

September

Official Publication of  
Broadcast Listeners' Ass'n  
of America, Inc.

# The BROADCAST LISTENER

"A Pictorial  
Review of  
Radio"

Formerly THE RADIO LISTENER



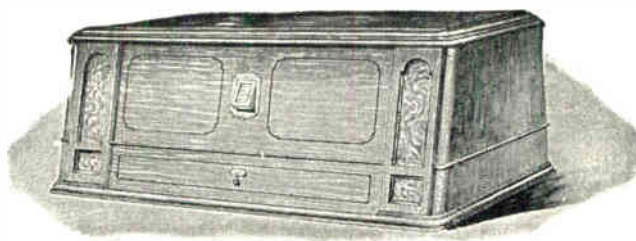
IN THIS  
ISSUE

TELLING the WORLD About That NINETY-YARD RUN  
RADIO TRANSMITTERS Soon to be Part of RAILROAD EQUIPMENT  
BROADCASTERS' COMMON SENSE and COURT RULING FORESTALL  
RADIO CHAOS

15¢  
per  
copy

*Bremer-Tully's Greatest Effort*

# The Counterphase-Eight



It is doubtful whether any other radio manufacturer has a record of one success after another that will equal that of Bremer-Tully.

The announcement of the new "Permanent Models," therefore, has more than ordinary weight.

And those who investigate will not be disappointed. All that you would expect of Bremer-Tully is there—and more too.

It's impossible to tell about the many exclusive features here. You must see and hear these sets to realize what is available in Radio today.

**No Other Receiver Can Give You  
All That the Counterphase Offers**

*Any authorized B-T dealer will give you the full  
story on Counterphase Sets*

*Special circulars  
on request*

**Bremer  
Tully**

*Manufacturing Company*

520-530 So. Canal St.

Chicago, Ill.

*No Guess-work with  
the B-T B-Power Unit*



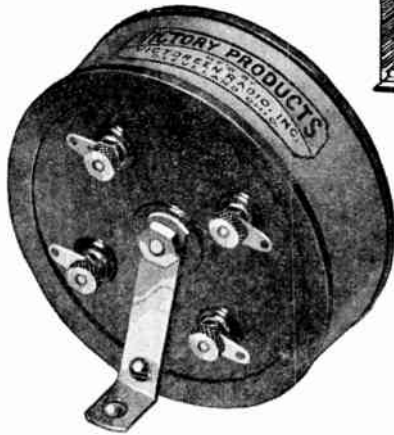
Here is a thoroughly dependable B-Power Unit which we recommend for use with our receivers. No better endorsement could be given.

No guesswork and no knobs to turn. Like all B-T products, it would not be on the market unless B-T believed it superior.

Handles the equivalent of 6A-type, plus one power tube.



# Victoreen "Super"



No. 170 R. F. Transformer

Cadiz, O.



Verified Reception  
from Paris by Cadiz,  
Ohio, Radio Fan

Coast to Coast  
on a Loop



The Heart of the Circuit  
4—No. 170 R. F. TRANSFORMERS  
at \$7.00 each and  
1—No. 150 Coupling Unit at \$5.50

[4—No. 171 R. F. Transformers are re-  
quired when dry cells are used.]

No oscillations, howls or squeals—no matching of tubes.  
Complete parts to build the "Victoreen" can be purchased of your  
dealers at moderate cost.

Ask your dealer for free "Victoreen" folder, which contains hook-up  
and complete information, or write us direct.

## THE GEORGE W. WALKER CO.

6518 CARNEGIE AVENUE, CLEVELAND, OHIO

Branch Offices in Principal Cities

# GIVE YOUR SET A CHANCE

to do its best work—CHI-RAD  
accessories are the secret



\$39<sup>50</sup>

A big feature of the Majestic B-Current Supply, shown to the left, is the RAYTHEON tube, generally recognized as the most satisfactory rectifying tube on the market. Unexcelled in power, control and efficiency by any source of power-supply for plate circuits of receiving sets. Always gives power required to bring out full tonal strength, yet with ample filtering capacity to eliminate A. C. "hum." Current costs with this device average 1/10 cent per hour, against 3 to 7 cents per hour for dry batteries. The Majestic will soon pay for itself. \$39.50 buys this economical unit.

When you own an Elkon Trickle Charger, "A" battery current at once becomes a dependable, self-regulating supply—one thing less to fuss and worry about. The Elkon will charge any 4 or 6-volt battery and furnishes enough current for as many as 8 dry cell or storage battery tubes in ordinary use. Containing no acids, alkalis, etc., cannot give off fumes or damage surroundings by spilling. It weighs but 6 pounds and is attractive in appearance ..... Only \$15.00



\$15

### SPECIAL PRICES

We are offering broken lines of standard, high-grade Radio merchandise at greatly reduced prices which the manufacturers will not permit us to advertise. However, prices will be furnished upon application. Among the Specials are:

Murad Single Control Receivers  
W. E. Phonograph Attachments  
GR-299 Sockets  
GR-301 30-Ohm Rheostats

Cardwell 152B .0005 Condensers  
GR-231 "A" Transformers  
GR-156 Sockets  
Lopez Broadcast Tuners

## CHICAGO RADIO APPARATUS CO.

Dept. BL, 415 S. Dearborn St., CHICAGO

Retailers and Jobbers of Quality Radio Merchandise

(Approved by Broadcast Listeners' Ass'n of America)

Kindly mention THE BROADCAST LISTENER when writing advertisers



**F**ROM Blackstone to broadcasting.

Quite a jump? Perhaps, but Charlie Garland, broadcasting director of station WBBM, the Stewart-Warner Air Theater, Chicago, made it successfully.

'Way back—not so long ago, either—down in McComb, Miss., the Garlands thought a lawyer in the family would lend tone to the clan. Accordingly, they packed young Charlie off to law school.

After serving in the World war, Charlie forgot about Blackstone and devised a system of piano-syncopation, which he has since copyrighted.

Charlie announces for the WBBM "Nutty Club," which holds forth on Wednesday and Saturday nights. Besides this he sings a bit, plays a bit, and writes song numbers.

## In Case You Haven't Noticed It--

A Reminder From the Editor

**T**HAT this, THE BROADCAST LISTENER, is truly the listeners' magazine, is pretty generally acknowledged. This is natural, considering that the Broadcast Listeners' Association of America is the sponsor.

Yet, since even careful readers are apt to overlook salient features, it might not be amiss to call attention once more to some of the outstanding characteristics of this young and rapidly growing journal. The repetition is excusable, we feel, on the ground that a fuller appreciation and a keener enjoyment may be had of our pages when a more intimate knowledge is had of what to expect from them.

