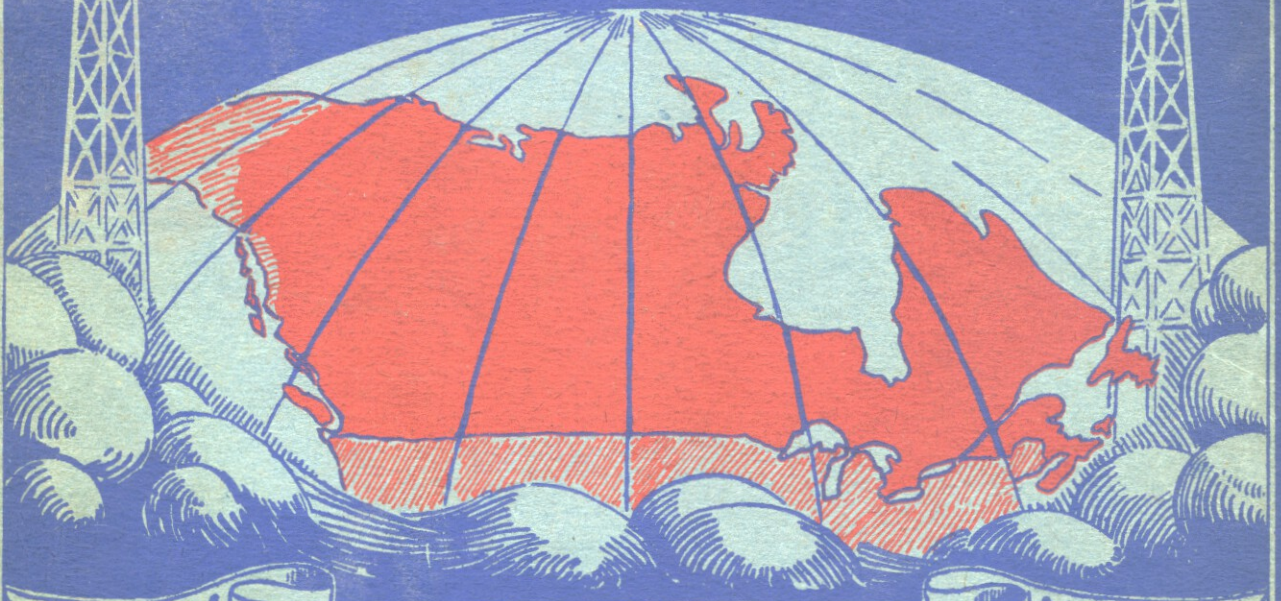


CFRB

1937



THE KEY TO CANADA'S RICHEST MARKET

YEAR BOOK

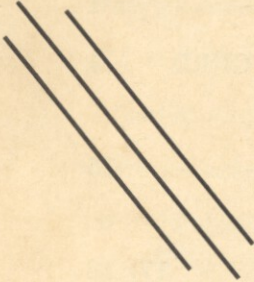
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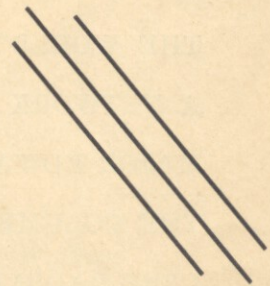
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CENTS

CFRB



DEDICATION

We are proud of our ten years of continuous broadcasting service in bringing to you the finest programmes that Radio affords. We have chosen to direct CFRB along the lines of friendship and service, and your hundreds of thousands of letters expressing your satisfaction confirm our faith and strengthen our purpose. This book of pictures and stories has been prepared to bring you yet closer to the friendly realm of radio, and so, we dedicate this, our Tenth Anniversary Year Book, to you, our listening audience.



10TH ANNIVERSARY YEAR BOOK

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The Story of the Rogers Radio Station CFRB

DEEP in the heart of Muskoka a boy sat before a home-made wireless receiver. He leaned forward tensely, scarcely believing the code messages which struck upon the diaphragms of his head-phones like the drums of doom . . . "Imperial Germany Army swings across Belgian frontier." . . . "French government orders general mobilization." . . . "Britain sends ultimatum to Germany."

It was the summer of 1914. Surrounded by the peace of the Canadian lakes, the young wireless enthusiast seemed as remote from the fevers of war-crazed Europe as anyone could be. And yet, through the new miracle of radio, he was already proving that in our time the world was to become a parish in which the fortunes of one were the fortunes of all. The boy was E. S. ("Ted") Rogers, and in the years following the war, to whose beginnings he listened that day, his electrical genius was to develop the world's first batteryless receiving set. Yet nothing was further from his thoughts that day than that within two decades he would own one of the finest broadcasting units in North America. It is a far cry from Marconi's first stuttering sparks to the powerful broadcast-transmitter of today by which the power of the individual human voice is extended to all parts of the world. The story of radio is a story of engineering skill operated for the benefit of mankind. And, in the recounting of it, the name of the young Canadian, Ted Rogers, stands high.

The scene changes to a cold winter evening at the beginning of the year 1927. A new voice flashes across the midnight air . . . "Nine-R.B.—testing. . . Nine-R.B.—testing . . ." Then, silence. Something unknown had pierced the stillness of the night. It had reached parts of Canada and the United States never before reached by a Canadian broadcast signal. Newspapers all over the country were swamped with demands to know: "Who is Nine-R.B.?" No one seemed to have the answer. Then the news leaked out, as news will, that a new radio station would take the ether, to be known as "The Rogers Batteryless Station, CFRB, in Toronto."

On the night of February 19, 1927, CFRB went on the air for the first time under its official call letters, with one of the most brilliant and diversified programs to be heard over any Canadian station up to that time. Many of its initial artists are today internationally famous. In its first two years the station overcame many obstacles, such as the continual changing of wave-lengths due to the bad heterodyning of American stations. But, despite all drawbacks, CFRB made rapid advancement.

From the first studio in Ryans' Art Gallery, on Jarvis Street, the station moved to its new and modern quarters at 37 Bloor Street West, Toronto, in April, 1929. The two original transmitter poles at Aurora, Ontario—twenty-four miles from the Bloor Street studios—were replaced in 1934 by two huge steel standards,



E. S. ROGERS

President

Rogers Radio Broadcasting Co.

each three hundred feet high and standing six hundred feet apart. CFRB's transmitter, standing upon the height of land between Lake Ontario and Georgian Bay, 1,050 feet above sea-level, boasts one of the finest locations of any broadcast transmitter on the continent. With an output of 10,000 watts on the broadcast band and 100% modulation, this station is known as having a greater coverage than any other station in Canada. Today the recently remodelled transmitter at Aurora is equipped to send an even stronger signal, and it is hoped that the listening public will soon be permitted to enjoy the benefit of this latest example of Rogers engineering initiative.

Today the station is known as "The Rogers Radio Station, CFRB, in Toronto." The elimination of the word "batteryless" offers striking indication of the extent to which Ted Rogers' invention of the batteryless receiving set has passed into common use. "A.C." operation of radio receiving sets is now commonplace; and, further, the "A.C." speech-input equipment of the original Rogers broadcasting studios, one of the pioneers of its type, has since been adopted in principle by the broadcasting stations of the world.

It was on April 21, 1929, that CFRB first joined the Columbia Broadcasting System. Its affiliation with this major network has, since that date, made it possible for the Rogers Radio Station to augment its own programs and those of the Canadian hook-up of which it has from time to time formed a part, with musical, dramatic and educational features from various parts of the United States. This affiliation has also, on numerous memorable occasions made it possible for the station's listening audience to participate in public events of world-wide importance. CFRB has in no sense lagged behind in the march of radio as a factor in international communication and understanding.



CFRB MAIN CONTROL ROOM

Technical Staff (left to right), Bill Baker, Allan Fraser, Jack O'Donnell, Jack Sharpe, Emerson Stewart, George Lovatt and Maurice Johnson.

Three years ago the control-room of CFRB was entirely destroyed by flames when a disastrous fire broke out in the early hours of the morning. In a short time the work of many years' experimentation and research which had built up the station's technical input equipment was completely undone. Yet that morning, when the moment arrived for the station to go on the air, CFRB's familiar signal was heard in thousands of homes, just as if nothing had happened. No one will ever fully realize by dint of what heroic labours on the part of the control engineers this miracle was accomplished. Working like men possessed, with the splendid assistance of the men of the Bell Telephone Company and Hydro Electric Commission, these engineers completed a temporary panel and had it in full working order a few short hours after the flames were extinguished.

Today CFRB possesses a new and up-to-date panel, equal to the finest used by the key stations of the great networks. It is a worthy adjunct to the transmitting equipment which relays its signals. Two men stand out as responsible for day-to-day operation and con-



HARRY SEDGWICK

Managing-Director of the Rogers Radio
Broadcasting Co.

CFRB

stant improvement of CFRB throughout its more than ten years of service. These men are E. J. Bowers, the transmitter chief, and John Sharpe, the head control man and studio engineer. Both are radio veterans and both have been with CFRB from the very beginning in their respective capacities. Ed. Bowers was, indeed, not only one of the first broadcast operators, but also the first radio announcer in Canada in the days when a radio engineer had to be a jack-of-all-trades. The many improvements in broadcasting apparatus which he and Jack Sharpe have contributed to radio would make a formidable list. But these men, like true engineers, are not interested in tales of past exploits so much as in future progress.

Two new units have recently been added to increase the scope of CFRB. One is a complete recording unit, by which program transcriptions may be cut in the very broadcast studios themselves. The possibilities of this field in commercial radio are only beginning to be explored, although great strides have been made within the past twelve months. By means of this equipment it is possible, also, to preserve for posterity the broadcasts of historic events so that in future years all may relive the great moments of the past.

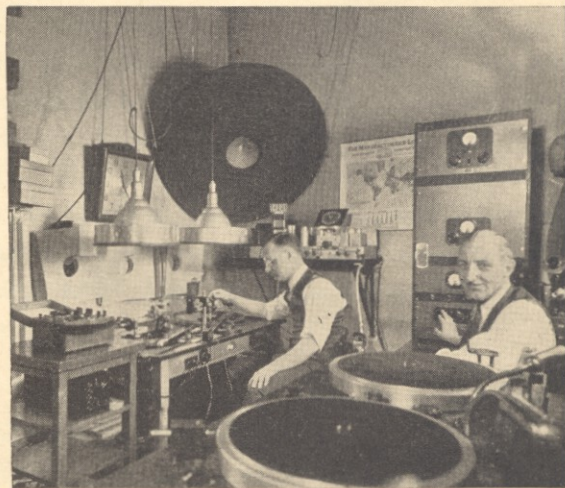
The other unit which has only lately made its bow is "The Rogers Short-Wave Station, CFRX, in Toronto." This new voice of the airwaves made itself heard for the first time at 7.30 o'clock on the morning of February 11th, 1937. Already its signals have been heard in all parts of Canada from Atlantic to Pacific and from the Great Lakes to Hudson Bay. Reports of reception have also been heard from England and many distant parts of the United States, as well as the West Indies. CFRX re-transmits the programs of CFRB thus opening up a new outlet of immeasurable possibilities.

The growth of the radio industry over the

past sixteen years, since broadcasting began, has been one of the most amazing developments in the industrial history of North America. Today, close to a quarter of a million people draw their support directly from radio. Over twenty million homes on this continent possess radio receiving sets. Three out of every four Canadian and American ships at sea have the protection of radio. The international circuits of the American networks link Canada and the States with forty-seven countries of the world.

The destiny of CFRB has been guided for the past five years by its present managing director, Harry Sedgwick. Mr. Sedgwick's early training and his vast business and personal contacts have endowed him with a lively insight into the needs of both producer and consumer. This, combined with his executive ability and his happy faculty of inspiring enthusiasm in his staff, has succeeded in making CFRB the outstanding radio station in Canada from the standpoint of both the advertiser and the listening public.

In the year of its tenth anniversary we believe that CFRB may look upon the past with pride and upon the future with confidence.

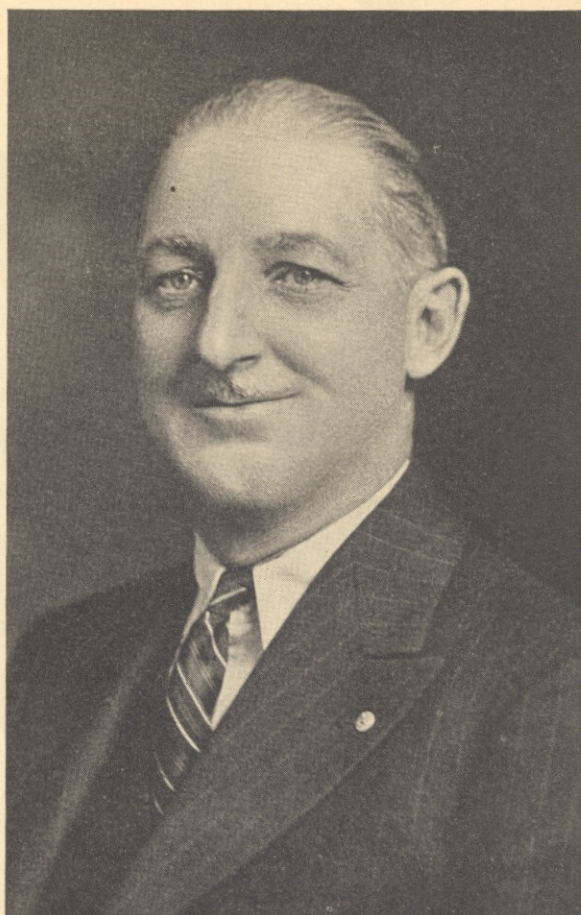


CFRB RECORDING DEPARTMENT

George Lovatt, left, recording engineer, and Jack Sharpe, chief engineer.



—above
LLOYD MOORE,
Commercial Manager.



—right above
JOHN SHARPE,
Studio Engineer.



—right
EDWARD BOWERS,
Transmitter Engineer.



