

The Canadian Broadcaster

Volume 2. Number 1

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JANUARY, 1943

A MONTHLY MEETING PLACE
FOR THE INDUSTRY AND ITS SPONSORS

CAB ANNUAL MEETING

Glen Bannerman, President of the Canadian Association of Broadcasters has released to us the following agenda for the Association's Annual Meeting, which will be held in the King Edward Hotel, Toronto, February 15th to 17th:

Monday, February 15th

9:00 — 10:00 a.m.

Registration.

10:00 — 12:30 p.m.

Closed Meeting. Association business—appointment of committees, etc.—recommendations concerning standardization of rate structures.

12:45 p.m.

Open Luncheon. Speaker: Dr. James S. Thomson, General Manager of the Canadian Broadcasting Corporation.

2:30 p.m.

Open Meeting. Advertiser, Agency and CBC Executives invited. Business: Report of committee appointed to study and recommend an authentic method of measuring station coverage and listener habits. This report to be followed by a round table meeting on the topic "Selling The Medium". It is hoped to have Mr. Lewis H. Avery, director of Broadcast Sales for the National Association of Broadcasters (Washington) to lead the discussion.

Tuesday, February 16th

8:30 a.m.

Breakfast Meeting to be followed by Round Table Discussion. Subject: "Broadcasting and the Armed Services."

10:00 a.m.

Open Meeting to which government speakers are being invited to discuss the following subjects: "Manpower", "Priorities", "War-time Finance", "The Wartime Prices and Trade Board".

12:45 p.m.

Open Luncheon. Guest speaker to be announced.

2:30 p.m.

Closed Meeting. Association business and election of officers.

7:30 p.m.

Annual Dinner. Guest speaker to be announced.

Wednesday, February 17th

8:30 a.m.

Open Breakfast Meeting at which it is hoped to have Mrs. Dorothy Lewis, of the National Association of Broadcasters, to lead a round table discussion—"Interesting the Listener".

10:00 a.m.

Closed Meeting. Subjects under discussion: "Broadcast Censorship", "Public Relations", "Internal Operations", "Transcribed Music".

12:30 p.m.

Joint Luncheon with Broadcast Sales Club, of Toronto. Guest speaker to be announced.

2:30 p.m.

Closed Meeting. Consideration of resolutions and general business.

Let's Talk About Us!

Just for curiosity we asked ten friends if they carried car insurance, and eight of them told us they did. Then we asked them to name their insurance companies, and six of them hadn't the slightest idea.

Perhaps, at first thought, it would seem that these people were horribly ignorant of their own affairs. But if you look a little farther, you will realize that blame should really be laid at the door of the companies, who, with a product to sell, had never taken time out to impress their name on their market.

What is the connection between this and the radio business? Plenty?

This miracle of the age, radio, is probably the topic that is the most talked of and the least known about anywhere.

We've heard the CBC blamed for the spot announcements they do not carry; we've listened to accusations laid at the door of the private stations for the CBC's action in refusing time to the recent Conservative Convention; we've had it "proved" to us that private stations receive part of the revenue from receiving licenses; we've heard radio blamed for everything from sedition to mayhem.

Surely it is obvious that the industry is itself to blame, for the lack of knowledge and the mis-knowledge, both of which are so prevalent.

Let's consider the press a moment.

The Canadian Daily Newspapers Association exists as a co-operative venture maintained by its member papers to further the interests of newspaper advertising. Where it considers it desirable, it produces what it believes to be evidence that their medium is the "one-and-only", and often it reflects discredit on radio in advertisers' and agencies' minds. It is just normal business practice—not the heinous assault we sometimes try to claim—as normal as the manufacturer of one brand of soap trying to wean acceptance for his line away from his competitors.

But there is a difference, and here it is.

In the soap business, the second manufacturer does not sit back bathing his feet in the salty tears of despair, praying that retribution will fall on his assailant's head in the world to come. He pulls up his pants and does something about it. He launches a counter-advertising campaign; he gets his product endorsed by the Institute of Good Housekeeping; he flavors it with Seagram Syrup. And the result—not only is he able to hold up his end against the enemy, but the improvements he makes force the opposition to go one better, until instead of just soap, the public is offered soap that floats—soap that swims—and then soap that stands up on the edge of the bath-tub and sings: "Praise the Lord and Pass the Ammunition".

So the soap business prospers and the public becomes ecstatically soap-happy.

For some reason or other, in radio, it doesn't work this way. When the press bursts forth with a few columns of invective or sends the agencies surveys that show 84 to 1 in favor of printed ads, radio just says: "Did you say that?" And when the press says: "That's what we said", radio replies: "That's what we thought you said."

If radio has a public-relations set-up, it is falling down on the job; if radio has none, it is high time something were done about it. And whatever is done, must be done, not before a mutual admiration society of fellow-sufferers, but right into the hearts of Mr. and Mrs. John Q. Public. And how to reach their hearts? Why not try radio?

APPOINTS OFFICERS



J. W. SPITZER G. F. MILLS

Spitzer & Mills Limited—advertising—announces the election of directors and senior officers. G. F. Mills is president, J. W. Spitzer is executive vice-president, William G. Power (Montreal) becomes vice-president.

All three men are directors of Spitzer & Mills Limited, and were long associated with Lord & Thomas of Canada Ltd.

Messrs. Spitzer and Mills are located in the Toronto offices and Mr. Power is manager of the Montreal operation.

Associated with Lord & Thomas of Canada Ltd. since 1929, when Lord & Thomas & Logan took over the William Findlay Co. Ltd., both Spitzer and Mills have worked in all phases of the business.

Major radio accounts which the agency is handling include RCA Victor ("The Voice of Victor"); Colgate - Palmolive - Pect Co. Ltd. ("Happy Gang", "Share the Wealth", "Penny's Diary", "Les Joyeux Troubadours", "La Mine D'Or"); Pepsodent Co. of Canada Ltd. ("Le Theatre de chez nous Pepsodent"); Quaker Oats Co. ("The Brewster Boy", "Jimmie Allen", "Rouletabile").

WOULD BE A GOOD BOY FOR F.D.R.

James Caesar Petrillo, president of the American Federation of Musicians, recently told a Senate committee, that he would only permit his musicians to go back to making records at the request of President Roosevelt, after having given the President his side of the story.

Petrillo's ban on the recording of music has been in effect since August 1st, 1942, but beyond saying that he wants more work for his musicians, and proposing to a questioner, according to one press report, a licensing system which would give musicians royalties on recordings they made, he has steadfastly refused to state his demands.