First of all, let it be emphasized that, as with the B. L. A. of A., the prime motive behind THE BROADCAST LISTENER is protection and advancement of the interests of the listening public. Every service that can contribute to that end has been made available to our readers and it is our hope that full use will be made of the facilities at all times.

**O**UR secondary purpose—and it's not so secondary, at that—is to provide radio enthusiasts with highly entertaining reading that has enough informative, educational matter included to give "body" but not enough to make our

*FOR HIS OWN individual INTERESTS, every radio listener should ever be ready to work for the GENERAL GOOD of Radio.*

### IN THIS ISSUE

- Page 2—Frontispiece: Photo of Charlie Garland.  
Page 3—"In Case You Haven't Noticed It—" and list of contents.  
Page 4—Last-minute radio news.  
Pages 5-6—"Telling the World About That Ninety-Yard Run."  
Page 7—"Radio Is Everywhere!" (page of photos).  
Pages 8-9—"Good Sense of Broadcasters, Court Ruling and Strike of Listeners Forestall Radio Chaos," "Radio Law Still Has 'Teeth,'" U. S. District Court Holds" and "Radio Station Owners Rally to Their National Association's Colors."  
Page 10—"Studio-Workers See and Hear Many Queer Instruments" and "English Observer Favors KOA Among American Stations."  
Page 11—"A Few Humor Waves" department and "A Great American (Radio) Tragedy" (cartoon strip).  
Pages 12-13—Studio Gossip department.  
Page 14—"The Man at the Control Panel."  
Page 15—"Some of the Men 'Behind the Works'" (page of photos).  
Page 16—"Broadcasters Convene in New York to Discuss Radio Situation."  
Page 17—"Six Microphones Used to Pick up Music of Oriole Orchestra."  
Page 18—"Studio Construction Subject of Difference Among Experts."  
Page 19—"He's Young and He's Good to Look at."  
Page 20—"Ye Editor Broadcasts" department: "Attend the National Radio Exposition" and "Who Will Be on the Radio Commission?"  
Page 21—"Paul Ash Asks Bosses to Let Him Try Something New."  
Page 22—"What the Fans Are Saying" department.  
Page 23—"Twice-Transplanted Transmitter Is Pride of Sunny Florida."  
Page 24—"Sharp Eye Must be Kept on Air Vocalists' Technique" and list of stations drawing most comments from fans.  
Page 29—"Patent Inconsistencies Revealed by Litigation Over Superhetrodyne Rights."  
Pages 30-31—"Radio Transmitters and Receivers Soon to be Important Part of Railroad Equipment."  
Page 32—"The Answer Man Says" department.  
Page 33—"What Is a Radio Engineer?"  
Page 34—"Radio Artists' Revue" and "Something Auto Be Done About This."  
Page 35—"B. L. A. Activities" department.  
Page 36—"A Digest of the World's News" department.  
Page 37—"News Views of Radio" (page of photos).  
Page 38—"Technical Service" department.  
Pages 41-42—More Studio Gossip.  
Page 43—"Do You Know Your Film Favorite's Voice?"  
Page 44—"Teacher, Lemme Listen-In!"  
Page 45—" \$3,000 In Prizes!"  
Page 46—"Hospitality in West at Best Among Radio People, Chicagoan Finds."  
Page 47—"A Mile Is Nothing to These Devices" (page of photos).  
Page 48—Classified Advertisements department.  
Page 51—More Studio Gossip.  
Page 52—"WBBM to Use Additional Power for Protection Only" and other notes on wave-length situation.

*NEXT MONTH—many more entertaining and instructive articles and pictures. Don't miss the October issue, or you'll be sorry!*

columns heavy and tiresome. It is our belief, seconded by many fans from whom we have received expressions, that more real all-around knowledge of the broadcasting world can be garnered from regular perusal of THE BROADCAST LISTENER than from any other source, even including daily presence in the studios and frequent contact with their personnel. No one person can possibly see and hear so much as can the entire staff and contributors of this magazine; hence, the advantage the reader of THE BROADCAST LISTENER holds over even the man circulating every day among broadcasters.

Photographs of people and "things," intimate bits of news and gossip about personalities, organizations and institutions connected with the microphone art, special articles on out-of-the-ordinary phases of the industry and unusual personages, cartoons, humor, editorial comment, technical advice, answers to queries of readers—all are found every month in THE BROADCAST LISTENER, the only magazine which offers all of these features.

And it all can be had for \$1.50 per year, or, if you prefer to buy from the news-stands, fifteen cents per copy. Where can you obtain a better "buy"?

*THE best way to work for the GENERAL GOOD of Radio is to be a member of the B. L. A. of A. and a READER of THE BROADCAST LISTENER.*





## Tom Brown HIMSELF couldn't be more popular

There he is, popularity itself, and six weeks ago he was a social nobody. Now look at him! Invited everywhere. Centre of attraction! Charming all the good times with his

# BUESCHER

## True Tone Saxophone

Where are you? Are you in the picture? Or out of it? Do you long for attention? The admiration of friends? gay parties? good times with those you like best? All these things, and more, are yours if you will earn your welcome—learn to play this most wonderful of all musical instruments.

### You Can Teach Yourself

If you can whistle a tune, if you can beat time, you can learn to play the Buescher Saxophone, Easily! You can teach yourself, at home, in a few evenings. Three simple lessons given on request with each new Saxophone start you. You learn scales in an hour and start playing tunes in a week. Your progress will astonish and delight you and surprise your friends.

### Try Before Buying. Easy Terms

Take home with you any Buescher instrument, Trombone, Cornet, Trumpet, Saxophone for six days' trial. Test it. See what you can do with it. If you like it, pay a little each month. Play as you Pay. Satisfaction guaranteed. Send for beautiful free catalog of any instrument and details of trial and payment plans. No obligation. Do this today.

**BUESCHER BAND INSTRUMENT CO.**  
Everything in Band and Orchestra Instruments  
1810 Buescher Block Elkhart, Indiana

free  
BOOK



### The Story of the SAXOPHONE

Gives complete history and tells why the Buescher is so easy to learn to play. In it you will find the first lesson chart. You must have this fine book.

**Clip the Coupon NOW!**

BUESCHER BAND INSTRUMENT CO. 302C  
1810 Buescher Block, Elkhart, Indiana.  
Gentlemen: Without obligating me in any way please send me your free literature. I am interested in the instrument checked below.  
Saxophone  Cornet  Trumpet  Trombone  Tuba   
Mention any other: .....  
Name: .....  
Address: .....