HENRY PARKER

Henry W. Parker, has been the Chief Engineer in charge of design and maintenance of the various transmitters which have been used by Station CFRB. His engineering skill has been directly responsible for perfecting the transmitting equipment at Aurora, where now two huge steel standards rise high into the air, above the station, where work the transmitting engineers and the creative mind of Mr. Parker.

After his graduation from high school, Henry Parker attended Columbia University in New York City, and took the first Radio Engineering Course established on this continent, under the brilliant direction of Dr. Alfred N. Goldsmith, who began this school of training at the college in 1915.

Mr. Parker was engaged at the Research Laboratory of the General Electric Company, Schenectady, New York, for six years on radio tube and circuit design problems. In 1929 he came to Canada and joined the staff of the Rogers Radio Tubes Ltd.

FROM COAST TO COAST, IT'S "B-U-L-O-V-A WATCH TIME"

MUSICAL STARS



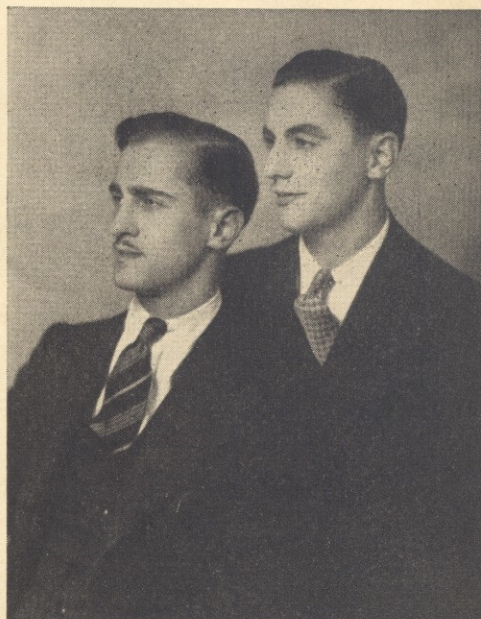
JOHN DUNCAN
outstanding harpist heard frequently on CFRB



RUBY RAMSAY ROUSE
Staff Pianist and Organist

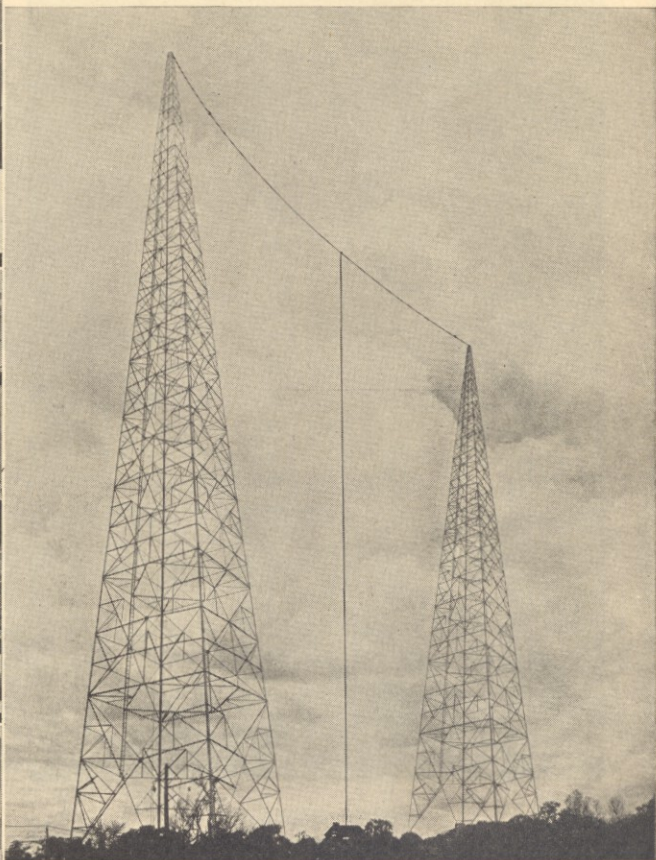
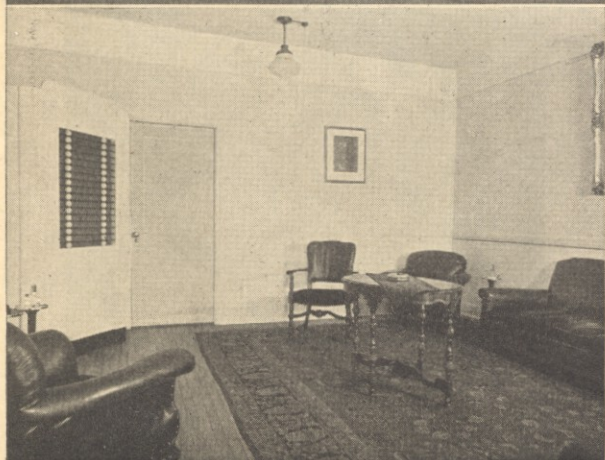


DONALD HEINS
directs his orchestra each Wednesday night for the Blue Mountain Mill.



LOU SNIDER and MURRAY ROSS
popular two piano team.

CAMERA GLIMPSES AROUND CFRB



Above—Aerials and Crystal Studio

*Left—top to bottom
 Studio 3
 Studio 1
 Reception Room
 Audition Room*

H Y D R O I S Y O U R S . . . U S E I T !



YOUR RADIO DEPENDS ON HYDRO!

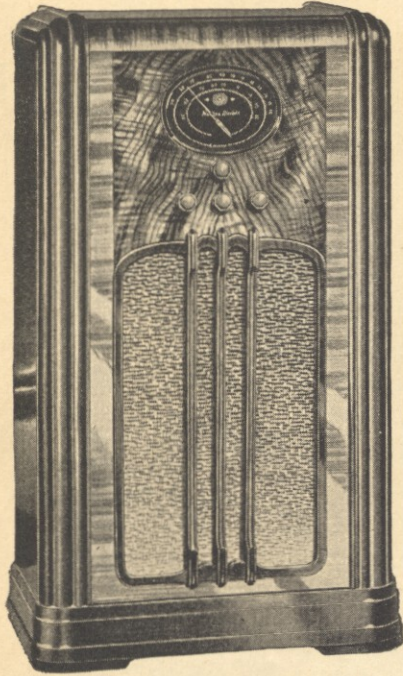
When you tune in your radio, you do not hear the sound of rushing water . . . yet far away . . . perhaps hundreds of miles . . . Hydro power is being generated. It is this power that enables the radio studio to fill the air with the finest the entertainment field affords, and this same power permits your radio set to efficiently transform these studio transmitted programs into enjoyment for the entire family.

As you sit in the comfort of your home it is well to consider that hundreds of trained Hydro men are working—watching, day and night, to ensure that nothing will interfere with the continued enjoyment and pleasure you obtain from your radio.

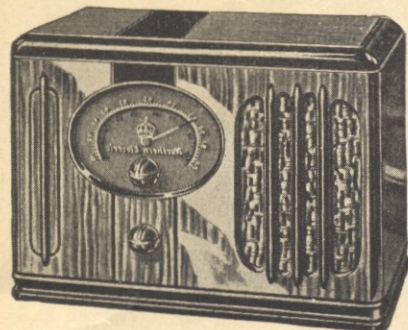
Radio is just one of many services made possible by your Hydro which has made, and is making, life more enjoyable for yourself and family.



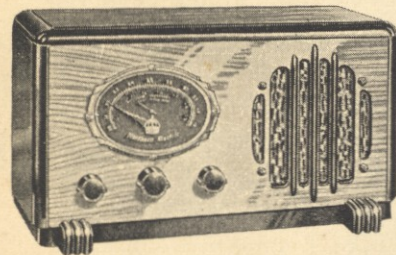
The
HYDRO ELECTRIC POWER COMMISSION
of Ontario



The "Buckingham" Model 721
A 7-tube A.C. Long and Short Wave Console of the highest quality. Tuning meter on Black Aeroplane lighted dial. \$109.95

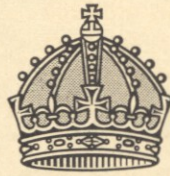


The "Edinburgh" Model 420
Battery-operated companion set to the Balmoral. \$39.95



The "St. James" Model 520
A 5-tube A.C. Long and Short Wave Table Model of particular beauty, in the new modern style—Illuminated gold dial. \$49.25

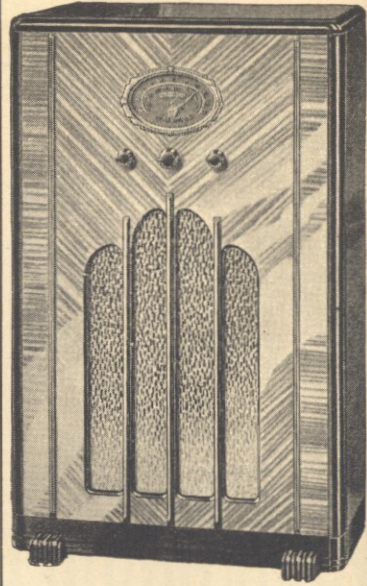
Radio's Crowning Achievement



Northern Electric "Coronation Series"

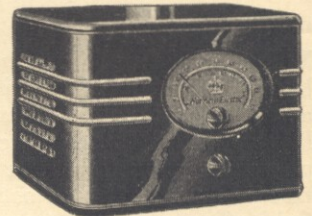
The brilliant, new 1937-38 Northern Electric radio receivers—the Coronation Series—have been built with but one thought in mind: to make it possible for you to hear this—the greatest broadcast of all time—in all its beauty either through your local station or direct from London more economically than ever before. It has been our aim to establish entirely new standards of value in the low and medium priced fields. These sets have been designed and built by the organization that is "Supreme in Sound". They embody every worthwhile improvement yet developed. See your Northern Electric dealer now.

Northern Electric Company Limited



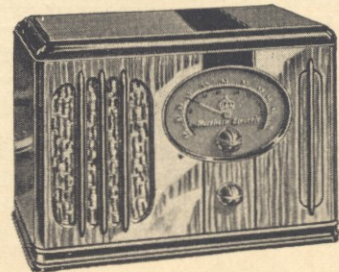
The "Windsor" Model 521

A 5-tube A.C. Long and Short Wave Console Model in beautiful colour and design, with Magna Dial tuning on 31 meter band. This model typifies the new trend in furniture. Illuminated gold dial. \$67.95



The "Glamis" Model 320

A 3-tube A.C. Standard Wave Personal Set in Black with Gold Trim. Edge lighted gold dial. \$24.45



The "Balmoral" Model 422

A 4-tube A.C. Standard Wave Personal Set, with edge lighted gold dial. \$34.45

Northern Electric RADIO

PROGRESS OF SPORT IN RADIO

BY WES McKNIGHT

RADIO'S growth has been so rapid that few people have found time to take more than passing notice of its milestones. Innovations have piled upon innovations with such speed and frequency that few can recall offhand the details connected with notable past performances, despite the fact that everything has happened in the brief space of about 15 years. Even the veterans of radio broadcasting have difficulty giving credit where credit is due when reminiscing over radio's past and trying to recall its "firsts".



However, it is agreed that the first radio broadcast of a sporting event was on the night of July 2, 1921, when Major J. Andrew White, the pioneer sports commentator, brought listeners a vivid description of the Dempsey-Carpentier fight from Boyle's 30 acres in Jersey City. It was the first time that a private citizen had "seen" a world's heavy-weight championship fight "on the cuff".

This broadcast, besides adding to radio's prestige as an entertainment medium, handed the newspapers their first challenge for the title of world's champion disseminator of news and information. Up to then it was a case of pay to get in or else read the account of it in your favorite news columns.

After the tremendous success of this initial sports broadcast, it was not long before many others followed. The leading events of a sporting nature were brought right into the homes of radio listeners, through the medium of an announcer's voice.

Here in Canada hockey and football were the first games to be broadcast, and in spite of the small number and poor quality of the receiving sets in those days, they met with instant approval.

It was early in 1924 that the first regular sports column was broadcast. Thornton Fisher, eminent American sportswriter, was the man to inaugurate this type of radio feature, and it was the first sponsored program dealing with sport. Six years later, in 1930, I had the privilege of broadcasting the first regularly scheduled series of sports talks in Canada and bringing to the microphone outstanding celebrities in the field of sport.

In recent years, this type of broadcast has become very widespread and the majority of stations have a sport column on their calendar.

Sports broadcasting now holds a very prominent place in the realm of radio. It has grown and advanced with all other phases of the business, and in some respects, even beyond the rest of radio. Now, scarcely any sporting event of importance taking place anywhere in the civilized world, but goes on the air, whether it be tennis in England, baseball in America, hockey in Canada or the Olympic games in some European country. Large commercial programs in Canada give way to hockey finals. The big American networks cancel every other program for world series baseball.

Yes, sport is a major item in broadcasting today.



**GWLADYS
BURSLEM**

an able accompanist, is heard with Sigmund Steinberg on the "Golden Moments" Program.



SIGMUND STEINBERG

is rated high among the best of the better musicians. This eminent violinist has accompanied some of the greatest voices of the continent.



LOUISE

The "Happy Homemaker" whose programs have gained a wide audience, and whose cheerful talks have drawn thousands of letters.



ALICE BLUE

*One of the originals on CFRB.
A charming singer of songs.*

ANNOUNCING

by MAURICE BODINGTON

TIME Marches On. We all recognize that well-known phrase. Do we notice that time marches on also with radio announcing? Can we analyse this? It seems a little difficult to do so.

There have been many gradual changes since the early days of radio and it is really only a few years ago that the first message went out over the ether. Perhaps the business of radio announcing has become more highly specialized but the fundamental principles are the same. It is like the stage. Good acting today and good acting forty years ago are one and the same thing, although the vehicle for the acting may be different.

Announcers today have to do highly specialized jobs—jobs they may not even like doing. But the sponsor demands and the demands have to be met. "The show must go on." Different announcers are called upon to do the work that suits their talent—sport, drama, children's programs, character work, etc. In any of this, one thing is sure. *Sincerity* counts above everything else. A small illustration may show this.

A friend of ours said the other day, "What a hypocrite you are! We heard you announce, 'Next you will hear the beautiful hymn, *Abide With Me.*' You put everything you had into that sentence and yet the words probably meant nothing to you."