Richard S. Lewis

Managing Editor

The CANADIAN BROADCASTER

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Richard G. Lewis Grey Harkley

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Radio Conscious

Considerable space has been devoted in this issue to discussions on the policy of silence adopted by the press towards radio in Canada.

We should like to draw attention to one Canadian periodical which seems to acknowledge the existence of broadcasting—"New World—Canada's Illustrated Monthly."

Half a dozen pages in the issue of November, 1942, are devoted to a story—largely a photographic one and good photography at that—called "Canada's Voice", in which readers are given a quite comprehensive picture of CBC activities across Canada.

In the December issue, there is a series of photographs called "Radio Signs". In this Rai Purdy is shown demonstrating radio's sign language, and the writer comments "It is ironic that a modern science of communication depends on clumsy manual discourse!"

Again, in the February, 1943 issue, just off the press, there is a two-page spread titled "Waiting for the Boys' Return". It shows a large gathering of mothers in the studios of CHML, Hamilton, where they recorded Christmas messages for their sons overseas.

It is gratifying to find that here is one Canadian periodical which operates under editorial minds geared to the decade in which we are living.

Halifax Now World's Busiest Port

With such activity it is no wonder that national sponsors include Halifax in all their advertising schedules.

RADIO STATION
CHNS

HALIFAX, NOVA SCOTIA
Rep. All Canada Radio Facilities

You're A Nice Guy . . . When You're Yourself

"I know whom you are, said Eric, for he had been to night school."

Just where this 'precious' remark came from, we are unable to say, and while we are not going to accuse anyone of being guilty of such a crime of phoney pedantry, there are those heard daily on the Canadian air whose efforts to display some sort of super-ability in handling the language, put them in the same or almost the same class.

Fowler, in his 'Modern English Usage', which we shall never tire of quoting, says under the heading 'me': "Me is technically wrong in 'it wasn't me' etc., but the phrase being of its very nature colloquial, such a lapse is of no importance, and this, perhaps, is the only temptation to use 'me' instead of 'I'. There is more danger of using 'I' for 'me', especially when 'and me' is required after a noun or pronoun."

Saying 'whom' for 'who' or 'I' for 'me' are not cited here as specific examples of errors made on the air or elsewhere. What we are trying to illustrate is a tendency in some quarters to try to be so damn superior that the result is sometimes only an odious sort of pedantry, and sometimes completely wrong,—sort of a studious Pygmalionism, and you will have to admit that Pygmalion is very funny.

The same lexicographer, who combines his profound knowledge of the language with such an incomparable sense of humor, writing on pronunciation says: "The ambition to do better than our neigh-

"CANADA AND THE SHORT WAVE WAR" a pamphlet in the series "Behind The Headlines", by Albert A. Shea, Assistant in the Department of Political Economy, University of Toronto, and Eric Estorick, supervising analyst in the Foreign Broadcast Intelligence Service of the United States Government.

"The purpose of this pamphlet," says the introduction, "is to suggest to the Canadian people the vast dimensions of the war for the minds of men which is being waged on a global front every hour of the day."

The 36 pages of the pamphlet deal with the need that has been found for the establishment of a "propaganda machine" by the United Nations. It discusses the war-time functions of short-wave broadcasting, first for the transmission of news communications from embattled frontiers, when normal means of communication are curtailed or suspended; second as a diplomatic channel of communication between nations; and third as "an instrument of propaganda or rather as a vehicle of information."

This pamphlet is published jointly by The Canadian Institute of International Affairs and The Canadian Association for Adult Education, both of Toronto.

bours is in many departments of life a virtue; in pronunciation it is a vice; there the only right ambition is to do as our neighbours.

"While we are entitled to display a certain fastidious precision in our saying of words that only the educated use, we deserve not praise but censure if we decline to accept the popular pronunciation of popular words. The broad principles are: 'Pronounce as your neighbours do; for words in general use, your neighbour is the general public'."

This Fowlerian theory needs no amplification, but there is a new kind of mis-pronouncing, or let us say over-pronouncing, born of war-time radio—in the newscasts. When we listen to a newscaster or commentator glibly pronouncing the names of Russian cities that sound like someone sneezing through a mouthful of soda biscuits, we are duly amazed, but this amazement is nothing compared with our feelings when the same voice gives a perfectly anglicized version of Paris or Berlin. If it is necessary to get as far away as possible from English sounds when he is talking about Trondheim, why by the same token does he not say 'Mehico' or whatever it is?

It should not need repeating that radio's strength lies in its intimacy,



yet it is a fact which cannot be repeated enough, for there are those who, in mistaken ardor, in over zealousness to improve their radio speech, are gently undermining its effectiveness, and they receive no encouragement to do otherwise, seemingly because the 'be yourself theory' is forgotten by the classroom element which is at present ruling the destinies of broadcasting.

Perhaps we should recall the story of the small boy whose unkempt hair, dirty face and generally interesting appearance suggested he would make a good subject for a painting, so the artist arranged with the child to appear at his studio the next day. He did—immaculately, even to a clean face and a hair cut. Result—no painting.

The Year 14 A.D.★

The year 14 A.D. marks another milestone in continuing successful—BETTER Service to advertisers and advertising agencies in

Dramatic Productions
Radio Program Ideas
Spot Announcements
Musical Productions
Live Talent Shows
Script Writing

and

"Duophonic Recordings"

THE MOST COMPLETE RADIO PRODUCTION SERVICE IN CANADA

★ After Dominion

DOMINION BROADCASTING
COMPANY
4 ALBERT ST. TORONTO

IF I RAN A RADIO COLUMN

. . . Now

By J. FRED YOUNG

Fred Young was radio editor of the Toronto Evening Telegram from 1930-32. His column of comment was widely read, and WSM, Nashville, dedicated a program to him for his contributions to radio. He is now Church Editor of the same paper, and in this article ruminates, a little wistfully we think we can detect, on radio then and now.

Looking back over the past decade, there have been a great many changes in the radio world, and not all of those in Canadian radio have been for the best.

One of the outstanding differences between radio programs today and those of the early thirties for instance, is the advent of the Canadian Broadcasting Corporation. It seems to me that this organization is stressing education rather than entertainment, and that the days when sponsors were after programs that had a real appeal to listeners are gone.