## EUROPE'S LARGEST SHOW AT LEIPZIG

LEIPZIG, Germany.—Three hundred radio manufacturers are among the 13,000 exhibitors in the Leipzig trade fair, making the exposition the largest radio show ever held in Europe.

With a super-power broadcasting station on the premises, specially built for the occasion, tests were to be made on new transmitting apparatus. A giant tower in the Leipzig public square was to diffuse programs to listeners through eight powerful loudspeakers.

German scientists planned to show surprising results in the elimination of static, improvement of tonal quality of receiving-sets and general simplification of equipment.

## NEW POWER IDEA SUCCESS

ORLANDO, FLA.—Abandonment of the motor generator and use instead of the mercury-arc rectifier as a source of power have been successfully attempted here by WDBO, Rollins College station.

The advantages of the new idea are fifty per cent lower power-cost of broadcasting, simpler operation and less noise in sound-transmission.

## RADIO BECKONS AUSTRALIAN BEAUTY

SYDNEY, Australia.—Miss Beryl Mills, chosen as the prettiest girl in Australia in a countrywide beauty contest, left here in July for New York City to attend the Radio World's Fair as a special guest of honor. The invitation was extended to her by Radio, being relayed by amateur operators.

## LARGEST SHOWROOM OPENED

CHICAGO, Ill.—The largest showroom, warehouse and service station devoted exclusively to Radio has been opened here in "Auto Row" by a New York receiving-set manufacturer.

"Auto Row" is rapidly becoming "Radio Row" here, as many radio-equipment firms are locating there.

## MEXICO AND CUBA SIGN RADIO TREATY

MEXICO CITY, Mexico.—A treaty designed to connect the telegraph systems of Mexico and Cuba by wireless and instituting transmission of public and private radio messages has been signed by representatives of the two governments. Agreement was made that the revenue from the new service would be divided equally between the participating nations.

**Q**UESTIONS on broadcasting stations, artists, announcers, programs, receiving sets, accessories, radio inventions and improvements, reception troubles, etc., are invited, as are protests, criticisms, theories, suggestions or expressions of opinion on any radio subject.

If you don't see what you want in THE BROADCAST LISTENER, tell us about it and if enough others want it we'll do our best to supply the demand.

Just write us, enclosing a stamped, self-addressed envelope. Replies will be either published in an early issue or mailed to you. You will find us always eager to cooperate and give aid.

—THE EDITOR.

## RADIO INVENTIONS SWAMP PATENT OFFICE

WASHINGTON, D. C.—The United States Patent Office has been swamped lately with the greatest deluge of applications for protection of radio inventions that the department has ever known. Although the special force handling radio business has been trebled, the number of patent-petitions pending at the last report was 1,850, compared to 1,594 on Jan. 1st, last.

## MORE NEW STATIONS LICENSED

WASHINGTON, D. C.—WJBV, 469.9 meters, Wood Haven, N. Y.; KGBG, 209.7 meters, Seattle, Wash., and WMRJ, 227.1 meters, Jamaica, N. Y., were stations receiving new broadcasting licenses recently.

Wave-length changes were announced by WNAB Boston (250 to 280.2); WNAC, Boston (280.2 to 430.1); WRNY, New York City (258 to 334.8); WBNY, New York City (209.7 to 322.4), and WEW, St. Louis (247.8 to 360).

## HEBREW PAPERS SAVE MONEY

JERUSALEM, Asia Minor—Broadcasting of radio news from European capitals has resulted in Hebrew newspapers in Tel-Aviv getting their news much more quickly and cheaply than before. Two enterprising radio enthusiasts have formed a radio news bureau and now regularly tune in London, Paris, Rome, Berlin and Moscow for bulletins, which they immediately rush to the local newspaper offices for publication only a few hours later than the same matter appears in print in the European cities.

## PRINCE TAKES TO RADIO

LONDON, England—A portable radio has been acquired by the Prince of Wales. He took it with him on his vacation this summer.

Thousands of British motorists have followed his example and taken sets with them in their cars on outing trips.

## THE BROADCAST LISTENER

Publication Office, Nineteenth Street and Grand Avenue, Des Moines, Iowa

Published Monthly by

**BROADCAST LISTENERS PUBLISHING COMPANY**

Nineteenth Street and Grand Avenue, Des Moines, Iowa, and  
431 South Dearborn Street, Chicago, Ill.

Publisher..... W. H. Jerrett

Editor..... F. H. McDonald

Associate Editor..... Harry A. Zook, Jr.

Entry as second-class matter applied for at the postoffice at Des Moines, Iowa, under the Act of March 3, 1879.

Issued on or about the 20th of month preceding month of issue. For sale on newsstands at 15 cents per copy; sent by mail in the United States and possessions for \$1.50 per year, paid in advance; by mail elsewhere, \$2.00 per year. Remittances should be by money order, check, or cash in registered letter.

Editorial forms close on 5th of month preceding month of issue; last advertising forms, including those for cover and color, close on 1st of preceding month. Manuscripts are submitted at the sender's risk, but will be returned when possible if not accepted.

Notice of subscriber's change of address should be sent two weeks in advance to: Publication Office, THE BROADCAST LISTENER, Nineteenth Street and Grand Avenue, Des Moines, Iowa, or Circulation Dept., 431 S. Dearborn St., Chicago, Ill.

(Copyright, 1926, THE BROADCAST LISTENER)



"ALWAYS A SMILE" is "Shorty" Fall's motto. Below we see him at one of the University of Chicago grid games at Stagg Field, announcing from the roof of a towering grandstand.

# TELLING the WORLD about that NINETY-YARD RUN

Nation's First Football Announcer Reveals How Big Grid Games Are Broadcast

By HAROLD A. ("Shorty") FALL,  
Assistant Director of KYW, Chicago.

*EDITOR'S NOTE.—"Shorty" Fall, besides being the first to describe a football game by Radio, holds the distinction of having broadcast more pigskin encounters than any other man living. Therefore, his fitness for discussing the subject of football-announcing is unquestioned, and we believe this article by him bears out that he is fully versed on his specialty.*

programs, picked on football as being both distinctly new and highly entertaining. We figured that the grid sport, being a fast, vigorous game, would naturally be well adapted to description to an unseeing audience, and, in addition, would have great news value, considering that so many persons interested in football were not able to attend and yet desired to keep close tab on the trend of the game.

**I**T WAS back in 1922 that consideration was first given the matter of broadcasting football games; and KYW, Chicago, was the first station to consider it, as far as we have been able to ascertain.