That is where our friend is wrong. We did mean every word of that announcement and FELT it while we were saying it. And, after all, is that not just good showmanship, or, in other words, good acting?

Years ago we had the great opportunity of hearing David Warfield at the peak of his career, not from the front seats of the house, but standing in the wings backstage. He had just come off the stage after a tremendous scene that held his audience spellbound. Many of them were crying and David Warfield himself had genuine tears in his eyes. He tripped over a stage brace, and the language that came forth from the famous actor's mouth was picturesque and smacked of covered wagon days. He may have left out every "G" but that did not take away the fact that the acting and speaking of the scene he had done a few moments previously had been sincere and truly from his heart. He had been doing the *job* that had been given him.

And does that not apply to radio announc-



ing? A man may have to do a hill-billy program one minute and dash from that to a straight news cast. In both he must be sincere.

Will you please excuse the personal pronoun if I mention the fact that in the many children's programs I have had the privilege of doing, I have felt that the fundamental principle of sincerity is still the most important thing. You must never talk down to children. They will sense it. You must not talk down to any audience or patronize any listener-in. Who are we to judge?

A dear old lady of more than seventy years told an announcer who felt a little ashamed of some work he was doing whose appeal was more to unsophisticated than to worldly audiences, "We pray for you every night. You bring cheerfulness into our home."

Could anyone after that, unless he were hopelessly, shall we coin a word and say "city-sophisticated," and snobbish, fail to feel that his work stood up with that of the most pedagogic professor who could speak fluently on the differential calculus or what have you?

And now as to practical advice. We are often asked for it. There are a few simple rules and they have to be broken very often.

(a) In pronunciation, *usage* is a most important factor. If you live in a country where it is customary to say "Del-high" (Delhi) instead of "Del-ey" as the English pronounce it in India, by all means do so. Did not a famous English professor say, not long ago, in the United States, that if it was the custom to say "bin" for "been," it is correct. Americans say "Birm-ing-HAM" and English people "Birm-ing-um" (or at least it sounds that way). And yet Americans say "Bing-um-ton," New York, and it's spelled Binghamton.

ANNOUNCING by MAURICE BODINGTON—continued from page 17

(b) Get your syllables out. It may sound affected in ordinary conversation, but you must do it on the air. Say "man-u-fact-ur-ing" not "man-a-fact-a-ring," "par-tic-u-lar," not "par-tic-a-ler."

(c) Avoid elocution as you would the plague.

(d) Get together and thresh out what is the best pronunciation for words under dispute. It is good for the soul and the Station too. Remember a word may be pronounced five dif-

ferent ways and still be pronounced correctly.

(e) Remember the announcer's slogan (this is not generally known to the public), "When in doubt, leave it out." This applies to foreign words and names when one is unable to consult an authority.

(f) Last, but not least, if you do get into a jam and make a mistake, admit it and laugh at yourself. Your audience will enjoy the mistake.



HAROLD PRESCOTT

is the Mining Broadcaster whom you hear on the air from Monday to Friday at 7. His sponsor, Colling and Colling, is the oldest consistent sponsor on CFRB.

LISTEN TO THE
"MINING BROADCASTER"

Harold A. Prescott
Assisted by
Alfred A. Ferland

Every
Monday to Friday
7.00 to 7.15 p.m. E.S.T.
C F R B

Sponsored by

COLLING & COLLING

33 TEMPERANCE ST., TORONTO, WA. 4831
Branches at—28 Bloor St. W. and
Keele at Dundas

Members of

Toronto Stock Exchange
Winnipeg Grain Exchange
Canadian Commodity Exchange Inc.



ROY LOCKSLEY

General program and musical director. Roy, one of the top-notch musicians in the country, is responsible for all the fine sustaining programs emanating from CFRB.

TWO MORE ANNOUNCERS

(Photographs of other staff announcers appear with their respective editorials)



FRANK GRANT

Photo of
RAI PURDY
By Ashley &
Crippen



RAI PURDY

FROM A CASUAL RADIO LISTENER...

BY WILLIAM H. McBRIDE

[We asked Mr. McBride to write for us a story on present day radio programs from the consumer viewpoint. Here it is.]

“THE Magic Dial now turns . . .”, and we, the quite numerous family called The Listening Public, are at home to the world of affairs. Across leagues of ocean and continent it hastens to present to us the best it has to offer, because it knows full well that nothing less will satisfy us, and without our approval it cannot long survive. London, Paris, Berlin, Melbourne, Buenos Aires—not to mention the now commonplace New York, Vancouver, and Los Angeles—are all part of our routine. We take them in our stride. The fact is that we, too, have become cosmopolitan and are no longer easily overawed.

Our present state of poise has not been attained overnight. Reviewing our radio life, we can recall stages in its development. There was, first, that rather breathless moment so long ago when we tuned in our first set, that little home-made job which was born of our creative urge. We have never recaptured the rapture of that moment—which began to evaporate the instant we turned the button. There came forth a series of grinding squeaks. Someone counselled patience because no doubt that was a soprano voice lilting afar off, but we never were able to distinguish any words. Later on we learned to call that noise static.

The hazards of experimentation safely past, we entered upon a brief, but feverish period known as the pride of possession. A new world was opening before us and we were determined to miss none of it. Ravenously we devoured the offerings of the air-waves. We turned from one end of the dial, to the other, darting from station to station just for the fun of it. Everything was wonderful, even the advertising. In short, we became surfeited.

We claim that we are now in the stage, or age, of selectivity. We are discriminating judges of what is good or bad or mediocre. For example we know when a world-famous tenor is beginning to slip, and no Albert Hall or Metropolitan crowd can fool us with their applause. We can detect the tired note in the voice of a worried President or Prime Minister, or the bewilderment in the mind of a spokesman from Geneva. We sense the tide of victory in a sports contest or a political campaign. Comedians can still make us laugh, but not with last year's jokes.

The family radio? That problem seems in a fair way to solve itself as more and more of us are evincing a desire to see and hear the great radio stars in person. What does that prove about us?

Perhaps the answer is in television.

FROM COAST TO COAST, IT'S "B-U-L-O-V-A WATCH TIME"



JACK FAERIGAN AND HIS ORCHESTRA

Heard regularly over CFRB from the Palais Royale

BROADCAST DRAMA

By ANDREW ALLAN



WHEN you go to the play or a motion picture, you are able to take in the production through both eye and ear. When you attend the performance of a drama, seated by your loud-speaker, you take it in through the ear only.

This constitutes the major problem of the producer of radio drama. His audience must make the ear do double duty, and the producer must make this double duty as painless as possible. He has three kinds of sound with which to work: the spoken word, the sound effect, and music. And his task is to harmonize these three, so that the visual image is not missed, and that the lines necessitated by the lack of visual image do not appear obviously mechanical. You must be able to follow the action through sound alone, but you must remain unaware that many of the things you are made to hear would be inaudible if you could see. They must appear natural, even if they are not.

Of course, much of this problem should be solved by the script-writer, even before the producer goes to work. That is why a good radio script-writer needs an apprenticeship of practical broadcasting experience behind him. He needs it in order to appreciate both the limitations and the potentialities of his medium. A good script can make the work of producer and actors immeasurably easier and more certain of success; a bad one can render vain a lot of hard, honest work.

The potentialities of broadcast drama do, indeed, more than offset the lack of visual assistance. Because there is less to distract the attention of the audience, it is possible to concentrate more closely on the important business of the play. If you want to pretend that a certain actor is King of Babylon, you do not have to worry about his physical stature or his ability to wear a costume. All you have to worry about is his voice. And the audience will accept a good, resonant voice as being what it is declared to be more quickly than they would if they were bothered with other and less impressive details.

It is the history of the English-speaking theatre that the periods of greatest achievement have been those in which the splendour of the spoken word has been most keenly appreciated by the audience and most honoured by the speaker. Radio has brought this appreciation back in our day. It is our duty to maintain it, not by substituting elocution for natural speech, but by seeing to it that natural every-day speech is pleasant to hear.

The use of sound effects is, in the best broadcast practice, held down to a minimum. The sound effect is to be considered merely as a means of augmenting the spoken word and not as a substitute for it.

The rôle of music in the production of the radio play is a field which is only just beginning to be properly realized. Music not only is the quickest way to obtain the desired mood, but it can also assist action most effectively, and can impart a strange magic to the production which no other means could ever achieve. In fact, the radio dramatic producer of the future will have to partake of the duties not only of director of the play, but of script-writer as well, and of effects-man and musician. Only thus can be achieved the unity which gives that invaluable listening element we call **punch**.

STARS OF TODAY

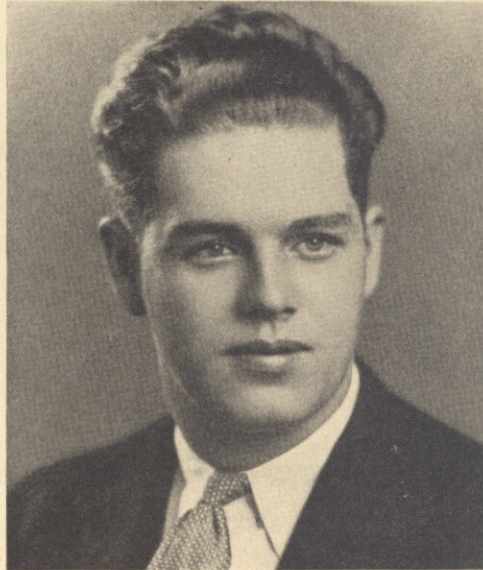


ANNE JAMISON

The feminine star vocalist of "Hollywood Hotel", sang for many years from CFRB on commercial and sustaining programs.

JAMES SHIELDS

Outstanding Canadian Tenor whose voice has thrilled the audience of CFRB for many years. Jimmy recently worked on Columbia and is now singing from WGR, Buffalo, as well as from CFRB.



ARLENE JACKSON

In 1924, Arlene was doing piano novelty work on the stage, and several years later broke into radio, and was heard often from CFRB. She now sings on the N.B.C.





CLAIRE WALLACE

The originator of the daily newspaper column, Over The Tea Cups, comes from a newspaper family—her father is retired Publicity Director of the Confederation Life Insurance Co.—one brother is advertising manager of the Toronto Daily Star and another brother is the managing-director of the Edmonton Journal—and so with such a background, Claire has built for herself a reputation as a news sleuth. She is now into her second year of broadcasting for the same sponsor, and the program, Tea Time Topics, is heard five nights a week at 6.15 over CFRB.



ERNEST SEITZ

*Distinguished composer and pianist
heard over CFRB on the Under-
wood program.*



This young man is happy! . . . while scores of others are sad; those who didn't have the one qualification that counts for so much—the ability to operate an Underwood typewriter!

Typing is essential in almost every business, and typists soon get to know what makes the wheels go round. They pay their way from the start—and that's what employers like. Many a high-salaried executive of today got off to a good start as a young man because he could operate an Underwood.

Before interviewing the next employer make sure you can say: "Yes, sir, I can type!" You can learn easily and quickly in your spare time on a Portable Underwood Typewriter.

**"DAD! I GOT THE JOB
- I'M GLAD I LEARNED TO TYPE!"**

**HOME STUDY TOUCH
TYPING COURSE—FREE!**

This interesting, fully-charted, easy-to-follow course soon enables anyone to type many times faster than they can write longhand.

Fit yourself with today's best job-getting qualification—get a Portable Underwood NOW. The cost is low; the terms are easy. Mail the handy coupon.



Underwood-Elliott-Fisher Limited,
135 Victoria St., Toronto, Ont.

Please tell me more about your FREE course; also, how I can buy a Portable Underwood for less than 15c a day.

NAME _____
ADDRESS _____

CFRB

LESS THAN 15c A DAY BUYS THIS

**UNDERWOOD
PORTABLE TYPEWRITER**

RADIO IN INTERNATIONAL AFFAIRS

By REX FROST

THERE'S a time honoured phrase "It's as free as the air," which statement may have to be revised in the light of future circumstances.

There are two forms of advertising propaganda in which the air has been used in the past and is still being used in the present. One of the factors which contributed substantially towards the collapse of the German fighting machine near the end of the Great War was the dissemination of information aimed at breaking down official censorship when British propaganda aeroplanes showered thousands of leaflets behind the German lines. The same plan was used by Italian aeroplanes to sway public opinion among the native tribes of Ethiopia. A similar course of action has been used by both parties to the Civil War in Spain. Dropping leaflets from the air may seem to many of us somewhat of a primitive expedient in terms of today. Modern propaganda experts believe that broadcasts through the microphone and the loud speaker are more potent essentials in the matter of acquainting opinion both at home and abroad with salient facts. While, therefore, the air has been used two ways in an advertising sense—to sell an idea more extensively to mass population—there is little doubt that the pages of future history will reveal that radio broadcasting will largely displace the aeroplane as the medium.

If there is another international war, radio from a propaganda standpoint will prove one of the mightiest weapons of offense and defense. It will be used primarily for the maintenance of a united public opinion at home, and secondly, for the influencing of hostile opinion abroad. Already offensive and defensive broadcasting has been used in this way. During the Italo-Ethiopian war, an address by the Empress of Ethiopia directed to European and American listeners by short wave from Addis Ababa was interrupted by a continuous pulsation of an unknown transmitter operating on the same wave length, presumably at the instance of the Italian authorities. Already European nations have developed, in peace time, a radio propaganda service in the tongues of the countries to which it is directed. Instances also exist whereby such attempts at



influencing public opinion abroad have been interpreted by various governments as objectionable interference in their affairs. Following an objection voiced by Italy in regard to Anti-Fascist propaganda found to be emanating from a private French station, the French government took measures to still the voice of the offender. There is also the further instance whereby the British Broadcasting Corporation refused, a short while ago, to permit the broadcasting to America of the voice of a prominent Italian official.

