦ K Q J 2
♣ 7 5 3

WEST
♠ 4 3
♥ K 9 7 4 2
♦ 9 8 4 3
♣ A 9

EAST
♠ A 6
♥ 10 6 5 3
♦ A 6
♣ K 8 6 4 2

SOUTH
♠ J 10 9 8 5
♥ J 8
♦ 10 7 5
♣ Q J 10

The bidding:

West	North	East	South
Pass	1 NT	Pass	2 ♠

Opening lead—ace of clubs.

The impetuous bridge player who plays first and thinks afterwards must occasionally pay the penalty for his folly. Bridge is not the sort of game where you can expect to get the best results. There are just too many variations of hands you can hold and situations you can face to rely solely on experience to guide you automatically to the right bid or play.

For example, take this hand where almost anyone might go wrong. Let's say you're East and South arrives at two spades on the bidding shown.

West starts with the ace and another club, which you win with the king. It is certainly not difficult to realize that West has no more clubs and that you can give him a ruff. But if your thinking stops right there and you impulsively return a club, declarer makes the contract. South loses three clubs, a spade and a diamond, and winds up making two spades.

You can tell from looking at dummy that this result is certain once you return a club. South is sure to make eight tricks if you choose this line of defense.

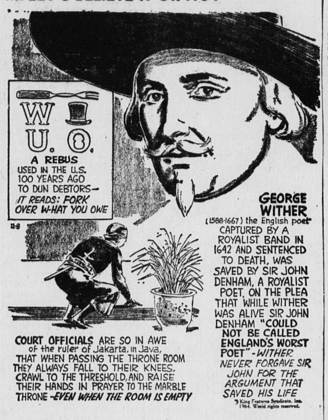
But you can also tell from looking at dummy that there is a good chance of beating the contract if you resist the club return at trick three. What you should do instead is lead the ace of diamonds and then continue with a diamond.

If you do this, South must go down. One cannot do better than lead a trump at this point, which you win with the ace.

When you now lead a club, West ruffs, and when he then returns a diamond, you ruff, giving your side its sixth trick and defeating the contract.

You then apologize to partner for having failed to give him the club ruff earlier. He gave you such a scornful look when you led the ace and another diamond that you had better try to placate him by apologizing for your stupidity.

RIPLEY'S BELIEVE IT OR NOT



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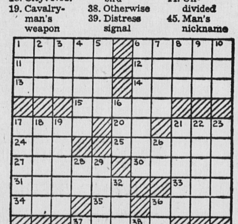
DAILY CROSSWORD

ACROSS
1. Vestige
6. Large bundles
11. Projecting roof edges
12. Muse of lyric poetry
13. Once more
14. Carried on, as war
15. Licit
17. Foreman
20. Exclamation
21. Type measures
24. Candlenut tree
25. Mars, or Saturn
27. Toil
30. An inclined trough: var.
31. Hebrew month
33. Coin: Port.
34. Swiss river
35. Music note
36. Flowerless plant
37. An extra lining for a coat
39. S. Pacific island group
42. A yellow fruit
46. Constellation
47. Fishing net
48. Meager
49. Bordered

DOWN
1. Beverage
2. Large roofing slate
3. Topaz humming bird
4. Covers (the ceiling), as with plaster
5. Serf
6. Laments
7. Inland sea: Asia
8. Loiter
9. Summer: Fr.
10. Turf
16. Breach
17. Light wood
18. City: Neb.
19. Cavalryman's weapon
21. Harden: var.
22. Measuring instrument
23. German drinking mug
26. Exclamation
28. Before: prefix
29. Shining
32. Weight
36. Liberated
37. Aquatic bird
38. Otherwise
39. Distress signal
40. Portion of a curved line
41. Italian pronoun
43. Russian fighter plane
44. Undivided
45. Man's nickname

MANSE STOOP
ATOLL IRADE
MATES LATER
DEWEY
ALAS ON BAT
MUD RECOUPS
AROMA EXTRA
SCRIBES TOR
SHE EN FENS
OLDER
HOLLA AIDES
OKAPI SLAKE
PATES ELDER

Yesterday's Answer



DAILY CRYPTOQUOTE — Here's how to work it:

A X Y D L B A A X R
is L O N G F E L L O W

One letter simply stands for another. In this sample A is used for the three L's, X for the two O's, etc. Single letters, apostrophes, the length and formation of the words are all hints. Each day the code letters are different.

A Cryptogram Quotation

FV VFT IMF DT UTHGTIYWN GHTT YLWW MWW MHT GHTT.—EUTFITH

Yesterday's Cryptoquote: YET IS ONE GOOD FOREWIT WORTH TWO AFTERWITS.—HEYWOOD

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OUR BOARDING HOUSE MAJOR HOOPLE

GRANDMA

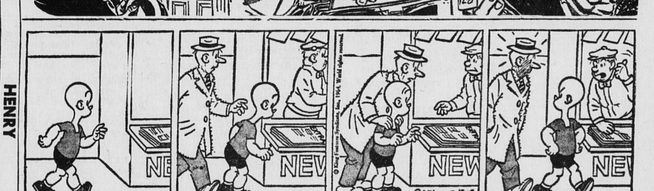
NUBBIN

MICKEY MOUSE

ETTA KETT

SECRET AGENT X-9

HENRY



THE LONE RANGER

MUGGS & SKEETER

JOE PALOOKA

L'IL ABNER