We of the KYW staff, being then, as now, ever in search of new features and especially new types of

The fact that I had, some years previous, been an enthusiastic football player, as well as an interested and active participant in other sports, probably was the chief incentive for my selection for the task of announcing the first football game ever to be broadcast.

*(Continued on page 6)*





*Task of Sports Announcer Not an Easy One—Eagle-Like Vision and Quick-Wittedness Required*

*(Continued from page 5)*

Thus, on Saturday, Oct. 14, 1922, radio fans tuned in on KYW heard their first running-account of a grid-iron contest. The combatants were the elevens of the University of Chicago and Northwestern University and the scene was Stagg Field, at the U. of C.

The enthusiasm with which this type of broadcasting was met by the radio fans of that day surpassed the fondest expectations. Thousands of letters were received by KYW; and, probably for the first time in the history of football, was it fully realized that the American public was actually football-mad. In fact, the station received far more letters on this first broadcast than it did for anything we had ever done up to that time.

All games played in Chicago at Stagg Field that year were broadcast by KYW, and the writer each time was the one who attempted to explain the struggle on the gridiron, as I have done on all the KYW football broadcasts since.

That KYW was successful in its early football-broadcasting, as well as later, is due largely to the station's engineering department, working under Walter C. Evans, chief engineer, who was assisted by E. H. Gager and C. W. Kern.

Our first broadcasts were made from the roof of the press stand, exposed to the elements. Rain, wind, sleet and snow were frequently a liberal portion of the program, and oftentimes it became necessary for us to tie our equipment to the roof, lest it make a hasty departure via wind.

While putting on the air the first out-of-town game ever broadcast, we had a trying experience. This was at the University of Illinois in Champaign in 1923, when Chicago played Illinois. Our equipment was placed on a very slanting roof during the sunshiny hours of the morning, but about an hour before game time a steady rain commenced, transforming the field into a sea of mud. We were afraid of slipping off the roof, personnel and all, so moved our equipment down into the stand under a very leaky canvas. The game was broadcast anyway.

**THE FOOTBALL ANNOUNCER** the East knows best is Graham McNamee, brightest star of the WEAf firmament. He officiates at most of the really important games of Yale, Harvard, Princeton, Army and other outstanding Atlantic district schools, and will again be heard this fall. This shows him functioning at the Polo Grounds in New York City.



**QUIN RYAN** of WGN, Chicago, is another headliner when it comes to football-announcing. Here he is seen telling "the folks" about one of the baseball games at Cubs park in Chicago.

But those are things of the past. This year we will have a steam-heated booth to house ourselves and our equipment.

Another bit of fate that almost ended sadly was just prior to Chicago's final game in 1924, which was with Wisconsin. We arrived at the field early Saturday morning, to find our equipment missing. A frantic search of several hours only served to convince us that it had been stolen; and, as it was then too late to replace the equipment with something else from the station, an ordinary telephone line and

transmitter were used to carry the announcements to the KYW operating room some miles distant, where they were amplified and put on the air. The equipment was found later, hopelessly ruined, having been taken by some boys.

The two most exciting games which come to my memory were the Princeton-Chicago battle at Stagg Field in 1923, which ended in a victory for Princeton, 20 to 19; and the Illinois-Chicago game in 1924, which ended in a tie, 21 to 21. The most one-sided game was that won by Dartmouth last year, 35 to 14.

In the case of the Princeton-Chicago and Chicago-Illinois battles, the action was so speedy and unexpected at times and the tide of battle swung so abruptly that it is a matter of wonder to me that I didn't

*(Continued on page 16.)*



—Underwood & Underwood photo.



# Radio Is Everywhere!

(A Few of the Places and Ways in Which the Receiving Set Plays a Major Role)



**IN THESE DAYS**, a canoe trip is not complete without Radio. What could be nicer than drifting along on quiet waters with a soft love song issuing from the loud-speaker? Ah-h-h, man!



**RADIO WAVES BLEND** wonderfully with the waves of the sea. If you don't believe it, gaze upon this party of dancers enjoying themselves on a yacht off the east coast. A twist of the dial and you have "Valencia!"

**EVEN THE NEWS-VENDER** finds Radio an aid. "Herald Square George," the blind dealer in newspapers and magazines (including **THE BROADCAST LISTENER**, as you see) at 42nd street and Sixth avenue, New York City, is now a confirmed radio "bug." The picture reveals him selling his wares while listening to what the wild waves are saying.



All photos by Underwood & Underwood

**HUNTERS IN THE CANADIAN WILDS** no longer have to sever all ties with civilization when they plunge into the big woods. They take along a portable radio, and, when it comes time to settle around the campfire for a smoke and a rest, favorite stations are brought in just as if the boys were snugly ensconced at home. Such is the march of progress!



**THE AQUATIC SCENE** herewith presented is of a group of American maids harking to the instructions of an expert swimmer via Radio. Not all of us are fortunate enough to have a tank available when we tune in a swimming lesson, but nevertheless it is possible to absorb valuable information if one listens carefully.



# GOOD SENSE of Broadcasters, and STRIKE of LISTENERS Radio CHAOS

Fans by Thousands, Inspire  
Bar "Air Pirates" From  
Manufacturers and Courts



—Photo by courtesy Kansas City Post.

**THE JUDGE** who rendered the decision in the case of *KLDS vs. WOS*. He is Albert L. Reeves and he presides over the U. S. District Court at Kansas City, Mo. Doubtless his stand on the question of whether the Secretary of Commerce still has power to regulate Radio will be employed as a precedent in many another lawsuit between stations whose activities interfere with each other.

about two years ago. That strike was so successful that every station violating the Chicago gentlemen's agreement for a "silent night" finally "tossed up the sponge" and hopped back into the fold—a complete victory for the strikers, who thus gained a chance to listen, without interference, to distant stations one night each week.

Already, pronounced evidence of support in its latest campaign is being noted in every quarter by the B. L. A. of A., whose members cover the entire country and Canada. Listeners everywhere are writing in and pledging themselves to avoid tuning in any station which has "jumped its wavelength," increased its power or overstepped its time-allotment since Secretary of Commerce Hoover "let down the bars" and governmental regulation of Radio practically ceased.

**"THE** Broadcast Listeners' Association of America has been obliged to resort to the only effective method and that is a general radio strike," stated Frank H. McDonald, president, in announcing the B. L. A.'s national protest against "air piracy."