Radio sanctions as a part of the collective security plan represented by the League of Nations have already been urged before the Committees of the Peace Organization, in fact, a commercially owned Swiss radio station, known as Radio Suisse, is legally liable to be taken over by the League of Nations in cases of emergency. This station's facilities have already been used as a means of quickly advising the member nations of the League of the violation of its code upon the occasion of the attack upon Ethiopia.

With these instances in mind, the important and controversial part which radio will in all probability play during any future war becomes doubly apparent. It is very definite that, should an international war break out in the future—one of the first defensive steps will be to restrict the use of radio receivers and transmitters.

Meanwhile, radio broadcasting on an international scale has, in recent years, done more to stimulate the spirit of goodwill between nations by creating understanding and appreciation of the musical and social background of racial groups, than almost any other medium. It may yet prove to be the mightiest factor in the preservation of peace in the years to come.

THEY ALL SING



—Left to right, top to bottom.

*Madeline Pedlar, The Campbell Sisters,
Pat Bailey, and Kathryn Young.*

"The Quintuplets Doctor"



Dr. ALLAN ROY DAFOE, O.B.E.

Presented Every Mon., Wed., and Fri.

by

Lysol
Disinfectant

TRADE MARK LYSOL REGISTERED IN CANADA

**The only Disinfectant used in
the Dafoe Nursery**

11.45 A.M. E.S.T.

CFRB Columbia Broadcasting
System

DOCTOR DAFOE

FROM Callander, Ontario, the home of the world famous Dionne Quintuplets, come the helpful talks of the equally famous doctor, Allan Roy Dafoe.

Three mornings a week, the Doctor delivers interesting messages to the mothers of the world, on the care of children. These helpful hints, delivered in a friendly, simple way, have gained for Doctor Dafoe a large radio audience that covers the continent. The program sponsored by Lysol is heard from coast to coast through the Columbia Broadcasting System with CFRB supplying the equipment.

SIAMESE GEMSTONES

"SIAMESE Gemstones" is a delightful dramatic weekly presentation, interspersed with fine musical selections. The program, sponsored by J. W. Johnson, Jeweller, is very favourably received and on it you hear Francis E. Tolhurst. This broadcast has gained a large audience and it is heard each Sunday afternoon at 2 p.m. over CFRB.

The program was first conducted by the ever popular Jane Gray, (who, incidentally is broadcasting in Western Canada), and is now successfully carried on by Frank Grant.

An interesting news item about

"Siamese Gemstones"

the popular program loved by all lovers

This is the 50th Anniversary of
J. W. JOHNSON LIMITED
who feature the glamorous

ZIRCON

the real gem-stone from Siam, in clear white, full brilliant-cut like a costly gem—and in Starlite blue or amber.

Bluebird Registered Diamonds

FOR HAPPINESS

—They're Perfect!

Doubly guaranteed and insured by Johnsons.

CORONATION!

We are crowning fifty years of progress with a most beautiful new store—royally fronted in sapphire blue—with Coronation red and gold Neon—and the most modern show-cases, lighting arrangements, Diamond Room and Optical Parlour for our customers' comfort and enjoyment in shopping. The new store is 282 Yonge Street.

J. W. Johnson Limited

YONGE STREET—OPPOSITE DUNDAS SQUARE



DOC SUNSHINE

He sings his way into the hearts of thousands, with the cheerful theme, "When You're Smiling."

"DOC SUNSHINE" (Bill Warren) started in radio in February, 1922, from WHAL, Lansing, Michigan, playing piano selections. Four years later began playing and singing under the name of "The Master of a Million Melodies". Since that time "Doc" has broadcasted over every major station in the United States and Canada as well as Mexico.

He was the original "Singing Sam, the Barbasol Man" and started this program in Indianapolis in 1931 and later keyed this program over the Columbia network from Kansas City, Mo.

"Doc" enlisted in the United States Air Service when he was sixteen years old, and served overseas with the 126th American Pursuit Squadron. While piloting an army plane, the right wing sections were damaged, causing the plane to crash. The observer and gunner were instantly killed and "Doc" suffered the loss of a right leg.

Started on his present CFRB series on January 4th and will continue each day at 4.15, until January of 1938.

"RAYMAR" AND MASON'S "49"

COAST TO COAST

each Wednesday—Thursday—Friday

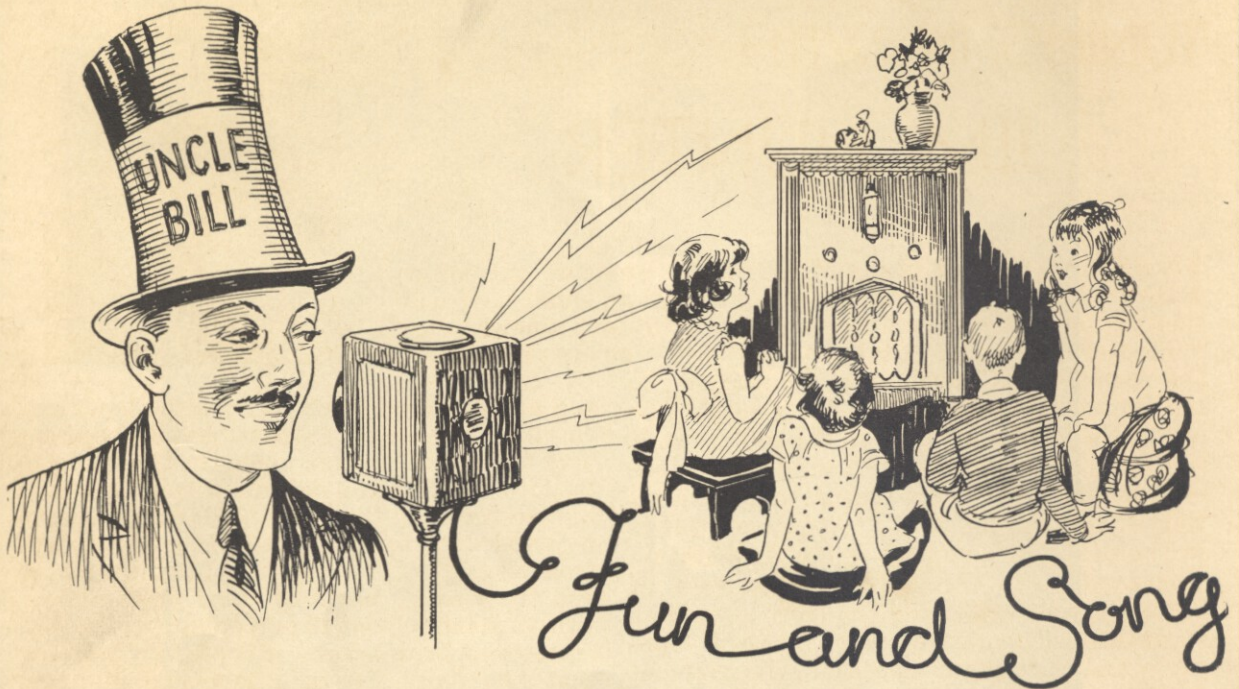
Six Smashing Years on CFRB

now heard on

Thirty-Six Canadian and American Stations

Mason Remedies Limited

10-19 McCaul Street, Toronto



UNCLE BILL, the oldest feature in Canadian Radio, originated on CKNC in 1929 and is still going strong over CFRB. From children of all ages, Uncle Bill has received over a quarter of a million letters.

OUT OF the blackness of the Northern sky—at a quarter to eleven each evening, comes the voice of the “Observer” calling CFRB to bring to its audience the romances attached to the Canadian mining industry. For seven months, this keen student of mining history has recounted for our audience the most intimate details surrounding the finding, financing and bringing into production of many of our great mines. The program, sponsored by Coupland Jarvis and Company, Limited, a well-known Toronto Brokerage house, is designed to bring to the listener the actual facts regarding the mining industry and to make the public conscious of the benefits accruing to them from this great Canadian heritage. The stories he brings are about real people, and the statement that “truth is sometimes stranger than fiction” is well borne out in the stories the Observer brings. To date, he has covered the early romances and historical events leading up to the various mining discoveries and there is still a wealth of material to be broadcast to his nightly audience. And his invitation—“when my plane is waiting at a quarter to”—has certainly caught the public fancy. It is a program that is highly entertaining as well as instructive.

Listen to

“The Observer”

with his up-to-the-minute
mining news and his

**“Romances of
Canadian Mining”**

CFRB

690 Kilocycles

10.45 to 11.00 p.m.
nightly except Saturday and
Sunday

Sponsored by

**COUPLAND - JARVIS
& CO., LIMITED**
STOCK BROKERS
34 King Street East, Toronto
ADelaide 7031★

TUNING IN WITH JIM HUNTER



IN ASKING us to write a few lines for this brochure, the editor assured us we could talk about anything and sundry. It will soon be four years since we commenced to broadcast news twice daily over CFRB and it has been a pleasure to be associated with the various staff members of the station. In the four-year period CFRB has grown to be one of the busiest stations on the continent. It has rendered a very definite service to listeners and we have every reason to believe its field of service will grow by leaps and bounds in the next few years. It is the first station where we have enjoyed the experience of having executives of the company as well as engineers and announcers come forward voluntarily and place at our disposal new equipment from time to time. All of which goes to show the spirit of the people back of the station. Speaking as radio editor of The Toronto Evening Telegram we trust the program service of the station will improve steadily. We believe it

will and in this respect we hope the news service for which we are responsible will keep pace with the advancements made in other presentations. CFRB has a definite responsibility to its listeners. In the past four years we have received over one hundred thousand letters from all parts of Ontario, from other provinces and from many parts of the United States. Since a relatively small percentage of the listeners ever write letters, it is easy to presume that the daily listening audience is huge. Speaking as a listener, there are programs on the air which we don't like, but we generally try to remember that it has been said, "If the angels came down and tooted their horns, someone would say they were out of tune."

Long Wave
CFRB
690

YOU ARE INVITED TO LISTEN TO THE FOLLOWING

Short Wave
CFRB
6.070

Christian Science Radiocasts

Church Service

11 a.m.

Every

Sunday

Morning



Morning Devotions

8.30 a.m.

Tuesday

Thursday

Saturday

FIRST CHURCH OF CHRIST, SCIENTIST,
196 St. George St., Toronto
where the Sunday Morning Radiocast has
originated since May, 1931.

The World Attends A Coronation

(Extract from "*These Be Your Kings*" published by the Northern Electric Co.)

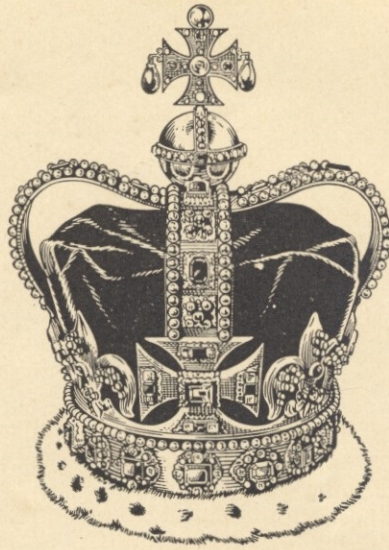
FOR the first time in history the entire world participated in the Coronation of a King. The full significance of this is difficult of comprehension and the world-wide facilities, for the efficient communication of the ceremony, were of such magnitude as to be well-nigh inestimable. In the field of sound transmission and reception, it was an achievement crowning many years of effort, fraught with the contrasting experiences of disappointment and elation.

One hundred and fifty million subjects in the British Empire were placed within hearing distance of the ancient and legendary ceremony which formally made George VI their King and protector. More than thirty-five foreign countries linked themselves in a universal radio network to participate in the medieval pomp and ceremony which marked the occasion. The direct radio broadcast being available only to those who possessed short-wave radio receivers, territorial re-broadcasting was necessary, and for the insurance of efficient relaying of the programme, a total metallic line connection of approximately fifty thousand miles was entailed. It is estimated that about one thousand radio broadcasting stations throughout the world re-broadcast the ceremony and the total power output of these stations may be estimated at approximately 800,000 watts.

Fifty or more microphones were used to pick up the entire ceremony and these microphones were located within the precincts of Buckingham Palace, outside Buckingham Palace, at the cenotaph, outside Westminster Abbey, in the annex to the Abbey (specially constructed for the occasion), within the Abbey, Trafalgar Square, St. James's Palace and Oxford Street, as well as microphones for crowds and sound effects. Some thirty foreign languages were employed by international observers whose word picture of the events of the day were sent to their countrymen by radio. Ten observers broadcast in different languages spoken within the British Empire. In many parts of the Empire plans were made to accommodate the throngs of people gathered in public places to hear the broadcasts over public address systems.

The gigantic task of co-ordinating the operation of all these units of communication required the attention and skill of some six thousand persons and while it was understood that the tremendous ramifications of the broadcast made it difficult to provide accurate estimates, it is estimated that there were about twenty-five million radio receiving sets tuned to the broadcast and an estimated listening audience of one hundred and fifty million persons. The total cost of such an international network, if used for commercial purposes, would approximate seventy-five thousand dollars per hour of broadcasting.

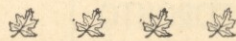
The brief history of radio communication presents an almost inconceivable accomplishment as man goes on to greater achievements in the realm of science, but who can say that we are definitely aware of the full power of radio and its associated scientific aids in their effect on the cultural, social and economic status of the world.



The Rogers Radio
Broadcasting Company,
C F R B

Pay homage to their most gracious Majesties,

King George Sixth
and
Queen Elizabeth



Long May They Reign

BERT PEARL

His cheerful singing lends variety to his outstanding piano renditions of popular songs.



This outstanding Song Stylist has been featured in clubs and shows throughout Canada and the United States.

THIS CFRB YEAR BOOK

is an example of

Craftsmanship by Charters

"Nothing Succeeds Like Results"

ADVERTISING PRINTERS

CHARTERS

PUBLISHING CO. LTD.

1306 NORTHERN ONTARIO BLDG. TORONTO

FOR YOU

Personal Stationery
Invitations—social
and wedding
Christmas Cards

FOR YOUR CLUB

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Forms
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WHYTE - HOOKE PAPER COMPANY LIMITED

119 Adelaide Street W., Toronto
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DISTRIBUTORS OF

Fine Papers

AND

Book Binders' Supplies



TRIS CLARKE AND HIS OLD TYME GROUP

Bill—Walter—Tris—Pete—Sally—Tony.