I remember when "Ernie" Bushnell, then manager of CKNC, with studios in what is now CBL, on Davenport Road, played the "stooge" with Big Bill Campbell (remember? Bill's in England now, I hear) in the "Coo-Coo-Noodle Club". Listeners still remember that hilarious nonsensical group of entertainers. If this show bobbed up again, would CBC find a place for it on their cultured air-waves?

Then there was Jack Radford. Jack was at CKNC, too. He was giving listeners the benefit of his vibrant personality in those days in his "Noosroom" broadcasts. The Neilson Hour—what program today measures up to that one? Another was the "Worms Club", of CKCL fame. It went on the air Fridays around midnight, and I still treasure a framed certificate of membership.

I also remember George Wade and his Cornhuskers, with George Urquhart as—I am almost sure the name is right—"Baby Snooks". George and his gang were in a class by themselves when it came to old-time entertainment. There was also Andy Clarke and his nightly news broadcasts from the Globe. All the attempts at cultured newscasts today will never attract the listeners Andy had.

Again, I remember Denton Massey, and his program from CKNC, CFCA, CKGW and CFRB. I was invited, as one of Toronto's radio editors, to speak on one of them. The broadcast was staged from the Royal York Convention Hall. Naturally I gave the Evening Telegram Radio page a boost during my two-minute "spiel". In those days the listeners read the radio pages of the newspapers because they contained

informative material and constructive comment on programs.

And then there was the Telegram Radio Listeners' Club. What an organization! Thousands of its members still live in Toronto. It may sound vain to say so, but I know that our daily radio column was read avidly by every one of them.

There was the Toronto woman, a member of the club, who telephoned Florida at the invitation of the man who was running a show from down there. She received a case of oranges. A man had also phoned them, but she was given the oranges because she belonged to the Telegram Club.

In those days the newspapers realized the importance of radio as an entertainment feature. The radio page got the same kind of spread as the theatre page and it brought in a great deal of revenue in display advertising. What of today?

In recalling radio of ten years ago we should not forget Commander Jeffries, that naval figure of the first war. I wonder what has become of him.

I have lost touch with the business so I am unable to express an opinion as to what I feel is wrong today, but I have to admit that in my capacity of listener, I do get a bit tired of long spiels on coffee, pills, headache cures, stomach fixers and shopping guides.

Another pain in the neck to me is the large array of amateurs who wouldn't last without their audience walking out on them in any theatre. There are scores of them. They mimic the American or English comedian, the backwoods Canadian or what have you, but not one of them can split my sides.

Canadian radio needs a new deal. I can't say what it is, because I am too far away from it today, but speaking as a listener who also regards radio in the light of "an old flame", I do not listen to long commercials, and very rarely do I tune in any Canadian produced program. How about it?

CFCY, Charlottetown, P.E.I., are staging the official opening of their new office and Studio Building on January 23rd.



"Did I Say That?", 5-year old Alka-Seltzer Transcribed Quiz (CFRB—Mon. through Fri. 6.50 p.m.) originated recently from the Toronto Red Cross Blood Donors' Clinic. Ken Soble interviewed contestants (nurses, doctors and others at the clinic) while he was in the process of "donating". The program — like Ken's smile — impressed listeners with the fact that, as he put it, "donating blood is like having a haircut, with the added advantage of having a pretty nurse to hold your hand."

The above photograph shows Ken Soble (on the cot); Mrs. J. M. Cooper, volunteer trained nurse; Mr. Hugh R. Aird, Assistant Director, and Harvey Dobbs, announcer. "Did I Say That?" is produced by Metropolitan Broadcasting Service Ltd., for Cockfield Brown & Co. Ltd., Toronto.

Austin Willis in Navy

Austin Willis, who not long ago left the CBC to freelance as an announcer-actor in Toronto, has received a commission in the RCNVR, Special Branch.

Station To Agency

Lenore O'Leary, formerly in CFRB's Transcription Department is now located in the Radio Department of the Tandy Advertising Agency Ltd., Toronto.

A SATISFIED CLIENT IS THE BEST PROOF

The experience of others is the surest proof of the value or worthlessness of any product or service. In the case of radio coverage of the French Ottawa Valley market we can not only point to a number of voluntary expressions of satisfaction from our advertisers but more concretely to a 99% renewal of contracts for the current season.

Local advertisers, too, know a good thing when they see one and they continue to show their faith in our ability to draw customers to their stores by using more time over CKCH than over the other two local stations combined.

If it's coverage of the French Ottawa Valley market you want, then the answer is to use

C K C H

OTTAWA - HULL

D. L. BOUFFORD,
112 Yonge St.,
TORONTO Ad. 7468

RADIO REPRESENTATIVES LTD.
Dominion Square Bldg.
MONTREAL Ha. 7811

HOWARD H. WILSON COMPANY
Chicago New York San Francisco Hollywood Seattle

To the Critics WHO HAVE IGNORED US

By JOSEPH SEDGWICK

Shaw's "As Far As Thought Can Reach" contains this sentence: "Silence is the most perfect expression of scorn." It is upon this sentence, from the pen of the grandfather of critics, that "Joe" Sedgwick has built this article on radio criticism, or rather the lack of it.

The article sums up the situation and then, in the closing paragraphs, propounds a constructive suggestion of a simple means whereby radio might provide its own critics, since it is denied printed criticism by the press.

Too many critics and too few! There is the paradox of radio.

The kind of criticism which is mere indignation or denunciation we have a-plenty, but true critical appraisal, as far as radio is concerned, does not exist.

No form of expressive art—literary, dramatic, musical or graphic—can hope to make real progress without proper criticism. And proper criticism means neither the unreasoned plaudits of the artists' relations, the insincere flattery of fans who are looking for three silver dollars (or a ten-spot if a boxtop is enclosed), neither does it mean the invidious wise-cracking of the performer who feels that the only reason why he was not given "the lead" was because he did not know the producer's sister. The only true form of criticism comes from people qualified to assess craftsmanship. Technical knowledge of the craft may be part of the yardstick, but unquestionably the most important factor is an ability to appraise human likes and dislikes.