"The listeners have the right to decide what station they will or will not listen to, and this method is apparently the only one that will bring the pirating stations to a realization of the unfavorable position they have placed themselves in. At the same time, it will act as a warning to other stations contemplating 'piracy,' which, if it were to become general, would ruin radio reception and create chaos that would work to the demoralization of Radio in every branch.

"Stations jumping their wave-bands seemingly do not realize that by leaving their assigned wave and appropriating an-

*New Stations Regarded as Chief Menace to Reception, Although Predicted Rush of License-Applicants to Open Stations Fails to Materialize*

**O**WING to disregard by some broadcasting stations of national radio law and of the rights of other stations and the listening public, drastic action has been resorted to by the Broadcast Listeners' Association of America, Inc., the leading radio fans' body.

This action consists principally of a nation-wide strike of listeners, similar in some respects to the strike called by the association during the "silent night" fight in Chicago

other station's wave they are forfeiting the most valuable asset they have—the good will of the listening public.

"The good will of the listener is absolutely essential to every broadcasting station. When a station has lost its audience, it might as well close up shop.

"A few of the pirating stations have realized their mistake and jumped back to the wave originally assigned them. But in their haste to give up their original wave for what they thought was a better one, they overlooked the fact that by such action they were forfeiting their prior rights to their original wave-band.

"As the list of unfair stations is constantly changing, it is best that the listeners keep posted on which they are by watching the daily newspapers."

**F**OLLOWING, in part, is the "strike letter" sent out by the Broadcast Listeners' Association to nearly every section of the country:

**U**NDER the existing conditions it is up to ourselves to protect our own interests, that being the only recourse, since the government refuses us the protection to which we are entitled. Therefore, we call every one of our members in all parts of the United States to immediately go on STRIKE against all unfair stations BY REFUSING TO LISTEN TO THEM AT ANY TIME UN-

## Radio Law Still Has Teeth, U. S. District Court Holds

**C**ONTENTIONS of Secretary of Commerce Herbert Hoover and Attorney-General Sargent that the former no longer has power to regulate Radio, received a blow recently when Judge Albert Reeves of the U. S. District Court of Missouri granted a permanent injunction forbidding radio station WOS, Jefferson City, Mo., to use more than the amount of time on the air that was allotted to it.

The decision was handed down after KLDS, a church station at Independence, Mo., had filed suit to compel WOS to observe the time-division which had been agreed upon during the period when the government was still exercising restraint over Radio.

KLDS and WOS, being on the same wave-length, naturally had to divide the available broadcasting time in order to avoid conflicting with each other, and this arrangement was observed mutually until Hoover announced that, so far as he was concerned, the stations could do about as they pleased until regulatory legislation is passed by Congress.

The plaintiff claimed the exclusive right to use of its wavelength during certain specified times, and maintained that WOS should not be permitted to interfere while KLDS was broadcasting.

The defendant claimed it had the right to use all the time if it desired to do so, and challenged the court's right of jurisdiction, claiming that the state of Missouri was a party and could not be sued in such action.

Judge Reeves ruled WOS's license had been issued to the Missouri State Marketing Bureau and not the state of Missouri, and that the state itself was not the defendant.

He further stated that, as both stations had sufficient power to carry beyond the confines of Missouri, the case, according to act of Congress, came within the jurisdiction of the federal court of the district.

It was also ruled by the judge that the Secretary of Commerce had a right to grant licenses with such restrictions regarding division of time as the parties interested might agree upon and which was established at the time licenses were granted.

In commenting upon WOS broadcasting during the time assigned KLDS, the court said, "the defendant is impatient of such restrictions and resists them. Clearly he has no right to do this, as he is not only bound by the terms of the license granted by the Secretary of Commerce, but he is in like manner bound by an arrangement with the plaintiff as to the schedule of hours."

The whole matter was summed up by Judge Reeves, stating that, upon the pleadings and evidence, the plaintiff was entitled to the relief sought; and he therefore entered a decree in accordance with the petition of KLDS. This decree, in substance, was a permanent restraining order or injunction against WOS interfering with KLDS during the portion of broadcasting time originally allotted to the latter.



# COURT RULING ERS FORESTALL

ired by Broadcast Listeners' Ass'n of America,  
Their Receiving-Sets as Broadcasters, Manu-  
Warn Violators of Dire Consequences

**DER ANY CIRCUMSTANCES. EVERY LISTENER HAS THE RIGHT TO DECIDE WHAT STATION HE WILL OR WILL NOT LISTEN TO.** (An unfair station is the one now known as an air pirate or air hog—a station that jumps the wave-band originally allotted it, or which increases the power granted it.)

A list of all unfair stations will be furnished upon application, or you can learn of them through the public press. Write each unfair station and tell them you refuse to listen to them, or write us and we will tabulate your STRIKE pledges and forward them.

Now is the time. Don't wait. The longer you put it off, the harder fight you will have. Go on STRIKE yourself. Get all your radio acquaintances to do the same. Write and tell us what you are doing, how well you are organized in your locality.

Every member, every listener, should take an active part in this fight. It is for your protection; it is your only salvation. We can win in this matter the same as we did in the strike for "silent night," when listeners in twenty-three states and a part of Canada went on strike.

We are stronger now than ever before. Our membership extends from coast to coast, and every listener should do his part. Let us hear from you.

**BROADCAST LISTENERS' ASSOCIATION OF AMERICA,  
FRANK H. McDONALD,  
President.**

**I**N ITS July and August issues, THE BROADCAST LISTENER took the stand that chaos was unlikely in Radio and it still holds to this belief. It is felt that the good sense of broadcasters in general will cause them to exercise a self-restraint which will take the place for the time being of the restraint that was formerly maintained by the U. S. Department of Commerce.

Secondly, it is held that, irrespective of the opinion of Secretary Hoover and Attorney-General Sargent, there is a common-law right held by a broadcasting station in the wave-length it was using under government regulation, and therefore it would be successful if it applied for an injunction against any station or person interfering with that right.

A third point is that value of broadcasting stations depends upon their good will, because only stations that have good will are of value to advertisers; and advertisers are the ones who pay the broadcasters' bills. A station going on the air and interfering with other stations creates antagonism among the listening public, instead of good will; and not only does the station suffer thereby, but any advertiser using the station as a medium for reaching the public and for promoting the sale of his products also suffers, by loss of good will and sales.

A fourth angle is that not only the Broadcast Listeners' Ass'n of America, but also the National Association of Broadcasters and the Radio Manufacturers' Association, representing the three principal factors of Radio, have advised their members and associates against taking any action that would have a tendency to create interference and chaos in broadcasting. And any and all of these organizations can be relied upon to give their whole-hearted material as well as moral support to any action necessary to prevent chaos of the air.