LISTEN TO THE DAILY AFFAIRS
of

"THE GUMPS"

Presented by

PEBECO

TOOTH POWDER — TOOTH PASTE

Every Monday to Friday

12 NOON E. D. S. T.

CFRB

Columbia Broadcasting
System

OH . . . oh . . . Min . . . We all recognize that noonday greeting, which tells us that the Gumps are again on the air dramatising the antics of Andy, Min and Chester, those lovable characters you read about every day in the funnies. Through the medium of radio these humorous people come to life in one of the finest dramatic programs on the air today. The program, sponsored by Pebeco, has gained for itself a wide following, and is heard at Twelve noon, EDST, from Monday to Friday over the CBS chain and CFRB.



THE DIONNE QUINTUPLETS

World copyright NEA Service

They know about the inside of radio too, having made several broadcasts over the Columbia Network and CFRB.



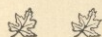
GORDON FRASER

CFRB control man, seen at the controls up in Callander, Ontario, where he is in charge of production for the Dr. Dafoe programs.

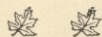
FROM COAST TO COAST, IT'S "B-U-L-O-V-A WATCH TIME"

THUMBNAIL SKETCHES

WES McKNIGHT . . . born at Tottenham, Ontario, twenty-eight years ago . . . received education in Barrie and University of Toronto . . . started in radio as an announcer with CJYC, Toronto, in 1927 . . . in 1928 joined staff of CKGW . . . then came to CFRB and has been here since that time with the exception of 6 months spent at CRCT . . . Chief announcer and oldest in point of service . . . all round sportsman, plays excellent golf and tennis.

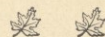


ANDREW ALLAN . . . born in Arbroath, Scotland, 29 years ago, within sight of the famous Inchcape Rock . . . educated in Scotland, England, United States and Canada . . . lived for some time in Australia when still very young . . . came to Toronto 12 years ago . . . after leaving university, stumbled into radio and joined the staff of CFRB in 1932 . . . outstanding radio playwright and dramatic critic.

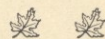


RAI PURDY . . . was born in London, England, 26 years ago . . . he came to Toronto when three years old and received his education here . . . started in radio with Edgar Stone at Radio Hall . . . took part in many dramatic offerings and announced these programs . . . came to CFRB last year.

MAURICE BODINGTON . . . Born in Vancouver . . . although his father and grandfather were famous doctors, "Bod", chose the stage for his career . . . one of the most popular announcers on the air . . . his early stage training has endowed him with a lively insight in the entertainment field, of which radio is a part . . . began announcing at CKGW . . . came to CFRB in August, 1931 . . . his favorite pastime is reading the works of Charles Dickens.



FRANK GRANT . . . born in London, England . . . came to Toronto at nine years of age . . . educated here and studied music in London, in Toronto and in New York . . . has been entertaining on the air for 15 years . . . travelled the continent with vaudeville troupes . . . he was the original Uncle Bob and Happy Harry, a program which brought 130,000 letters in nine months . . . at that time was the only program on the continent with 7 half-hours a week . . . began announcing at CFRB in 1934.



REX FROST . . . born in London, educated at Cambridge, worked in banks in London, Brussels and Toronto . . . came to this country in 1912 . . . served three years with Canadian army . . . in 1928 sold his company the idea of radio broadcasting and since that time has been a consistent speaker on CFRB . . . plays good golf . . . loves to travel.



HORACE LAPPIN AND HIS ORCHESTRA

*Heard through CFRB during the winter months on the Blue Coal Review
Horace is featured on the morning programs with Mrs. Aikens for Canada Starch. He is seen
in the above photo on the extreme left and Madeline Pedlar in the centre background.*

PUBLICITY AND GOODWILL

by FRED G. McCLEMENT (Year Book Editor)

THE mail received by CFRB has been the largest ever received by any individual Canadian Station—an average of seventy-five thousand letters a month since the beginning of the current year. Large programs on the air draw capacity crowds to our studios, people who come from near and far to see and hear their favourite artists of the airwaves.

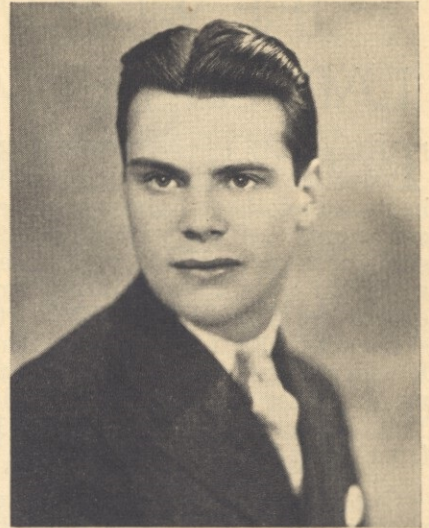
There are, unfortunately, thousands of radio listeners who have never witnessed a broadcast, who have never seen their favourite stars in person. That is where the Publicity Department comes in—to reveal to that vast audience, verbally, in magazines and radio columns, that the personalities of the ether are people just like ourselves—people who delight in the same sports, books and entertaining features.

Radio stars are human beings, and their life is no bowl of cherries. They work very hard for the prominence they attain, and it is you, the radio audience, whom they work to satisfy. Our Publicity releases give, in concise form, stories about these people who entertain you each day from afar. We are grateful to the Editors of radio columns for using our releases

and your letters to these editors or directly to us confirm our belief that you want to know all about the radio entertainers—so we issue from time to time, biographies and short skits on these interesting human beings who have chosen the radio field as their profession to bring you versatile entertainment which all of us need in our daily life.

This Year Book has been prepared to bring you yet closer to the persons who are responsible, directly and indirectly, for giving you the most popular form of entertainment today. We hope that you like this book, and it will give us great happiness to know that you appreciate our initial effort. If you want a book of this type each year, then we shall be happy to produce one for you.

We will appreciate your letters as in the past, and will be ready, to travel still further along the road of close friendship—upon which we have been with you constantly for the past ten years.



THE COMPLETE ORGANIZATION

PHOTO ENGRAVERS

&

ELECTROTYPERS

LIMITED

**91 GOULD ST.
TORONTO**

*Artists, Engravers,
Electrotypers and
Printers of Rotogravure*

MAKERS OF PLATES BY ALL PROCESSES

WAVERLEY 3821

THE WORLD'S LARGEST NETWORK

THE growth of the Columbia Broadcasting System in the seven years of its existence has been another of those miracles of American industry. On September 18, 1927, the new chain was inaugurated with a series of programs broadcast over sixteen small stations east of the Mississippi. WOR was then the key station of the network, and the Columbia Broadcasting System functioned for a limited period of ten hours a week. Today, its New York key station is linked with 101 stations from Coast to Coast.

One of the commercial programs on the original network happened to be the La Palina Hour, sponsored by the Congress Cigar Company. As advertising director of this company, William S. Paley took a vital interest in the effectiveness of radio advertising. For a year Mr. Paley made a close study of the new industry, and in 1928 he decided to cast his lot with radio. Columbia was then headed by a man who had made contracting his career and who had entered radio for the fun of it as much as for the possible profits to be gained. The young advertising executive bought most of his friend's holdings. From that time on, the Columbia Broadcasting System was the scene of a rapid development which outstripped even the fondest dreams of its new owner.

By 1929, fifteen months after its birth, Columbia became the world's largest regular network with a total of 49 stations operating on a Coast-to-Coast hook-up. A gala program broadcast on January 8th, of that year linked the 27 stations of the Atlantic Seaboard, New England, Middle West and Northwestern areas with 22 new outlets covering the South, Southwest, Rocky Mountain and Pacific Coast. The ten-hour weekly period of network broadcasting was increased to twenty-one and a half hours, and WABC was purchased to serve as the key station alternately with WOR until after September, 1929, when WABC became the sole key station.

The next year saw a continuance of Columbia's phenomenal growth in all directions. Under the leadership of President Paley, the network added another eleven stations, bringing the total up to 60 outlets in 55 key cities. That year witnessed also the sale of 49% of Columbia's stock to the Paramount Pictures Corporation in a combine which brought many



WILLIAM S. PALEY

President of the Columbia Broadcasting System

of the leading film stars to the microphone. In March of 1932, Mr. Paley and the Board of Directors repurchased the stock from Paramount.

Since 1930, Columbia has continued its expansion adding new stations each year. In 1931 the network numbered 76 stations in 70 cities; in 1932, 84 stations in 79 cities; in 1933, 91 stations in 86 cities; and in 1934, 102 stations in more than 90 cities. It has maintained its position as the world's largest network since 1929.

William S. Paley seized two "hopeless" jobs in his 'teens and twenties, expanded two major industries and became a national figure before he was thirty.

When 18, Paley managed a cigar factory. At 22, he was the company's vice-president. Then he took a leave of absence to study a new field and emerged, at 27, the president of the Columbia Broadcasting System.

FROM COAST TO COAST, IT'S "B-U-L-O-V-A WATCH TIME"

He took small-scale units of a cigar business, handicapped by local troubles, and put more men to work in a central factory of mass production. He took a young broadcasting business off the hands of a discouraged friend and, in three years, organized a major radio medium of the world. Vacation side-play became his life work.

Paley was born in Chicago, Ill., September 28, 1901. His father was Samuel Paley, head of the Congress Cigar Company. The son had a full but not lavish youth. Between schooling, he prepared for his father's business. He "worked around tobacco" in summertime and visited Havana and European centers of the industry.

He attended Chicago grammar schools, was graduated from the Western Military Academy at Alton, Ill., in 1918, served as a lieutenant brevet in the Illinois National Guard, and entered the University of Chicago for one year.

Then came his first foray in business. His father placed him as apprentice manager of a new Philadelphia branch. Shortly after the elder Paley returned west, general labor troubles swept the Philadelphia employes out in a sympathy strike. Young Paley helped "pinch hit" at the cigar benches, refilled them, and before summer ended was producing as many cigars as the parent plant in Chicago.

Paley then entered the Wharton School of Finance at the University of Pennsylvania. He mixed study with swimming and other sports, and was graduated in 1922. He return-

ed to his father's business as production and advertising director. He introduced national advertising with mass production, changed from scattered eastern plants to one large Philadelphia factory, and became vice-president in charge.

As advertising director, Paley sponsored a radio program for his product. He studied the infant radio industry for one year and foresaw its tremendous possibilities. Coincidentally, a friend confided that radio holdings—purchased in fun—were costing time and money desired elsewhere. Paley purchased his friend's interest in 1928, obtained a three months leave from the cigar company, and reorganized the young Columbia Broadcasting System.

"I knew after a couple of weeks that broadcasting was my future," Paley recalled. "My imagination went wild, but it didn't keep up with realities." The Columbia System expanded. International broadcasts, educational hours and symphony concerts became the major interests of Paley's life.

He became intrigued by the globe-girdling facilities of radios, the possibilities of television, and his ability to project fine music to the masses. He spent many hours in his own studios, although he jokingly said he abandoned music after "I gave a piano concert at the age of eleven."

Paley is fond of the theatre; has contributed articles to magazines and newspapers; and interests himself in golf and other sports. He collects sporting prints, books and paintings as a hobby.

A NETWORK PROGRAM

When you listen to a network program on your radio, it is quite possible that you don't know just how this broadcast is transferred over thousands of miles of space within a split second.

A broadcast originating in New York City, and coming to you from CFRB, is wired along land lines to Buffalo and then comes through to the Bell Telephone in Toronto. From there the program is fed through the CFRB Control Panel and is sent back by line to the Telephone headquarters. From there the program is carried by line to the transmitters where it is sent over the air and is picked up by your radio receiving set.

THE
MOVIE
STARS
IN
RADIO



Robert Montgomery



Wallace Beery

*Cecil B. DeMille directs the
Radio Theatre.*



*Most of these stars have ap-
peared on the Lux Program.*

Miriam Hopkins

Jack Oakie



MAJOR EDWARD BOWES

THE keen questions which Major Edward Bowes fires at aspiring entertainers during the broadcasts of his CBS "Amateur Hour" hint strongly at the vast experience of his full and vigorous career.

He started as an office boy. Today he is nationally famous as a theatre executive and impresario of one of radio's most remarkable programs.

In the years between, the Major experienced success and disaster; gained a fortune, lost it, and gained it again, and knew many colorful and exciting days in his native San Francisco.

It was obtaining his first steady job in a real estate office which started him on a long and successful career in that field. While still a young man, he acquired a fortune, and was able to engage in such diversions of the well-to-do as yachting and building up a stable of race horses.

In 1904, his prominence drew him into the midst of a sweeping investigation of graft and corruption in San Francisco. Because of threats directed at him as a result of his reform work, Major Bowes travelled with a bodyguard, and hired a young lawyer, later to become Senator Hiram Johnson, to defend him against suits created in an effort to silence him.

During the trial of a Chinatown tong head, whom Bowes had arrested with considerable danger to himself, the prosecuting attorney was shot down, and Johnson replaced him.

In 1903, Major Bowes married the late Margaret Illington, one of the greatest actresses the American stage has known. Despite her prominence, she always preferred to be known as Mrs. Bowes.



After a trip to Ireland to visit the birthplace of his father and mother, he returned to San Francisco. One morning shortly after his arrival, he was awakened by severe tremors. The disastrous earthquake and fire of 1906 was on, and soon all the Bowes real estate holdings were in ruins.

Undaunted, he immediately began rebuilding, and having regained his fortune, came to New York City to enter the theatrical business through the real estate field. He built and still continues as managing director of the great Capitol Theatre, and "father" of the "Capitol Family," one of radio's oldest and most beloved programs.

It was through these broadcasts that he became known to a nation of listeners who later were to hear him as guiding genius of hitherto unrecognized talent.