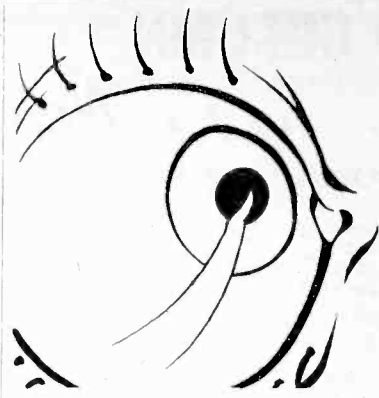
When a Hollywood star signs a picture contract, it might be thought that all that the contract would contain would be a stipulated salary or fee, and a period of time through which the contract is to live. But this is not the case. Of almost equal importance to the salary is the proviso that this actor's work shall de-

finately be released to the public view, because—"Silence is the most perfect expression of scorn".

For many years the press of Canada—daily and weekly, slick paper and pulp—has maintained a conspiracy of silence concerning radio. The most insignificant concert or exhibition merits a column of criticism; the cheapest dramatic effort is viewed and professionally appraised; most papers of any importance carry motion picture review departments; but radio, presumably because it competes with the press, cannot even be mentioned.

I have just finished reading the current "Toronto Saturday Night".

I find almost a page of musical criticism by that excellent and informed writer, Mr. Hector Charlesworth — so competent to criticize radio, given the desire and the opportunity. I find, as I always do, that delightful feature, "The Film Parade", by Mary Lowrey Ross. But I miss, as I have missed quite frequently lately, Frank Chamberlain's page about radio. And even when the page does appear, excellent and helpful though it is, it differs from the other features in that it is more reportorial than critical. It is something however to be mentioned (and radio is, I am sure, grateful). But it would be something more to be praised—and to be blamed too.



See

GARRY CARTER

For New Radio
Transcriptions
and
Live Productions

Write! Phone! Wire!

TRANSCRIPTION DEPARTMENT

Frontenac Broadcasting Co.

394 BAY STREET

TORONTO

Waverley 0372

Surely if radio is to grow up, the critics must grow up with it. If the talent is inadequate, why shouldn't they be told about their faults? If the music is bad or the production tiresome, or even if the commercial plug offends the nice ear of the critic, let him say so, and let him say why. At the present time radio might be compared to a child which has been working away at its lessons for many years but has never had a teacher to correct its copybook!

And of course radio itself is in large part to blame.

Standards of taste are not formed by the creative minds alone. Actually they are the result of submitting the thing created to criticism. There is a type of artist who believes his work to be so far over the heads of the masses that he keeps the products of his genius in a dark attic, lest they be soiled by the common eye. For him I have no concern, because I believe that true art must in the end have this relation to the "box office" — it must appeal to men's business and bosoms. I believe also that in its policy of silent "passive resistance" the press is, perhaps unwittingly, stifling radio's growth from an artistic standpoint. Yet it's commercial growth as an advertising medium,—and the antipathy of the fourth estate towards this aspect of radio is understandable—continues to increase.

It is useless and senseless for radio to gnash its teeth at wanton hardships imposed by the press, because after all, what the press does is its own privilege. Of course, I think — and I believe the world thinks with me—that if the press feels nothing but disdain for radio, it might at least display some vestige of interest in the people who listen to it—the people whom the press, like radio, exists to serve—because, for many of the people, radio is entertainment, and the sum of entertainment, and they are en-

(Continued on Page 7)

DON'T FALL DOWN ON YOUR French Translations

WHETHER you are attacking the French Canadian market with an elaborate program, or the humble "spot", French Canadian listeners react most favorably to commercials prepared for their ears by French Canadians.

"Lab" Commercials Sell The Goods

MARCEL BAULU

LABORATOIRE DE REDACTION
FRENCH TRANSLATIONS

Room 304 Empire Life Bldg.

Montreal



What is RADIO SHOWMANSHIP?



In the field of Radio broadcasting, Showmanship may be colour, pace, personality or style. It is more likely to be a combination of all, because

Showmanship is that intangible but practical ingredient which arrests attention and promotes audience acceptance.

Lang-Worth has captured the cream of the glamour crop, from New York to Hollywood, and leads the transcription field in bringing Showmanship to Radio Broadcasters.

Give *your* advertisers Showmanship through Lang-Worth specialties. Give them idea programs performed by showmen with National Acceptance.

Give them variety that has no competition -- quality that knows no equal. Give them Lang-Worth -- the service which guarantees Showmanship.



LANG-WORTH FEATURE PROGRAMS INC.
420 Madison Avenue New York

... PROGRAM BRIEFS ...

R.C.A.F. QUIZ SHOW. Started January 12th 13 weeks, 8:05—8:30 p.m., Tuesdays, under sponsorship of the Women's Division of the R.C.A.F. CBL to 28 stations of the National Network. Two teams of three girls compete on each program, teams representing different provinces and also different R.C.A.F. trades, for a silver trophy called "The Cup of Knowledge". Released by The Advertising Agencies of Canada.

CANADIAN SHREDDED WHEAT CO. LTD. (SHREDDIES) have renewed "Today's Adventure" transcribed 5 minute talks by Gordon Sinclair until early spring on thirteen stations across Canada. The agency is Cockfield Brown & Co. Ltd., Toronto.

BRITISH AMERICAN OIL CO. Ltd. "Fighting Navy", 30 minutes once a week, commencing Thursday, February 4th, 9:30—10 p.m. Music and drama designed to acquaint people with work and life in the Royal Canadian Navy. Produced by Lieutenant Commander William Strange in co-operation with the R.C.N. Commercials will deal largely with car conservation etc. CBL, Toronto to 30 stations of the National Network. J. Walter Thompson Co. Ltd., Toronto, is the agency.

P. S. BUSTIN DRUG CO. (Bustin's Cold-Caps) add CHML to spots. 3 a week through Frontenac Broadcasting.

SHIRRIFF'S LTD. In connection with this sponsor's program "The Fun Parade", heard on CFRB and subsidiary network Tuesdays, 8:30 to 9 p.m., a book has been prepared under the title "Shirriff's Fun Parade Party Book." The book contains forty pages of games, stunts, quizzes, gags and ideas "for fun alone or with your friends". It also contains pictures of the cast, typical Fun Parade Studio audience, and people doing the stunts they are required to do on the program. The book, which contains no advertising except for a reference to Shirriff's Fun Parade in the title, can be obtained by mailing in 20 cents. No box tops are required. The Fun Parade is produced by Dickson & Ford Ltd., for Cockfield, Brown & Co. Ltd., Toronto.

RADIO COLLEGE OF CANADA, TORONTO. "Seventeen to Forty". 1 a week, 15 minute dramatic scripts showing radio's part in the war, and the opportunities it affords for careers in war and peace. Inquiries are invited and the sponsor reports tremendous response. Released by R. C. Smith & Son Ltd., Toronto.