With the broadcasters and manufacturers, it is a matter of "bread and butter"; consequently, they are inclined to fight fully as energetically as the listeners, who have established a reputation for aggressiveness, due to the activities of the Broadcast Listeners' Association of America.

**I**N GOING over the articles by well known writers covering the radio situation and reading the comments of those in the confidence of, or closely allied to, Secretary of Commerce Hoover, the writer finds himself still puzzled as to Hoover's motive in his attitude on Radio.

The most general theory seems to be "politics," but the Secretary proved himself, during the World war and subsequent thereto, to be one of the most able men that ever was a member of the cabinet during such a period. He became known as a fighter and for several years since then has absolutely controlled Radio in a manner that could not be criticized without doing him injustice, despite the fact his powers were decidedly limited.

The question therefore follows: Why should he "throw up the sponge" and place such a mammoth industry as Radio

(Continued on page 49.)

## Radio Station Owners Rally to Colors of Their National Association to Stem Tide of Chaos

**O**NCE more demonstrating what a remarkably cooperative industry is Radio, the National Association of Broadcasters reports that prior to July 28th, over 150 American broadcasting stations had signed a pledge not to forsake their assigned wave-length for that of another station, not to increase their power and not to usurp time allotted to another station.

This exceptional response followed an appeal by the association to station-owners to continue the same policy that was maintained when the Department of Commerce was exercising restraint over Radio.

With more pledges arriving daily, it was expected by Paul B. Klugh, executive chairman of the national broadcasters' association, that a great majority of the approximately 550 stations would line up to prevent and combat chaos by keeping to their assigned wave-length, power and hours. This leaves the stations just coming on the air for the first time as the chief menace.

**F**OLLOWING is part of a bulletin sent out by the Broadcasters' association:

So fine has been the immediate response to this call, that so far as existing broadcasters are concerned, we feel assured that the situation is well in hand, and no one needs to fear any kind of chaos due to the operations of those now in the field. However, attention should be directed to the long list of applicants who desire to get into the broadcasting business.

It costs from \$50,000 to \$250,000 to build, equip and place a broadcasting station in operation. There are already 536 stations operating on the 89 available wave lengths. Simple arithmetic shows how these stations must be dividing time to avoid interference. Obviously, it is impossible to put 600 more stations on the available wave lengths and justify even the minimum investment. It becomes necessary for someone to say who may and who may not broadcast, and there is no doubt that as soon as Congress convenes in December adequate legislation will be provided, placing this power in the hands of either the Secretary of Commerce or a separate radio commission. When this takes place, many will certainly be shut out, and it is logical to believe that those who have pioneered in the art, and who have maintained adequate and improving service, should be given prior consideration.

Some may say that they will take their chances and go ahead with the erection of a station, gambling entirely on what their position may be after the passage of the new law. This would prove to be the wildest kind of speculation, and it is believed that very few will take the risk.

**T**HE following appeal, quoted in part, was recently sent to station-owners by the broadcasters' organization:

Broadcasters who have, or are contemplating changing either the wave length assigned to them by the Department of Commerce or their hours of operation, are making a grave mistake. Such stations are bettering their own position very little, if any; jeopardizing the entire industry, undermining the costly and ceaseless effort of this Association for three years in furthering adequate legislation to meet the problems, and last, but not least, belittling the confidence and trust which the public has in radio.

It is true that there are a few points in the wave bands which may be availed of, and the Department of Commerce could have made reallocations in these few instances. However, the Department has stood on the action of the Fourth Radio Conference, which, by voluntary gentleman's agreement among the broadcasters, recommended that the Department grant no more licenses until adequate legislation was enacted.

Little needs to be said of the work of this Association. In the light of past experience with other matters for legislation, we have made remarkable progress. We are assured this morning from Washington that the Conference Committees on the Dill and White bills, which have passed their respective houses, will convene in Washington about November 15th for the sole purpose of reconciling the two bills and obtaining enactment of an adequate compromise measure as soon as Congress convenes in December. If broadcasters persist in the practices of the past week, there is little doubt but what Congress will enact drastic laws in order to cope with the serious situation which may well exist at that time.

On the floor of the Senate it was said, "There is no finer example of the cooperative spirit in a great and developing industry to be found anywhere in the world than the radio broadcasters of the United States have shown." Every station owner should pause to consider this. If each will focus his vision upon the entire industry, rather than upon his immediate problem, he will see the wisdom of remaining upon his assigned wave and hours of operation until Congress acts.

# Studio-Workers SEE and HEAR Many QUEER INSTRUMENTS



'S A QUEER LOOKING THING Jack Rose of WTAM, Cleveland, is playing, but Jack certainly knows how to make it "talk." A cross between a violin and a horn, the instrument really produces some beautiful music.

One-String Fiddles, Musical Saws, Musical Glasses, Etc., Provide Novelty for Radio Programs

element, it is found that the number and originality of available devices is still greater.

Thunder is produced by bending and snapping sheet metal; rain or the rush of waves may come from either rolling buckshot in a revolving hollow roller or pouring water back and forth from container to container; cannon-reports and thunder, too, can come from blows on a bass drum; the gallop of a horse is the result of finger-tapping on a hollow wooden box; wind issues from a vacuum-cleaner with the sweeping attachment taken off and the action reversed; a collision is effected by dropping a box containing broken glass and pieces of metal. Almost any common noise can be reproduced in one or more ways so that it sounds natural when issuing from the loudspeaker.

MANY are the unusual musical instruments which make their appearance in the studios of the broadcasting stations. Some of them are almost startling in their grotesque construction.

One of the most successful of the rather extensive array of novel devices for producing pleasing tones is the one-string fiddle. This is similar to the fiddle shown in the upper-left photo accompanying this story, except that many of this kind of instruments do not have the horn seen in the picture. Remarkably sweet music can be manufactured on these fiddles, their tone being smooth, though loud and clear. And despite the fact they have only one string, they are really flexible in range and effect.