SIDELIGHTS: Strong and active, the Major stands five feet nine and one-half inches . . . Weighs 174 pounds . . . Blue eyes and blond hair . . . New York City apartment has 14 rooms, many of them containing the paintings, silver and antiques of which he is so fond of collecting . . . Has country home in the Westchester Hills overlooking Hudson River . . . After five others which just grew too large to manage, has found the ideal one in which to find peace and quiet.

The Columbia Broadcasting System

DURING 1936 the Columbia Broadcasting System's schedule of sponsored programs was the strongest known in the history of radio. Thousands of programs in 1936, presented both by Columbia's sponsors and "by Columbia," have made radio-listening in 1936 a greater delight than ever before.

To convey the richness and diversity, the wide scope, of the programs broadcast by a great network during one year to the people of the United States and Canada, it is necessary only to pick out at random any of the many high points of the year's broadcasts. Here, then, is the Columbia Broadcasting System in action . . .

On Monday, December 7th, Columbia flashed five programs directly from England, one from Canada, one from Rome, and two from Buenos Aires—**nine** international broadcasts in all—to the radio audience of this continent. World news was breaking in both hemispheres. The British Empire was then in the midst of a royal crisis. The Pope was gravely ill. And in Buenos Aires, statesmen were meeting to bring permanent peace to the people of the Western World.

CBS engineers and editors went swiftly to the task of bringing this news with living voice—in authoritative comment—from the very countries in which it was happening while it was happening. And the smooth succession of Columbia's normal schedule flowed on and around these special programs without

an audible patch or seam—though the tense, minute-to-minute arrangements of international radio criss-crossed thousands of ocean miles.

Multiply Columbia's activities on December 7th by the days of the year—by a dozen different types of programs—and you begin to understand the range of a network's program-schedule today. In 1936 alone, almost 22,000 different programs were broadcast to the nation through Columbia microphones. More than half of these were created "by Columbia"—well over 10,000 programs produced by the network itself to balance its sponsored features. What follows is only a brief glimpse of the hour-by-hour, day-by-day job of building, producing and broadcasting the programs which supplement the flow of entertainment provided by Columbia's clients.

Columbia discovered long ago, for example, that serious music need not be dull music. Symphonies, chamber music, string quartets, vocal and instrumental solo recitals, are no longer exclusively heard by the thousands who buy tickets for concert-halls. In 1936 Columbia presented more than 1,000 broadcasts of serious music to the nation's millions—the best work of classic and modern composers, performed by the brightest and greatest stars in the world.

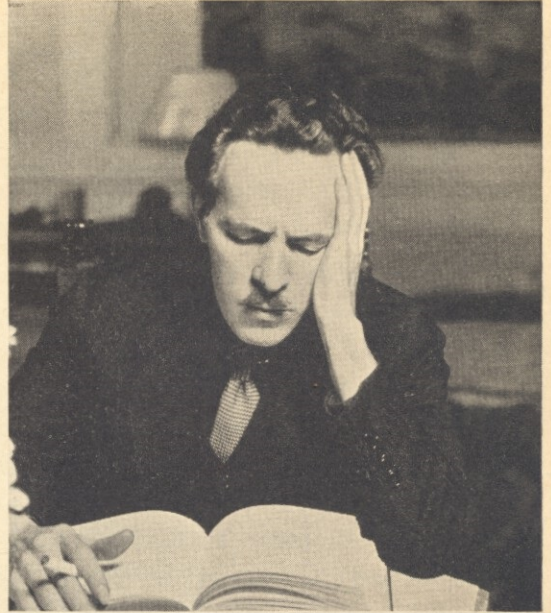
Despite the vast proportions of the audiences for these radio concerts, Columbia has found no need to sacrifice quality, in any sense of the word, to assumed levels of "popular"

C. B. S. STAFF ANNOUNCERS



left—
Ted Husing

right—
David Ross



(left to right, top to
bottom)

- Hal Moore
- Paul Douglas
- Kenneth Roberts
- Bob Trout
- Larry Harding



taste. And this year, Deems Taylor, Musical Consultant for Columbia, maintains the rigorous standards of good music which have already won for these programs the applause of music's hardest-to-please professional critics.

The American presidential election was the year's greatest civic event, for the Columbia Broadcasting System as well as for the American people. And it is probable that the choice of an American president has never been of greater interest to the world at large, and to the United States' neighbour to the north in particular. In broadcasting this year's conventions and election returns, Columbia established the most ambitious set-up in its history. Walking transmitters, Columbia's Demonstrometer (a noise-measuring apparatus), swinging microphones, and photomicrophone-cameras were some of the technical features of its operation. A permanent staff of 8 engineers was on constant duty at Cleveland, and 10 at Philadelphia. Eleven distinguished commentators reported and analyzed each event in those great and significant turmoils.

The machinery for covering the nation's balloting on Election Night was so complex that space cannot be taken to describe it. The most important fact is that more than 40,000,000 votes were cleared over a single desk in Columbia's New York office for broadcasting to the nation. This operation, which functioned so smoothly in the two and three-quarter hours of steady reporting on Election Night, was made possible by months of careful planning and preparation. It enabled 84,000,000 potential radio listeners to be simultaneously advised of every new move in this great political drama . . . enabled America to go to bed long before the final returns were in, vividly, interestingly, accurately informed.

In addition, Columbia's program-builders in 1936 arranged almost 2,000 talks on the air by as many speakers. The list of Columbia's

speakers reached far beyond the circle of politics into art, medicine, science, literature and among other fields of social importance—each speaker a recognized authority in his field; each with something important to say.

Radio provides North America with inexhaustible entertainment; but radio is also an important educational force. Typical of the part played in education by broadcasting is Columbia's "American School of the Air." In afternoon classes-by-air for school-children throughout the country, leading educators make Science, Literature, Music, History, Art and Geography vivid by magic of radio. The marked success of these programs is attested by their audience. More than six million children in schools hear them each season. This year, the American Legion Auxiliary—making its first radio award—presented it to Columbia for its sponsorship of the American School of the Air.

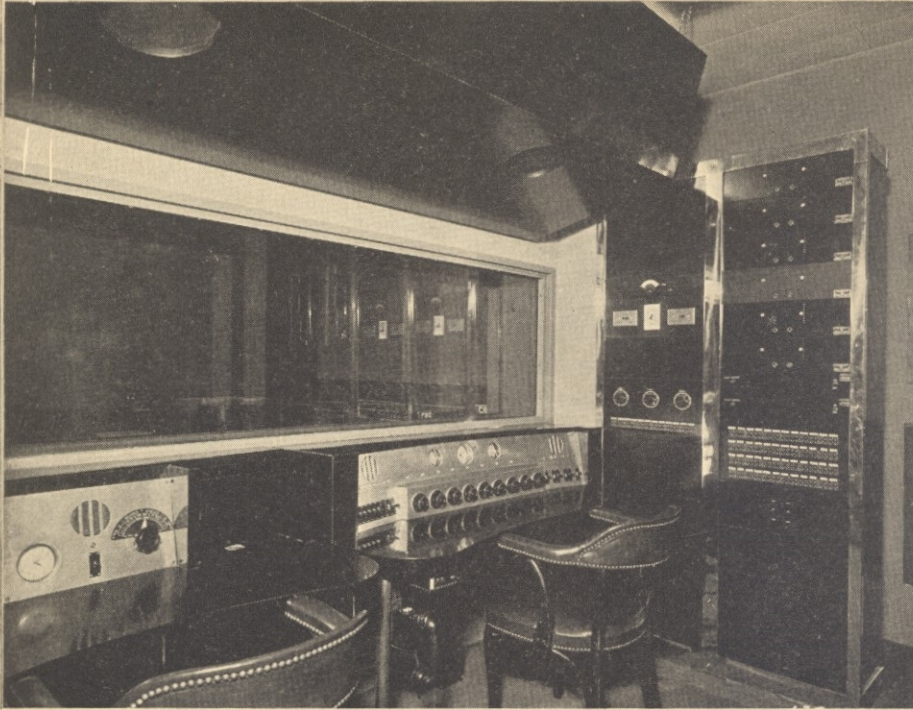
Already an example has been given of the way Columbia's microphones range wherever there is news of vital interest to be broadcast. In 1936, Columbia brought more than 1,000 individual broadcasts of news-in-the-making to the radio audience—with a vividness and an immediacy characteristic of the medium. These features go far beyond the bounds of mere news reporting and comment. They carry Columbia microphones to the very birthplace of contemporary history—bringing audiences of a continent the second-to-second pulsation of actual events. The variety of these programs is as many-faceted as the news itself—whether it be the first arrival of a "Queen Mary," the abdication of a king, the terror of floods, the fury of a hurricane, or the thrill of major sports. Indeed, little of great importance happens anywhere these days without Columbia somewhere near as ear-witness for the nation.

Such brief reviewing of the programs "by Columbia" tells only a small part of the contri-

C. B. S.

*Main Control Panel
with studios in action.*

*(Left to right, top to
bottom), Mark War-
now, Andre Kostelanetz,
Howard Barlow, Freddie
Rich.*



butions of CBS program-builders to the development of radio in 1936. Many important individual programs have not been mentioned. In the "Experimental Workshop," for example, the Columbia Program Department has created innovations of technique, form, and psychological effect on which many commercial program-builders have begun to draw for their own productions. And one of the programs of the "Experimental Workshop" so impressed government officials that a record of it has been placed in the Hall of Archives at Washington—the first time a radio program has achieved this distinction.

The **Church of the Air** is another Columbia program of major importance. Columbia allows no time to be purchased for religious purposes, but contributes regularly its nationwide facilities for services of all faiths, with-

out cost. Churchmen of all denominations, against a rich and appropriate background of music, bring religious guidance to listeners, and spiritual comfort to invalids and shut-ins in Columbia's Church of the Air. It is now in its fourth year, broadcast twice each Sunday.

Special events, news, music, education, technical experimentation, religion; the Columbia Broadcasting System fits them all in, while it carries an increasingly richer and more varied schedule of sponsored broadcasts. Radio continues to reach new high levels of program-quality and audience-response from week to week, month to month. And the first quarter of 1937, surpassing the same period last year, is assurance that a still stronger schedule, a greater dollar-volume, a finer, quality of entertainment, will have been achieved before the beginning of 1938.

COLUMBIA BROADCASTING OFFICERS



*William S. Paley (Right) President;
D. W. Thornburgh (Left) Vice President.*



MAPLE LEAF GARDENS

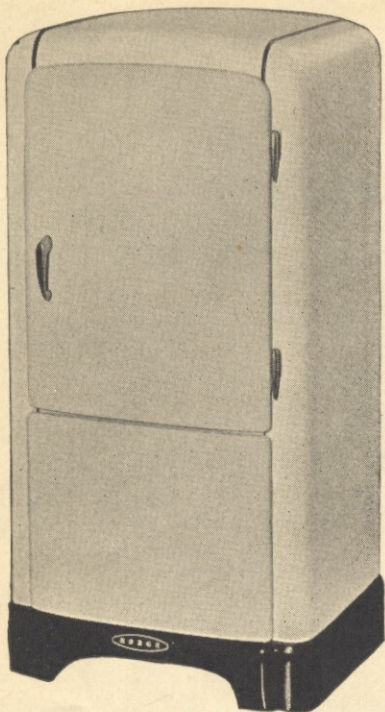
THE HOCKEY BROADCAST which delights thousands of listeners through the winter season is carried over a network of stations with CFRB acting as the key.



(Photos, courtesy Imperial Oil Co. Ltd.)

FOSTER HEWITT IN THE GONDOLA

Heintzman Presents Two Aristocrats



NORGE

Rollator Refrigerator

All Porcelain - No Extra Cost

Porcelain! Gleaming radiant beauty that will never fade, discolor, scar, burn, tarnish or wear out! Such are the new 1937-38 Norge "all-Porcelain" Refrigerators. Outside as well as inside—top, sides and front—no paint, no lacquer, no varnish—but beautiful, sanitary, life-time porcelain.

While all good Refrigerators have a porcelain-lined food compartment, porcelain exterior has heretofore been available only at extra cost. Now, Norge offers this genuine expensive, exclusive, luxury-finish—AT NO EXTRA COST!

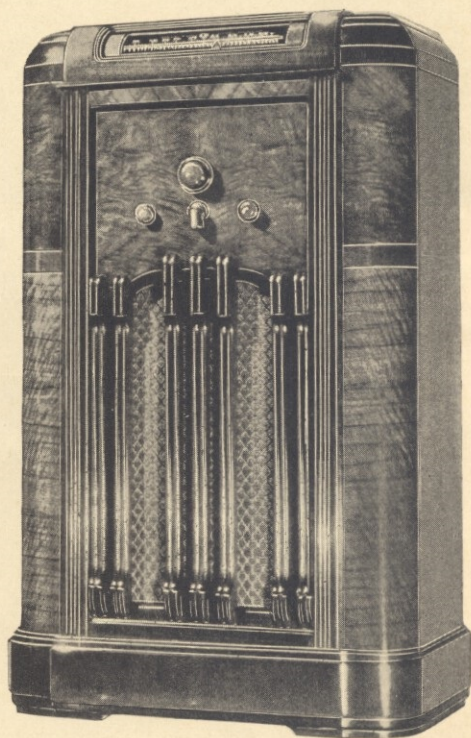
**SEE THE NEW NORGE WITH ALL-PORCELAIN
AND FAMOUS ROLLATOR AT HEINTZMAN'S.**

ROGERS RADIO

No Stoop Tuning

Here is the radio that made history—with the greatest advance yet made toward better, easier and more convenient tuning. With Rogers "No Stoop" Target Tuning, you can tune in your favourite program accurately and easily without squatting, squinting or stooping. Standing or sitting, young, old or near-sighted people can tune with the greatest simplicity—so easy to read is the Rogers Target Tuning Dial. Illustrated is Model 1175, an unusually striking cabinet design. It features "No Stoop" Tuning, 3-way bands, 8-tube performance from 7 tubes, 12" improved dynamic speaker, Chladni disc for eliminating cabinet "boom" and other features. The price is sensationally low—the value high. Only \$129.95.