Sing A Song of Save-It

Housewives get a five-minute barrage of save-it tips from Brahm Seymour daily except Sunday over Station CFCF, Montreal. The sponsor is Dechaux Freres, Dry Cleaning Firm, who award credit note for two dollars worth of cleaning for the jingle which Seymour uses to open each program. The program also closes with a patriotic jingle tied in with war savings stamps or other government drives.

CFCF Promotion

CFCF, of the Canadian Marconi Company, Montreal, inaugurated an advertising campaign January 1st, using street car cards, to draw attention to outstanding sponsored radio programs.

Cards are designed with two windows for the separate inserts of two commercial features. Details of the plan—which have been prepared by E. H. Smith, Sales Promotion Director, at CFCF, will permit 16 sponsors to have continuous mention on every eighth street car.

CHML Radio News

PUBLISHED BY METROPOLITAN BROADCASTING SERVICE LTD., TORONTO — MONTREAL

CHML Covers Nearly 2/3 of Ontario Radio Homes

Within Its 0.5 M/V Contour, Reaches More Radio Homes Per Dollar Than Any Other Radio Station In Canada.

RADIO HOMES REACHED BY CHML BY COUNTIES IN ONTARIO

CHML's Field Intensity Contour Map, prepared for them by the RCA Victor Company Ltd., discloses that the station's signal can be heard clearly in 477,851 radio homes in Ontario. The following list shows the breakdown by counties*.

Primary Area

Brant	12,770
Haldimand	3,991
Halton	6,269
Lincoln	12,098
Norfolk	3,362
Oxford	5,172
Peel	6,185
Waterloo	10,916
Welland	21,371
Wellington	5,741
Wentworth	48,702
York	173,361
Primary Area	309,938

Secondary Area

Bruce	2,759
Dufferin	3,144
Durham	5,964
Elgin	5,180
Grey	5,809
Hastings	5,640
Huron	4,527
Middlesex	18,954
Norfolk	3,363
Northumberland	6,929
Ontario	12,853
Oxford	5,173
Perth	10,721
Peterboro	4,486
Pr. Edward	1,846
Simcoe	15,709
Victoria	3,528
Waterloo	10,916
Wellington	5,740
York	34,672
Secondary Area	167,913

Total in both Areas 477,851

SIMPLE ARITHMETIC

A recent Elliott-Haynes survey discloses that radio homes in Ontario total 769,330.

Deductions from information disclosed by our RCA Victor Field Intensity Contour Map show that in its primary and secondary areas, CHML reaches Ontario radio homes to the startling number of 477,851.

Simple arithmetic permits us to repeat that:

CHML covers nearly 2/3 of Ontario Radio Homes.

A Loyal and Responsive Audience

SMOKES

CHML again started up their Cigarette Fund Shows to raise money to send cigarettes overseas. They broadcast on November 22nd, December 1st, December 20th and January 10th, and on these four shows were successful in raising contributions sufficient to send the boys 1,225,000 much-needed 'fags'.

Each package contains a card informing the recipient that the smokes were donated by CHML listeners.

For the past few months, this Hamilton station has been receiving thousands of letters and cards from boys who have received smokes from CHML's programs last year, when over 1,225,000 cigarettes were raised during seven broadcasts.

MAIL RESPONSE

From a single broadcast over CHML, in which was injected a simple contest, an enthusiastic mail response was received of 5,632 letters from 345 Ontario Post Offices. Even the most sceptical of time buyers now admit that here is that really important market, in Canada's most concentrated trading area, effectively reached and sold through intelligent use of CHML.

Reach for the Phone!

We like answering questions. It is part of our job as exclusive representatives for CHML.

Metropolitan Broadcasting Service Ltd.
AD. 0181 - Toronto • Montreal - HA. 5388

If You're South Of The Border

CONTACT

JOSEPH HERSHEY MCGILLVRA

B.U.P.
"COVERS THE WORLD"
BRITISH UNITED PRESS
231 ST. JAMES STREET
MONTREAL

* Figures show only the portion of radio homes in each county covered by CHML.

RADIO RHYMES by GIVVA PLUG

ANOTHER NASH

THIS radio business is rather peculiar because
It is incessantly and variegatedly subjected to all kinds of
invective and "psaws".
But of all the people who describe it as some sort or another
of a mess,
The first and foremost are the gentlemen—if I may use
the word in its broadest sense—of the press.

Now here is a reflection which will surprise you I covenant,
The radio is controlled by the government,
But I guess
You will have to agree that the government is controlled by
the press.

Ain't it a mess?
Oh my, yes.

TO THE CRITICS (Continued from Page 4)

titled to have their tastes shaped and guided so that they may, some day, prefer the good to the shabby. But if the press will have none of it, that is its own affair and it is up to radio to find a substitute.

"But radio is so young", rings the well-worn alibi; yet in actual fact it is its very youth that gives it an opportunity to take advantage of the experience of others. The theatre . . . the screen . . . the papers themselves (in their letters to the editor) . . . they will all admit that criticism has brought them a large measure of the success they have earned down through the years. But radio has no critics . . . does nothing about acquiring them. Sometimes I am afraid radio might be accused of being just a little too smug, just a little too self-satisfied to take time out for some sorely needed auto-analysis. Radio has not been sufficiently self-critical, nor has it used its own medium to the best advantage, and it is because of this that it has left openings for its enemies to assail it with aspersions that are only remotely removed from slander.

What should be done? It would not be hard, and a useful start could be made right now. Every station could, and I think should, establish a "Letters to the Manager" period,

to which listeners would be invited to send in their knocks and boosts. To keep such letters intelligent, it might be found desirable to offer some small remuneration for letters — complimentary or otherwise — which were found suitable for broadcasting. And of course plenty of letters of the less kind order should always be included. Possibly the best parallel to this idea is the feature in "Esquire" called "The Sound and the Fury".

To give the professional critics an opportunity to be heard, stations might consider putting them on the air at regular intervals to summarize the new programs and to deliver themselves of their judgments. There'd be a lot of hemming and hawing, but confidentially, they'd love it.

The road this article suggests has its pitfalls, because the problem of sorting the gold from the dross, both in the pleasant and unpleasant comments, would be no mean task.

It would be necessary too, to make the plan work, to be completely honest with the audience, and this might not always be easy. But I see no other way than through the establishment of a system of consistent criticism, that radio can take its place alongside the other expressive arts—where it belongs.