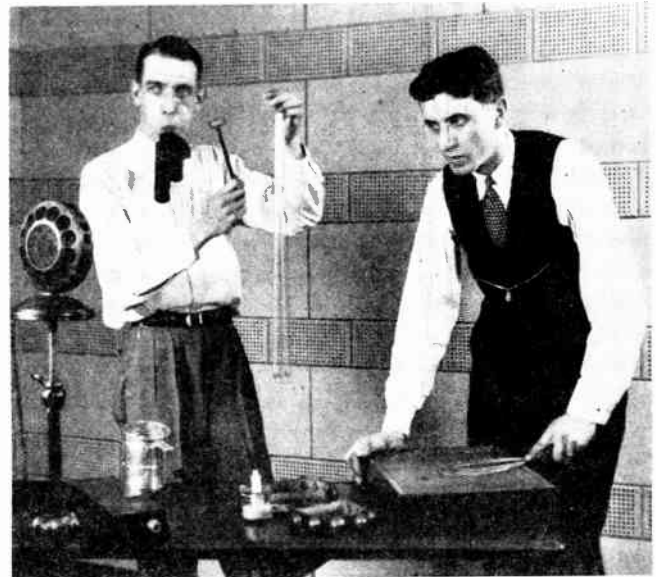
Then there is the musical saw, which is merely a carefully selected carpenter's saw, capable of being "played" in two ways. Some artists draw sweet tones from it by passing a violin bow over either the teeth or the smooth edge, while others tap the flat side lightly with a cushioned mallet. In either case, the music is the product of the vibrations of the steel, which must be bent with one hand in varying degree, according to whether the note desired is high or low.

Music can be produced from combs (with thin paper stretched across the teeth) and from drinking glasses, which must be tapped or rubbed on their rims. One performer even gets music out of ordinary toy-balloons by permitting the air to escape with varying speed and volume.

The lowly kazoo and jew's harp are other instruments occasionally employed by broadcasters in the name of novelty. Their music doesn't make good routine fare for the listener, but they serve as spice when used now and then.

The snare-drum is not ordinarily considered a solo instrument, but instances are known where expert drummers have broadcast drum solos that were interesting as a novelty.

Deviating from the realm of music and entering the field of instruments whose mission is to imitate the sound of a locomotive, automobile, gun, rain, wind or some other machine or



—Underwood & Underwood photo.

THE SOUNDS CREATED by this array of instruments could hardly be called music, but the view serves to show what strange-appearing devices are used in Radio to manufacture particular effects. Jack Nelson and Leo Goodrich of WJJD, Chicago, are shown imitating the sound of a steamboat plowing through the waves. This is accomplished by operating a flour-sifter, rolling buckshot in a pie-pan and tooting a whistle.

## English Observer Favors KOA Among American Stations

BRITISH impressions of American Radio are outlined by Percy A. Scholes, music critic of the British Broadcasting Company in an article "Radio in the 'Wild West,'" appearing in a recent issue of the *London Radio Times*.

"The broadcasting station in America that has most interested me is the Rocky Mountain station, KOA, near Denver. They were particularly kind to me at this station, showing me all their marvelously complete equipment.

"At this station, unlike many American stations, they plan and print their programs in advance, instead of merely engaging the artists, and then, when they appear, asking them what they are going to sing and play."

As music critic for the British broadcasting organization, Mr. Scholes' duties consist principally of a fortnightly review of the leading musical events of London. This is broadcast from the London station, linked with all other stations of the country.



# A FEW HUMOR WAVES

Stirred up by  
Gene E. Allee

### THEY'RE STRINGING YOU, ANDY

A CERTAIN rabid radio fan says he has been hearing so much string music on the Radio of late that it's got him scurrying hither and zither.

### Not From a Cold Shoulder?

Speaking of string music, we hear that Hollingsworth & Altamore, two of the best little (whaddaya mean, "little?") massagers of the steel strings in the business have a bad case of guitar.

### HARD LINES

However, they'll probably steel themselves to it in time.

### BIOGRAPHIES OF RADIO'S GREATS—NO. 4 Agatha Waneta McCabbage

THERE is no radio soprano more beloved than Agatha Waneta McCabbage, "The Idaho Nightingale." She appears regularly on the programs of WHOA, Horse Center, Ida., and has been frequently featured for a whole evening. Of course, the fact that no other artists showed up on those nights had something to do with it, but nevertheless it can't be denied that Agatha is WHOA's biggest bet. Not even Joe V. Ull, the announcer, who weighs 210, is anywhere near as big.

Miss McCabbage has studied under some of the old masters, her apartment being right below theirs. Finally, however, they located the trouble and moved near the elevated railroad so they could sleep.

Agatha says the fact that she hasn't been asked to sign up with the Metropolitan Grand Opera Company just goes to show what a handicap lack of "pull" can be to even a real artist.

### Wanted—A Vacation

When it was explained to M. T. Dome that in vacuum tubes the air is exhausted, he exclaimed breathlessly, "Now I see why my tubes are always worn out!"

### A Specialist Demanded

M. T. is the same chap who, when told that the only trouble with his set was poor tuning, called in a piano-tuner to do the job right.

### THAT EXPLAINS IT

Explaining the matter afterward, he remarked that there was contortion of sound, due to a poor detective tube.

### Ray Schalk Not Bad Receiver, Either

The Technical Service department of this publication has received an inquiry as to whether "the bankruptcy receiver" is a good set. It may be, but we doubt if it's in the low-loss class.

### It's Got Nothing on Us

They say Radio is greatly affected by the sun. That's nothing—so are we if we stand out in it long enough.

### We Check!

That new television service for verification of checks isn't such a big improvement that we can see. Some checks wouldn't have any more chance of being accepted by Radio than they have under the old system.

### NOT SO BAD!

Instead of sending our sweetheart a kiss when she's away, we can now use a proxy and send her a picture of it by television.

### He Wants to Play

"Vi" O'Lynn says every time she goes any place her bow has to tag along.

### Radio Fable

ONCE upon a Time there was a Big Radio Station whose Announcer never said, "Now, Folks," "Exclusive Artist," "A Treat for Our Listeners" or "A Very Pretty Little Number."

Moral: Announcers should Keep up Cross-word Puzzles so their Vocabulary will be Adequate when the Hammer misses the Nail but not their Finger.

### Wasn't It Bad Enough Before?

A New Yorker has invented a radio device that enables he and his wife, while sitting on the front porch to hear the baby when it cries in its bedroom upstairs. That's our idea of how to waste amplification.

### That's Up to the "Loudspeaker"

Harold Funk and Amelia M. Ferth of Brooklyn became engaged after a proposal by Radio. This being so, we suppose any disturbances in the family after they're married will be classed as static.

### 'SRIGHT!

It really isn't so remarkable that there should be so much music on the air when it is remembered that every station has its own wave-band.

### Who Ever Heard of Such a Thing?

Our idea of a miracle is a basso who doesn't sing "Big Bass Viol" or "Asleep in the Deep."