**SEE THE BEAUTIFUL ROGERS
WITH "NO STOOP" TUNING
AT**



HEINTZMAN & Co.

195 YONGE ST. - - TORONTO

Open Evenings

Elgin 6201

CFRB RADIO LOG

CANADIAN STATIONS

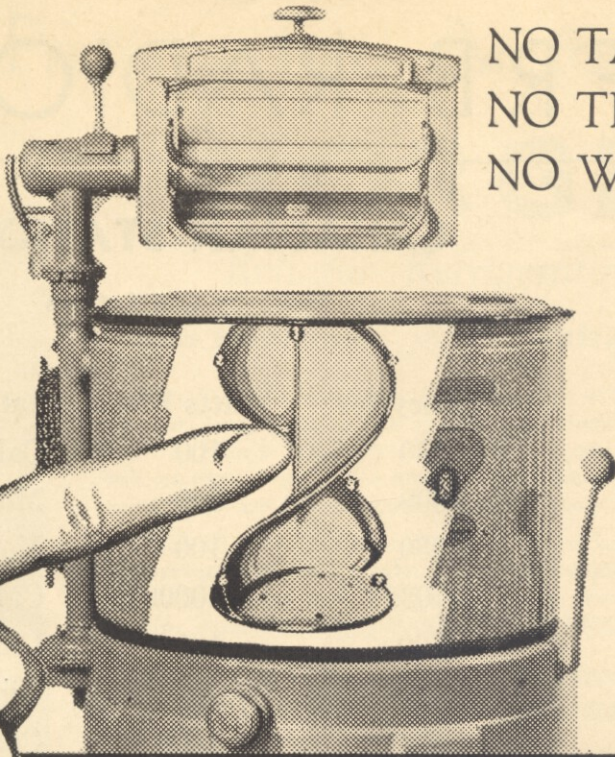
Index by Call Letters

Call Letters	Kilocycles	Watts Power	Station Location
CFAC	930	100	Calgary, Alta.
CFCF	600	500	Montreal, Que.
CFCH	930	100	North Bay, Ont.
CFCN	1030	10000	Calgary, Alta.
CFCO	630	100	Chatham, Ont.
CFCT	1450	75	Victoria, B.C.
CFCY	630	1000	Charlottetown, P.E.I.
CFJC	880	100	Kamloops, B.C.
CFLC	930	100	Prescott, Ont.
CFPL	730	100	Fredericton, N.B.
CFNB	550	500	London, Ont.
CFQC	840	1000	Saskatoon, Sask.
CFRB	690	10000	Toronto, Ont.
CHAB	1200	100	Kingston, Ont.
CFRC	1510	100	Edmonton, Alta.
CFRN	960	100	Moose Jaw, Sask.
CHCK	1310	50	Charlottetown, P.E.I.
CHGS	1450	50	Summerside, P.E.I.
CHLP	1120	100	Montreal, Que.
CHML	1010	100	Hamilton, Ont.
CHNC	960	1000	New Carlisle, Que.
CHNS	930	1000	Halifax, N.S.
CHRC	580	100	Quebec, Que.
CHSJ	1120	500	St. John, N.B.

FROM COAST TO COAST, IT'S "B-U-L-O-V-A WATCH TIME"

*"Like the undertow
of the tide"*

NO TANGLES
NO TEAR
NO WEAR



This is the NEW
"APEX"
**DOUBLE
DASHER**

**WASHES MORE
CLOTHES CLEANER**

- - - and in less time!

Look **INSIDE** the tub of any electric washer. If it hasn't the Curved-Vane, Propeller-Type **DOUBLE-DASHER** Agitator, it is **NOT** a **modern** electric washer.

"APEX" improvements and how **simple** wash-day now is—you must see the 1937 Apex Electric Washer. You can buy one on the easiest terms. Inspect it right away.

SO EASY TO OWN! Up to 18 months to pay.

The "Apex" Double-Dasher is a 12-inch oversized Agitator that does an amazing job of cleaning clothes **in less time**. It has just about revolutionized household washing.

Made and Guaranteed by

DeForest Crosley Limited

Toronto and Montreal

In the New Apex there is no center post to tangle or tear clothes. Daintiest garments are treated tenderly, yet heaviest articles are lifted up, forced **through** water and water through them.

To appreciate the importance of the revolutionary



CANADIAN RADIO LOG—Continued

Call Letters	Kilocycles	Watts Power	Station Location
CHWK	780	100	Chilliwack, B.C.
CJAT	910	1000	Trail, B.C.
CJCA	730	1000	Edmonton, Alta.
CJCB	1240	1000	Sydney, N.S.
CJCJ	690	100	Calgary, Alta.
CJGX	1390	100	Yorkton, Sask.
CJIC	1500	100	Sault Ste. Marie
CJKL	1310	100	Kirkland Lake, Ont.
CJLS	1310	100	Yarmouth, N.S.
CJOC	950	100	Lethbridge, Alta.
CJOR	600	500	Vancouver, B.C.
CJRC	630	1000	Winnipeg, Man.
CJRM	540	1000	Moosejaw, Sask.
CKAC	730	5000	Montreal, Que.
CKBI	1210	100	Prince Albert, Sk.
CKCD	1010	100	Vancouver, B.C.
CKCH	1210	100	Hull, Que.
CKCK	1010	500	Regina, Sask.
CKCL	580	100	Toronto, Ont.
CKCO	1010	100	Ottawa, Ont.
CKCR	1510	100	Waterloo, Ont.
CKCV	1310	100	Quebec, Que.
CKCW	1370	100	Moncton, N.B.
CKFC	1410	50	Vancouver, B.C.
CKGB	1420	100	Timmins, Ont.
CKIC	1010	50	Wolfville, N.S.
CKLW	1030	5000	Windsor, Ont.
CKMC	1210	50	Cobalt, Ont.
CKMO	1410	100	Vancouver, B.C.
CKNX	1200	50	Wingham, Ont.
CKOC	1120	1000	Hamilton, Ont.
CKOV	630	100	Kelowna, B.C.
CKPC	930	100	Brantford, Ont.
CKPR	730	100	Fort William, Ont.

IF YOU ARE

An Actor
A Musician
A Vocalist

Or Are Just Interested in Hearing
Your Own Voice

WE CAN RECORD IT

High Fidelity Radio Transcriptions
a Specialty

CALL KI. 7733
For An Appointment

Truetone Recordings

22 GRENVILLE ST.
Behind Central Y.M.C.A.

CFRB YEAR BOOKS

may be bought at

T. EATON CO.

HEINTZMAN & CO.

PREMIER RADIO CO.

CANADIAN RADIO LOG—Continued

Call Letters	Kilocycles	Watts Power	Station Location
CKTB	1200	100	St. Catharines, Ont.
CKUA	580	500	Edmonton, Alta.
CKWX	1010	100	Vancouver, B.C.
CKSO	780	1000	Sudbury, Ont.
CKX	1120	100	Brandon, Man.
CKY	910	15000	Winnipeg, Man.
CRCK	1050	1000	Quebec, Que.
CRCM	910	5000	Montreal, Que.
CRCO	880	1000	Ottawa, Ont.
CRCS	950	100	Chicoutimi, Que.
CRCT	840	5000	Toronto, Ont.
CRCV	1100	5000	Vancouver, B.C.
CRCY	1420	100	Toronto, Ont.

The radio log was compiled especially for this book by Mr. Charles Bradford,
and lists all stations heard within 150 mile radius of Toronto.

FROM COAST TO COAST, IT'S "B-U-L-O-V-A WATCH TIME"

CORDARO Radio Studio

SPECIALIZING IN RADIO REPAIRS ONLY—INCLUDING ALL MAKES OF CAR
RADIO—AERIALS ERECTED

All Work Guaranteed 6 Months

\$1.00 Per Call, Including Suburban Toronto

Parts Extra

KEnwood 3200

AMERICAN STATIONS

Index by Frequencies and Dial Numbers

Call Letter	Watts Power	Station Location	Call Letter	Watts Power	Station Location
550 Kilocycles—545.1 Meters			600 Kilocycles—499.7 Meters		
WGR	1000	Buffalo, N.Y.	WMT	1000	Waterloo, Iowa
WKRC	1000	Cincinnati, Ohio	WREC	1000	Memphis, Tenn.
KFYR	1000	Bismarck, N.D.	610 Kilocycles—491.5 Meters		
560 Kilocycles—535.4 Meters			WIP	1000	Philadelphia, Pa.
WIND	1000	Gary, Ind.	WJAY	500	Cleveland, Ohio
WQAM	1000	Miami, Fla.	620 Kilocycles—483.6 Meters		
570 Kilocycles—526.0 Meters			WFLA	1000	Clearwater, Fla.
KVI	1000	Tacoma, Wash.	WTMJ	1000	Milwaukee, Wis.
WNAX	1000	Yankton, S.D.	640 Kilocycles—468.5 Meters		
WWNC	1000	Asheville, N.C.	KFI	50000	Los Angeles, Cal.
580 Kilocycles—516.9 Meters			WOI	5000	Ames, Iowa
WTAG	500	Worcester, Mass.	650 Kilocycles—461.3 Meters		
WIBW	1000	Topeka, Kans.	WSM	50000	Nashville, Tenn.
590 Kilocycles—508.2 Meters			660 Kilocycles—454.3 Meters		
WEEI	1000	Boston, Mass.	WEAF	50000	New York, N.Y.
WOW	5000	Omaha, Neb.			

FROM COAST TO COAST, IT'S "B-U-L-O-V-A WATCH TIME"

"MIGHTY MONARCH OF THE AIR"

So Easy To Tune Without Stooping



Sensational New
1937 Colourful Tone

Majestic

"No Stoop, No Squint"
MODELS CIRCLE THE WORLD

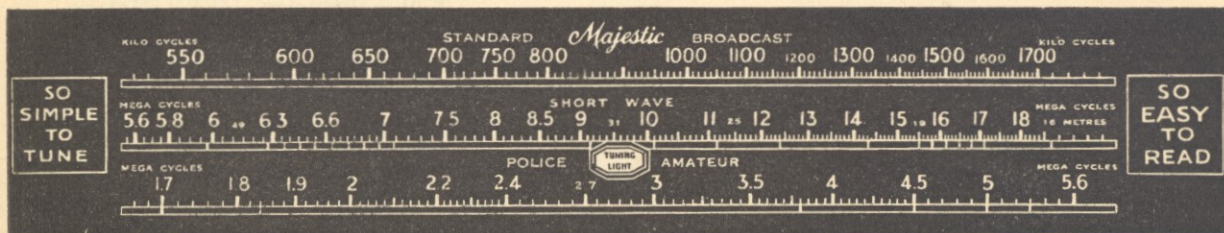
No longer need you "Stoop and Squint" to tune-in, when you own a new De Luxe model MAJESTIC. The new simplified tuning dial (illustrated below) is so designed and set on an angle that it brings a new joy and convenience to short-wave and foreign station tuning. All of the latest major engineering improvements are built into the "QUEEN MARY" model illustrated, including NOISE SUPPRESSION Control, and also a locality interference reducer, thus giving quieter, clearer reception. The Mighty Majestic is famous for its "Colourful Tone".

A PRICE TO SUIT ANY PURSE

Trade-In Your Old Radio. Liberal Allowance.

Your Majestic dealer will explain the easy payment "Use-As-You-Pay" Plan. Terms as low as \$5 Down.

ROGERS-MAJESTIC Corp. Ltd. Fleet St. Toronto



NEW "KLEER-VUE", "STRATE LINE" 1937 MAJESTIC 3-BAND TUNING DIAL

ASK YOUR LOCAL MAJESTIC DEALER FOR A DEMONSTRATION

Trade in Your Old Radio

ON A

NEW MAJESTIC RADIO

POPULAR PRICED MODELS MAY BE HAD AT

\$49.95 \$69.95 \$79.95 \$89.95 \$99.95 \$117.95 \$144.95 \$199.50**TELEPHONE KINGSDALE 2188 NOW**Our Valuator Will Call, Demonstrate a New MAJESTIC, and Value Your Old Set
IT WILL BE ACCEPTED AS THE INITIAL PAYMENT

The Only Exclusive MAJESTIC RADIO Dealer in Toronto

Open Until
11 p.m.**Premier Radio Co.**

KI. 2188

505 YONGE ST.

First Car Stop
North of
College and
YongeAMERICAN RADIO LOG—Continued

Call Letters	Watts Power	Station Location	Call Letters	Watts Power	Station Location
	670 Kilocycles—447.5 Meters			720 Kilocycles—416.4 Meters	
WMAQ	50000	Chicago, Ill.	WGN	50000	Chicago, Ill.
	680 Kilocycles—440.9 Meters			740 Kilocycles—405.2 Meters	
KPO	50000	San Francisco, Cal.	WSB	50000	Atlanta, Ga.
WPTF	1000	Raleigh, N.C.		750 Kilocycles—399.8 Meters	
	700 Kilocycles—428.3 Meters		WJR	50000	Detroit, Mich.
WLW	500000	Cincinnati, Ohio		760 Kilocycles—394.5 Meters	
	710 Kilocycles—422.3 Meters		WJZ	50000	New York, N.Y.
WOR	50000	Newark, N.J.			

FROM COAST TO COAST, IT'S "B-U-L-O-V-A WATCH TIME"

TIME MARCHES ON!

- - - has your radio kept abreast of the times?