RCA Victor

**Transcription Department
Is Playing An Important
Part In Canada's War Effort!**

Read What

Hon. F. P. BRAIS, K.C., M.I.C.

National Chairman War Finance Committee

says in his tribute to
the Victory Loan recording
made by
RCA VICTOR

Montreal, November 24th, 1942
A. H. Joseph, Esq.,
RCA Victor Company Limited,
976 Lacasse Street,
Montreal.

Dear Mr. Joseph:-

On several occasions, resulting from Loan functions, we have had guests, some of whom came from various parts of Canada and the United States. They were highly interested in the rendition of the Coca-Cola record which you had prepared and other records of public speeches which I had been able to obtain.

The Coca-Cola record has been voted by all odds the greatest single contribution to the War Loan. Obviously, you are interested, as a large portion of the credit is due directly to yourself and your Company.

May I take this occasion to express my sincere thanks to yourself personally and to all the members of your staff who gave so unstintingly of their time and effort to make this film which, on account of special circumstances, was required on short order. Neither nights or holidays counted, and for all of this you are entitled not only to my sincere thanks but also to participate in the deep appreciation of the National War Finance Committee.

Yours very truly,
(Signed) F. P. BRAIS

FPB-K.

**RCA VICTOR COMPANY LIMITED
Radio-Recording Division**

TORONTO STUDIOS—Top Floor, Royal York Hotel
MONTREAL STUDIOS—976 Lacasse St.



**CKCW DELIVERS YOU
MAXIMUM AUDIENCE
Morning Noon or Night**

**IT'S
SHOWMANSHIP
THAT DOES IT!**

**CKCW
MONCTON**

Representatives:
STOVIN & WRIGHT

Radio DIAGNOSIS

The Elliott-Haynes Tri-annual Sets-In-Use report, covering the last four months of 1942, and showing month-by-month listening trends throughout last year, illustrates the changing listening habits of Canadians through the seasons. The following article, prepared for "The Canadian Broadcaster" by Elliott-Haynes Ltd., draws deductions from these statistics showing many important variable factors which we believe merit the consideration of those who may be planning new campaigns or considering changes in current schedules.

Time of Broadcast

This is perhaps the most important factor in studying program trends and significance of rating. A program broadcast at 3 p.m. on week days can never hope to aspire to ratings enjoyed by evening shows; an evening show in June can never reach its winter level, even if it recruits every radio listener in the primary area of the station. From the surveys, we find that the top listening hour across Canada is 8:30 to 9:30 p.m., the poorest hour, between 9 a.m. and 10 p.m., is 9:30 to 10:30 a.m. The best day for daytime programs is Friday, while the poorest day is Saturday. For evening programs, the best night throughout the Dominion is Sunday, with Saturday evening the lowest. August brings

the lowest ebb for the month's average and the peak is reached in February.

Broadcast Station

Just because your radio show gets a lower national rating than other programs "not half as good", do not blame radio listeners for not appreciating good talent and good programming. Actually, they may not have happened to tune in your station during any of your weekly broadcasts, and so have missed the treat that you have prepared for them. Promote your campaign thoughtfully over stations, which offer the greatest audiences, and you will be sure of a good audience for your show right from the first broadcast.

Competing Programs

Of course, even if you do choose the popular station in the market, but place your radio show opposite "Charley McCarthy", "Fibber McGee" or "Treasure Trail", you will find that your care and planning have all been for naught. Many programs can never hope to reach the higher rating brackets merely because they are placed opposite a competing program that has its own loyal audience which cannot be coaxed from its original listening trends. Radio listeners across Canada are "torn between two loves" every Sunday evening at 9:30 p.m., when two popular programs—"Album of Familiar Music" and Fred Allen's "Star Theatre Of The Air"—are offered simultaneously. Although the total sets-in-use for this period reached one of the highest for the month of December, of 48.0%, the program ratings were halved to 20.2% and 22.8%.

Build-up From Previous Shows

Unless your radio program has a far-above-average audience 'pull', it is very important that your radio audience be at least partly assembled before your program comes on the air, and that it be listening to good entertainment from previous radio shows. On Sunday night in Winnipeg, Charley McCarthy is broadcast over CJRC, and received a rating of 39.1% in December. Following that program was one of average appeal, "John Smith, Canadian", which also was credited with the good rating of 24.1%, and other programs immediately following continued to take advantage of the build-up provided by McCarthy early in the evening. In planning your radio advertising campaign, you'll find it a lot easier to keep your listeners from turning off their sets, than to induce them to turn them to your program when they were previously listening to another station.

Similar Types of Broadcast

If a radio program is individually different, it has a much better chance of succeeding than a 'run-of-the-mill' type. Several years ago, quiz programs came into being, and their popularity skyrocketed until countless quiz broadcasts dotted the networks. Then befell a great slump because radio listeners tired of hearing Mrs. Jones expounding

her ignorance for prizes ranging up to \$500, and Bill Smith missing the \$100 question which could have been won so easily by the listener. But now, with only a reasonable number on the air, they are staging a comeback, which, we trust, will not be abused as on former occasions. Another type of program that "had its day" was the man-in-the-street interview that was once the rage of radiodom, and is now almost forgotten.

Local Popularity of That Type of Program

Some national programs may be handicapped because they appeal to only certain sections of the whole Dominion, while in other markets the radio audiences cannot be aroused to even average enthusiasm. Examples of this variable factor are illustrated in the program, "Share The Wealth", which does not appeal to the Toronto audience, which has probably estimated that chances of winning in the air-audience are about one in 50 thousand. While in the Western provinces, this Saturday night broadcast polls ratings of 30, 40 and even up to 50%. Similarly, the N. H. L. Hockey Broadcasts on Saturday nights enjoy far greater popularity in Ontario than in the Maritime or Pacific Coast regions, mainly because of local interest and loyalty to the Toronto Maple Leafs.

To summarize, then, the radio advertiser should review the following factors when studying his radio advertising campaign, and should form no definite conclusions until he has considered each point and its bearing upon his particular problem.

1. Time of Broadcast, as to hour, day and months.
2. Popularity of Broadcast Station.
3. Competing Programs on other stations.
4. Build-up from Preceding Programs.
5. Number of Similar Types of Programs.
6. Popularity of that Type in Each Market.

Tuesday, January 12th, Walter Elliott, president Elliott-Haynes Ltd., Market Researchers, addressed the Advertising and Sales Club of Ottawa, on Market Research. The meeting was held at the Chateau Laurier.