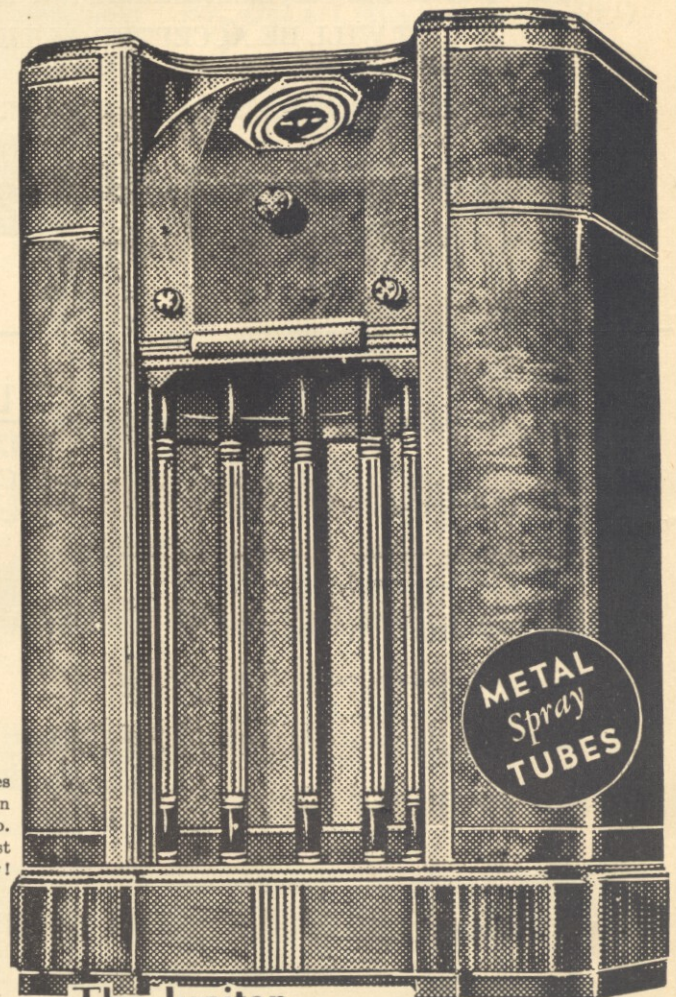
DE FOREST CROSLEY

NO MATTER what type of radio you now own—the time has come to trade it in on one of the new radio models by De Forest Crosley—with the sensational NO-STOOP, NO-SQUINT Sloping Tuning Panel—METAL-type Dual-Purpose Tubes and Guaranteed Foreign Reception.

To those who paid a big price for their radio years ago but now find it obsolete, we say that here is the answer to your radio problem.

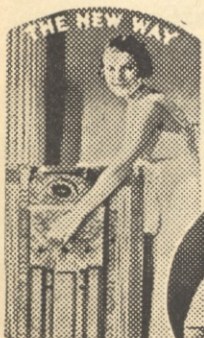
A score of new 1937 features challenge your interest. Get rid of your old radio, and take advantage of present liberal trade-in allowances being made by De Forest Crosley dealers.

The Original and Exclusive
"No-Stoop, No-Squint"
Sloping Tuning Panel



The Jupiter

"Jupiter" model (illustrated) gives 17-tube performance and creates an entirely new conception of radio. Don't be without a modern De Forest Crosley All-Wave Radio another day!



DeForest Crosley Limited
TORONTO and MONTREAL

AMERICAN RADIO LOG—Continued

Call Letters	Watts Power	Station Location	Call Letters	Watts Power	Station Location
770 Kilocycles—389.4 Meters			880 Kilocycles—340.7 Meters		
WBBM	50000	Chicago, Ill.	WGBI	500	Scranton, Pa.
790 Kilocycles—379.5 Meters			WSUI	500	Iowa City, Iowa
WGY	50000	Schenectady, N.Y.	890 Kilocycles—336.9 Meters		
800 Kilocycles—374.8 Meters			WJAR	1000	Providence, R.I.
WBAP	50000	Forth Worth, Texas	900 Kilocycles—333.1 Meters		
WFAA	50000	Dallas, Texas	WBEN	1000	Buffalo, N.Y.
810 Kilocycles—370.2 Meters			920 Kilocycles—325.9 Meters		
WCCO	50000	Minneapolis, Minn.	WWJ	1000	Detroit, Mich.
820 Kilocycles—365.6 Meters			940 Kilocycles—319.0 Meters		
WHAS	50000	Louisville, Ky.	WCSH	1000	Portland, Maine
830 Kilocycles—361.2 Meters			WHA	5000	Madison, Wis.
KOA	50000	Denver, Colo.	970 Kilocycles—309.1 Meters		
WHDH	1000	Boston, Mass.	WCFL	5000	Chicago, Ill.
850 Kilocycles—352.7 Meters			980 Kilocycles—303.9 Meters		
WWL	10000	New Orleans, La.	KDKA	50000	Pittsburgh, Pa.
860 Kilocycles—348.6 Meters			990 Kilocycles—302.8 Meters		
WABC	50000	New York, N.Y.	WBZ	50000	Boston, Mass.
870 Kilocycles—344.6 Meters			1000 Kilocycles—299.8 Meters		
WENR	50000	Chicago, Ill.	WHO	50000	Des Moines, Iowa
WLS	50000	Chicago, Ill.	1010 Kilocycles—296.9 Meters		
			WHN	1000	New York, N.Y.

FROM COAST TO COAST, IT'S "B-U-L-O-V-A WATCH TIME"

AMERICAN RADIO LOG—Continued

Call Letters	Watts Power	Station Location	Call Letters	Watts Power	Station Location
	1020 Kilocycles—293.9 Meters			1150 Kilocycles—260.7 Meters	
KYW	10000	Chicago, Ill.	WHAM	50000	Rochester, N.Y.
	1040 Kilocycles—288.3 Meters			1160 Kilocycles—258.5 Meters	
KRLD	10000	Dallas, Texas	WOWO	10000	Fort Wayne, Ind.
WTIC	50000	Hartford, Conn.	WWVA	5000	Wheeling, W. Va.
	1050 Kilocycles—285.5 Meters			1170 Kilocycles—256.3 Meters	
KNX	50000	Hollywood, Cal.	WCAU	50000	Philadelphia, Pa.
	1060 Kilocycles—282.8 Meters			1190 Kilocycles—252.0 Meters	
WBAL	10000	Baltimore, Md.	WOAI	50000	San Antonio, Texas
	1070 Kilocycles—280.2 Meters			1220 Kilocycles—245.8 Meters	
WTAM	50000	Cleveland, Ohio	WCAE	1000	Pittsburgh, Pa.
	1080 Kilocycles—277.6 Meters			1240 Kilocycles—241.8 Meters	
WBT	50000	Charlotte, N.C.	WXYZ	1000	Detroit, Mich.
	1090 Kilocycles—275.1 Meters			1310 Kilocycles—228.9 Meters	
KMOX	50000	St. Louis, Mo.	WEBR	500	Buffalo, N.Y.
	1100 Kilocycles—272.6 Meters			1390 Kilocycles—215.7 Meters	
WPG	5000	Atlantic City, N.J.	WHK	1000	Cleveland, Ohio
	1110 Kilocycles—270.1 Meters			1460 Kilocycles—205.4 Meters	
WRVA	5000	Richmond, Va.	KSTP	10000	St. Paul, Minn.
	1130 Kilocycles—265.3 Meters		WJSV	10000	Washington, D.C.
KSL	50000	Salt Lake City, Utah		1470 Kilocycles—204.0 Meters	
WJJD	20000	Chicago, Ill.	WLAC	5000	Nashville, Tenn.
	1140 Kilocycles—263.0 Meters			1480 Kilocycles—202.6 Meters	
KVOO	25000	Tulsa, Okla.	WKBW	5000	Buffalo, N.Y.
				1490 Kilocycles—201.2 Meters	
			WCKY	5000	Covington, Ky.

FROM COAST TO COAST, IT'S "B-U-L-O-V-A WATCH TIME"

SHORT WAVE RADIO LOG

Station	Metres	Location	Time (E.S.T.)
W2XE	13.9	New York, N.Y.	7 a.m.-1 p.m.
GSH	13.9	Daventry, England	6-11 a.m.
W3XAL	16.8	Bound Brook, N.J.	9 a.m.-4 p.m.
DJE	16.8	Zeesen, Germany	Mid-10 a.m.
LRU	19.6	Buenos-Aires, Arg.	7-10 a.m.—3-4 p.m.
W2XE	19.6	New York, N.Y.	1-5 p.m.
TPA2	19.6	Pontoise, France	5-10 a.m.
W8XK	19.7	Pittsburgh, U.S.A.	9 a.m.-6 p.m.
DJB	19.7	Zeesen, Germany	Mid-10 a.m.
HVJ	19.8	Vatican City	5 a.m.
DJL	19.8	Zeesen, Germany	11 a.m.-4 p.m.
TPA3	25.2	Pontoise, France	11 a.m.-5 p.m.
2RO	25.4	Rome, Italy	6 a.m.-Noon
DJD	25.4	Zeesen, Germany	11 a.m.-10 p.m.
CJRX	25.5	Winnipeg, Canada	6 a.m.-Mid.
COCX	26.2	Havana, Cuba	8-11 a.m.
COCQ	30.7	Havana, Cuba	7 a.m.-Mid.
VK2ME	31.2	Sydney, Australia	5-10 a.m.
GSC	31.3	Daventry, England	6-10.40 p.m.
W1XK	31.3	Millis, Mass.	8 a.m.-Mid.
DJA	31.3	Zeesen, Germany	4-10 p.m.—Mid-10 a.m.
DJN	31.4	Zeesen, Germany	4-10 p.m.—Mid-10 a.m.
W2XAF	31.4	Schenectady, N.Y.	4-10 p.m.
LKJ1	31.4	Jeloy, Norway	5-7 a.m.—11 a.m.-4 p.m.
GSB	31.5	Daventry, England	6-10.40 p.m.
XEFT	31.5	Veracruz, Mex.	7-11 p.m.
JYP	39.9	Nazaki, Japan	7-9 a.m.
TIEP	44.71	San Jose, Costa Rica	6-10 p.m.
RV72	45.3	Moscow	8-9 p.m.
YV4RA	46.0	Valencia, Venezuela	6-9 p.m.
H11S	46.6	Puerto Plata, D.R.	6-7 p.m.
H180	46.9	Trujillo, D.R.	5-7 p.m.
YV5RF	47.0	Caracas, Venezuela	6-10 p.m.
HRP1	47.2	San Pedro Sula, Honduras	6-10 p.m.
COKG	48.5	Santiago, Cuba	1-10 p.m.
XEXA	48.7	Mexico, D.F.	7-10 p.m.
CJRO	48.7	Winnipeg, Canada	6-11 p.m.
VE9CL	48.7	Winnipeg, Canada	11-Mid. (Sat.)
HJ2ABA	48.7	Tunja, Colombia	7-9 p.m.
YV5RD	48.7	Caracas, Venezuela	4-9 p.m.
W8XK	48.8	Pittsburgh, U.S.A.	10 p.m.-Mid.
VE9HX	48.9	Halifax, Canada	4-10 p.m.
COCD	48.9	Havana, Cuba	5 p.m.-Mid.
W2XE	49.0	New York, U.S.A.	10 p.m.
ZTJ	49.2	Johannesburg, Africa	9 a.m.-3 p.m.
ZBW2	49.2	Hong Kong, China	4-9 a.m.
CRCX	49.2	Toronto, Canada	5-11 p.m.
W9XAA	49.3	Chicago, Ill.	6 a.m.-11 p.m.
XHJ	49.3	Penang, S.S.	7-8 a.m.
CFRX	49.4	Toronto, Canada	8 a.m.-12 Mid.
W8XAL	49.5	Cincinnati, Ohio	8 a.m.-7 p.m.
OXY	49.5	Skamlebaek, Denmark	1-6 p.m.
YDA	49.6	Tandjong Priok, Java	3-6 a.m.
DJC	49.8	Zeesen, Germany	noon-10 p.m.
COCO	49.9	Havana, Cuba	9 a.m.-noon—4-6 p.m.
CFCX	49.9	Montreal, Canada	8 a.m.-1 p.m.
ZEBT	50.0	Mexico City, Mexico	10 a.m.-12 Mid.
T1GPH	51.4	Alma Tica, Costa Rico	Noon-1 p.m.—7-9 p.m.
YV5RC	51.7	Caracas, Venezuela	3-9 p.m.

YOUR OWN LOG

LONG WAVE

STATION

LOCATION

KILOCYLES

STATION	LOCATION	KILOCYLES

YOUR OWN LOG

SHORT WAVE

STATION

LOCATION

METRES

TIME



EATON'S—FOR EVERYTHING MUSICAL



"The Melody Lingers on"

WHEN YOU HAVE A *RCA Victor* RADIO-PHONOGRAPH

When the singer steps away from the microphone and the song falls silent . . . that needn't be the end . . . not if you have a Victor Radio-Phonograph and Victor Records. Then you can enjoy your favourite music, your favourite songs again and again . . . whenever you wish, right in your own home.



VICTOR RECORD-PLAYER

The Victor Record Player can be attached to any good radio and will give you the equivalent of a radio-phonograph at small cost. Plays either 10" or 12" records.

Budget Plan Price \$19.50

Budget Plan Terms: Down Payment \$2.50 and 6 Monthly Payments \$2.84.



VICTOR RADIO-PHONOGRAPH

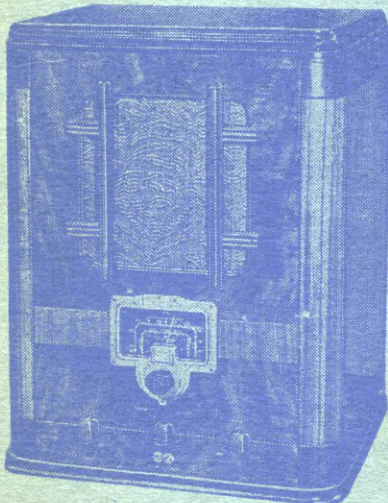
(MODEL 5U)

A smart, compact radio-phonograph which will give excellent reproduction on 10" and 12" records . . . ALSO . . . keen and selective radio reception on Canadian and American programmes and the principal foreign short-wave stations.

FEATURES: 5-tubes, Airplane Dial, wonderful tone. Budget Plan Price \$109.00

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There will not be anything added to these prices for Budget Plan Terms.



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Complete with pictures and short life sketches of the great artists. Write us for this new Catalogue . . . Also on request we'll be glad to mail you each month a list of the new Victor recordings . . . all just part of our musical service to you.

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