FOR THE NEW YEAR 1943

New LISTENERS
More LISTENERS

IN

CANADA'S GREATEST
INDUSTRIAL MARKET

"The HAMILTON Market"

SERVED AS NEVER BEFORE

By

CKOC



REPRESENTATIVES

ALL-CANADA RADIO FACILITIES
WEED & CO. IN THE UNITED STATES

Belly-Wash War Effort

The following was part of a spot announcement supplied by the War Finance Committee for inclusion in a commercial program:

"... (war savings) stamps made up in attractive corsages can be purchased at many stores. These make a particularly attractive gift for any girl who has an eye for a dash of color on her costume."

In the words of the late O. O. McIntyre — "GODDLEMITEY".



Take a Tip from Mary Brown

MARY'S boy friend is overseas. Sure she expects him to come back to her... she has a ring. But Mary writes — and writes — and writes. She knows he needs to be *reminded* . . .

Human beings have to be reminded. They need your name before them to help them to remember. Right now they may find your product hard to get. If you want them to remember you, when the war is over, *you* have to keep them reminded.

You can *talk*—intimately, regularly,

to any desired group of people—through radio, the ideal sustaining medium. You can use radio advertising most effectively by spotting your programme on stations selected for your purpose from the thirty-three "All-Canada" stations covering any major Canadian market you desire. Let us help plan your own programme or select from our fine transcription library. Ask your agency for details.



ALL-CANADA RADIO FACILITIES
Limited

MONTREAL • TORONTO • WINNIPEG • CALGARY • VANCOUVER

HAMILTON DEPARTMENT STORE USES CHILDREN'S RADIO CLUB



At left Wilf Machin (Emcee and announcer of the "Eaton Good Deed Club" Programs) and Ruthie Baron are caught by the camera during a show the "Good Deeders" put on for the R.C.A.F. boys at Hagersville, Ont. The centre picture was taken during "Things-A-Poppin'" Good Deed Club show staged recently at Hamilton's Palace Theatre for 4,000 children. At right is another scene in the same show. Claude Knapman, Good Deed Club Director, is in gay nineties bathing suit at left, and the perturbed looking gent at the right is, once again, Wilf Machin.



The Social Centre of French Canada

● The Québec heater may be going out of vogue in French Canada, but the life of which it was the centre—the comfortable, close-knit family life—is still here. The French-Canadian family still gathers in the evening—but now about the radio (French-Canadians listen to their radios in a ratio of 3 to 2 as compared with their English-speaking compatriots).

To sell the Québec family, use the radio station to which most French-Canadian families listen most often—Station CKAC.

HERE'S HOW THEY LISTEN!

CKAC

* Average E-H Program Rating of Evening Shows..... **23.0**

NEXT FRENCH STATION

* Average E-H Program Rating of Evening Shows..... **12.9**

* Elliott-Haynes Montreal Report — December 1942

CKAC

COLUMBIA BROADCASTING SYSTEM

Representatives: Canada:

C. W. Wright, Victory Building, Toronto, Ont.

United States:

Joseph H. McGillvra

Today, when direct merchandising for department stores is almost out of the question, Eaton's, of Hamilton, are keeping their name alive through broadcasting, having formulated a policy of institutional advertising by radio, built around the interests of the community they serve.

Back in 1933 the idea was born that children provided a sure way of saying 'hello' to the homes of Hamilton and district. In the "Eaton Good Deed Radio Club" an opportunity is given Hamilton youngsters to express their talents. Gold Star Pins and wrist watches are awarded for good deeds, and to date twelve hundred pins have been distributed among a membership which, through the years, has totalled nearly eighty thousand children. Over three hundred different communities are represented, and the yearly active membership exceeds seven thousand. The program is broadcast Saturdays at 9:45 a.m. from CKOC, Hamilton, and when March, 1943, rolls around, ten consecutive years on the air will be celebrated.

Personnel of the T. Eaton Co. store handles the show; a "Good Deed Club" Orchestra, a chorus of thirty voices and numerous amateur acts from the club membership comprise the weekly program. Club season starts in September, and ten thousand theatre passes and a like number of studio passes are sent out each year. Interest during the summer months is kept alive with the

"Good Deed Model Aircraft Meet", The Garden Section, Flower Shows and other features.

Frequent special events during the broadcast season bring as many as five thousand children at a time to one broadcast. Hamilton's Palace Theatre is the meeting place for the October Hallowe'en Party, the late November Santa Claus Show, the February Valentine Get-together, the March Birthday Celebrations and the April "Scouts' Show" broadcast.

"Good Deeders" past and present are always in demand for special shows, and a fully cast and produced Variety Program is always standing by to appear before the boys in the services at nearby camps, at Kinsmen and other Club celebrations, at lodges and other special gatherings.

The originator of "The Good Deed Club" has been its active leader ever since its inception ten years ago. The same Master of Ceremonies has done the announcing throughout the entire time too, and some of Hamilton's best musical ability takes charge of the orchestra and chorus.

Supplementing the weekly Good Deed broadcast and its activities, Eaton's, of Hamilton, have been on the air with various campaigns. During the past two years "A to Z in Novelty" has been used, and last summer while the "Good Deed Club" was off the air, the "Lone Ranger" was offered to add interest to other juvenile activities.

NEW BOOKS

"TALES TOLD UNDER THE OLD TOWN CLOCK", by William C. Borrett, Station Director, Station CHNS, Halifax, N.S., published by The Imperial Publishing Company Ltd., Halifax.

Here is a collection of twenty-five broadcasts given under the same title.

"Every week," says the author and broadcaster in one of these tales, "I go treasure hunting for strange or interesting stories of Nova Scotia's past," and the result of these "hunts" inspired D. C. Harvey, Archivist of the Province of Nova Scotia to write: . . . that you have chosen those tales that are dearest to the hearts of Nova Scotians, and that you have blended fact and fiction in the best tradition of the story-tellers of old; and knowing that every one of your listeners would wish to read the stories at leisure, you have provided young and old alike with good paper, clear print and vivid illustration. Thus, 'a friendly chat about this and that' has become a permanent part of our literature of escape."

Speaking from the standpoint of a stranger to Nova Scotia, we have found this collection of tales interesting, informative and entertaining. But we can see where to Nova Scotians, proud of their heritage, Major Borrett has first given stimulating stories of their past, and then put them permanently into print to the end that others may be entertained and inspired by these tales of Canada's most storied province.

The following note appears in the preface:

"The entire proceeds from the sale of the first three hundred copies of this book will go to the Queen's Fund for Air Raid Victims in Great Britain."

Ups Afternoon Rating

"Easy Pickin's", quizz show sponsored by Barker's Bakeries, Toronto, 2.30 to 3 p.m., Wednesdays (CFRB), started with an Elliott-Haynes rating of 2.9, but when the next survey was made three weeks later, the figure was found to have jumped to 6.7. Tandy Advertising Agency Ltd., is handling the account.

1000 WATTS

CKOV

THE VOICE OF THE OKANAGAN

The
HIGHEST (Radio) Licensed
Area in Canada is

KELOWNA	388
VERNON	250
PENTICTON	244

per 1,000 population

IT SPEAKS FOR ITSELF!

Studio & Offices
Box 1515
KELOWNA B.C.

WHO LISTENS TO WHAT?

Reprinted by permission from "TIME", January 4th, 1943

U.S. advertisers, who spend some \$200,000,000 a year trying to persuade people to buy things, have never been quite sure what they were getting for their money, who was listening to their programs or for how long. Even replies to questions asked of radio listeners are not conclusive (few people watch their own radio habits like hawks). But last week the radio industry—for a price—had a good chance of increasing considerably its knowledge of its audiences.

Chicago's A. C. Nielson Co., whose food, drug and liquor indexes are gospel to U.S. merchandisers, announced the coming of age of its Audimeter, a gadget installed in radio sets that keeps an exact record of the radio's tuning. Seven big-time clients* and their ad agencies are already using the Nielson Radio Index based on the gadget.

The Audimeter is the product of seven years' research, four years' field trials. It is now installed in 1,000 radio sets in homes between Wisconsin and Missouri and the Atlantic Coast—an area containing over one-fourth of the U.S.'s 30,000,000 radio homes. The Audimeter records with a stylus on moving tape every twist of the radio switch and dials, whether a program is found by dial cruising, whether it is kept on through the full period, tuned out at any point, etc.

In addition to its detailed tuning record, the Nielson Radio Index can claim a further advantage over radio's two most successful audience surveys, the Crossley and Hooper, which get their information by telephone: the Nielson Audimeter can

tap the great rural majority of radio homes which are without telephone service. But not even the Audimeter can tell whether anyone is listening to a turned-on radio.

To gain its clients, Nielson showed them results obtained during four years from a pilot operation of Audimeters in a selected cross section of 200 radio homes. One Nielson client was so impressed that he agreed to pay \$50,000 for a year's service. Some pilot-survey findings:

- When the star of one of radio's most popular nighttime shows said "Good night," listening dropped sharply. The sponsor's closing commercial was heard by only a fraction of the program's audience.
- People with telephones used the radio 44% less than those without. The heavier radio use in homes without telephones varied from 19% on Sundays to 45% on weekdays, 62% on Saturdays.
- More than half the tested listeners changed their tuning every 15 minutes or less. Only 5% tuned to one station uninterruptedly for more than an hour.
- The tested family radios were turned on an average of five and a half hours a day. Only about 8% were used for less than an hour daily. Although short-wave tuning increased tenfold, it was still less than 1% of the total.
- Peak month of radio use was February — 40% above the July bottom.

* *Lever Bros., General Mills, General Foods, Colgate-Palmolive-Peet, Carter Products, Miles Laboratories, Sterling Drug Inc.*

PROMOTION FOR "NEWBRIDGE"

"Newbridge", former CBC quarter hour daily, and now heard for double that period once a week, was heralded back to the air with an ingenious piece of promotion conceived by Wells Ritchie and Stewart Griffiths of the CBC Press & Information Department, in collaboration with Alan Sullivan, author of the scripts.

The series revolves around J. J. Roebuck, publisher of the Newbridge "Weekly Bugle", and the promotion piece used was a copy of this paper containing advertisements and readers naming people appearing in the series. It is well produced — perhaps a little too well for this quiet little community — amusingly written, and should build listenership.

INCREASED BUSINESS

Arthur Hull Hayes, General Manager of WABC, New York, has announced several new appointments to the staff of Columbia's New York outlet.

In making the new appointments, Hayes said the expansion was necessary due to "WABC's enlarged business and increased production needs and in anticipation of an even busier year in 1943." Explaining the rise in WABC's 1942 billings, Hayes continued that "due to the need for last-minute copy changes imposed by war conditions, advertisers are realizing the greater flexibility of radio as an advertising medium."

For Sponsorship

SURE FIRE

RADIO GAME

Produced to Pull Mail

AND SALES SLIPS

Appeals to all Bingo Players

And they are Legion

Details from your Advertising Agency or

Commercial Broadcasting Services Limited

Toronto

EL. 2625

CJRC WINNIPEG, MANITOBA

Influences

THE COMMUNITY

because

It Serves

THE COMMUNITY

BECAUSE of outstanding public service programs—which not only do a valuable community job but provide mighty fine listening, — CJRC holds a place of confidence in Winnipeg and its surrounding listening area. CJRC listeners are loyal listeners—as CJRC advertisers find. And at surprisingly low cost, too.

ASK ANY ALL-CANADA MAN

THE PUBLIC SERVICE STATION



IT'S NOT FREE

... no sir, you have to pay for your time on our station, but it IS Saskatchewan's greatest radio bargain. We cover southern Saskatchewan like a tent and, what's more, command southern Saskatchewan's greatest listening audience. Like a few facts? Please write.

CKCK

REGINA, SASK.

620 Kilocycles

REPRESENTATIVES; Canada, All-Canada Radio Facilities, United States, Weed and Co.



"Much too busy with important war orders to bother about anything else. Why don't they leave me alone? Can't they see I'm busy?"

Certainly you're busy, sir. And the work you are doing is as vital to the war effort as that of the boys in the services.

BUT THERE'LL COME A DAY when the same customers you are shooing away may stay shooed . . . a day when their orders will mean the difference between life and death to your business.

Broadcast Advertising will keep their Goodwill

IN THE HEART OF ONTARIO **CFRB** **THE LISTENERS' CHOICE**
 T O R O N T O

10,000 WATTS

REPRESENTATIVES
 JOSEPH HERSHEY MCGILLVRA
 New York San Francisco Chicago

860 KCLS.

ALL-CANADA RADIO FACILITIES LTD.
 Montreal