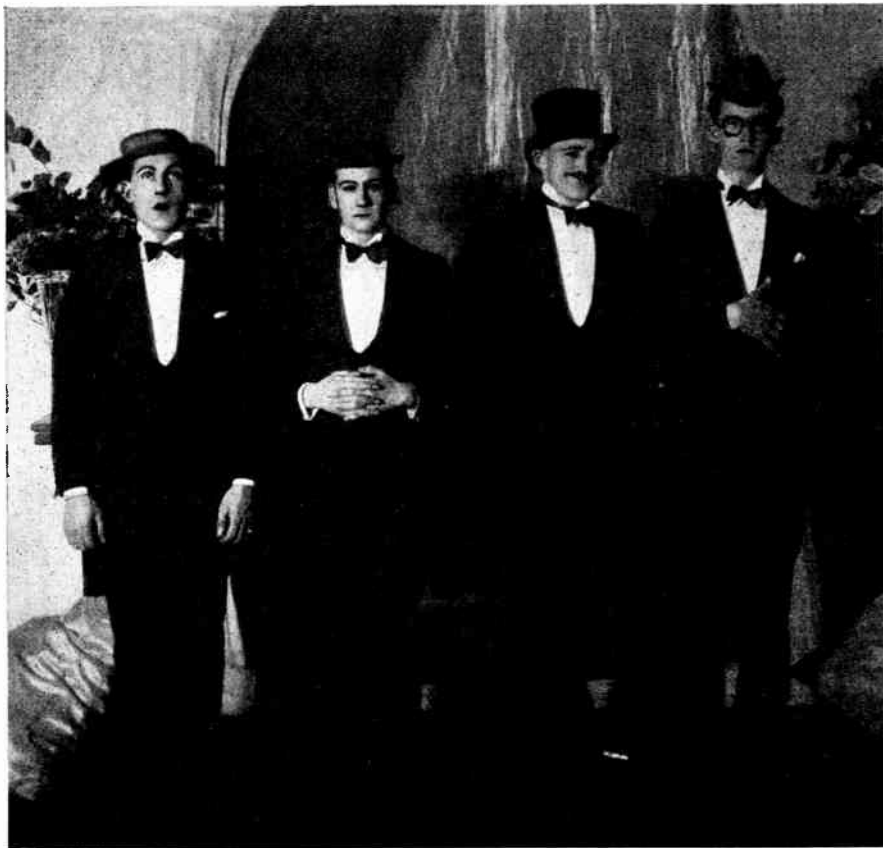
### A B-Lated Discovery

We wonder why it is, what with all this dilly-dallying around with B-batteries and B-power units, that somebody doesn't get stung.

## A Great American (Radio) Tragedy



# NORTH **STUDIO** SOUTH



**THERE WAS A TIME** before the birth of Radio when an orchestra was just an orchestra, and nobody expected it to be anything else. Nowadays, however, an orchestra, to attract any attention, must be an organization of specialty performers—especially those orchestras that are heard frequently over Radio. The latter must seek novel ways of presenting certain numbers that will make listeners desire to go where that particular band is playing and SEE it in action. Frequent broadcasting through WTAM, Cleveland, resulted in the development of solo and comedy talent in "The Four Horsemen" of Lombardo's Royal Canadians, who are heard in specially arranged "nut" numbers. Look 'em over, folks.

### Broadcast Big Regatta

The only marine broadcast station in the world—WRMU, one of the Grebe broadcasters, with headquarters at New York City, offered a running story of the two-day Gold Cup Regatta in Manhasset Bay, N. Y. One of the new Dutch microphones was used successfully and Vivienne Segal, star of "Castles in the Air," furnished some vocal selections to spice the unusual program. Douglas Rigney was the announcer.

### Out of the Ordinary

Listeners who doubt that radio waves travel faster than sound waves would be thoroughly convinced that they do if they could but speak with eastern fans who heard some thunder-claps via WJZ, New York City, recently. The Radio brought the sharp crashes and

ensuing rumbles to the listeners' ears quicker than the sounds traveled in the regular way. When the storm struck,



the WJZ microphone which is used to pick up the chimes of a New York church was open, accounting for the unusual incident.

Since thunder has one of the lowest frequencies, those receiving-sets which were able to bring in the sounds stamped themselves as being of wide range, as many receivers are not able to reproduce such low frequencies.

### A Discovery

It was only a short time ago that the staff of WOK awoke to the realization that its staff pianist, Juanita Rae, is also a vocalist of ability. By accident, it was learned that she really has an exceptional lyric soprano voice.

### News From the Tall Timber

Inquiries made by a Chicago scribe in the north woods territory revealed that the Chicago stations which come in best "up there" are WBBM, WOK, WJJD, WQJ and WLS.

### At Last—A Real Hawaiian

WLS, Chicago, boasts something mighty unusual—Hawaiian music by a real Hawaiian (by name, August Palada). Merritt Lamb is his partner and they offer many string duets.

### Still at It

Billy Spears, the originator and director of the WBBM "Speed Buggy" has just completed the forty-sixth production of the skit, which is a regular Wednesday feature. Mr. Spears is ably assisted by his wife in writing the scenarios. Their globe-trotting experiences have given them a vast fund of information and enable them to depict correctly the various places "visited" by the "Speed Buggy."

### Small In New Team

A member of a former harmony team that was known from coast to coast and another well known singer have combined to form a new radio vocal duo. Paul Small, formerly with Jack Little, and Joe Verges are now harmonizing at WQJ and other Chicago stations.

### A Busy Weekend

A crowded weekend of sports broadcasting was recently experienced by WGN, Chicago. On Friday, the Phil Rosenberg-Joey Sanger bantamweight championship boxing bout was offered; Saturday brought the horse races at the new Lincoln Fields track, and on Sunday

"EV" JONES, PIANIST, monologist, singer and orchestra-leader, is by all odds the most popular single entertainer on WTAM's (Cleveland) long list of well-known radio personalities. For almost two and a half years he and his orchestra and several other entertainers have furnished a regular three-hour novelty program every Saturday night at WTAM. "Ev" Jones and his Merry-makers, formerly known as the "Coo Coo Club," are famed far and wide for these frolics, and they continue to be novel and entertaining, due to Jones' talent for musical effects and comedy.



# EAST GOSSIP WEST

the cowboy stunts featuring the Chicago Rodeo in the Grant Park stadium were described.

### Some Swedish Impressions

"American girls are better dressed than those of Paris. The girls of the Middle West dress with better taste than those of the East."

"American newspapermen are the hardest-working newspapermen in the world."

"To seek and tell the truth is the chief aim of every American newspaperman."

Those were some of the impressions conveyed to American radio fans by Eric Swenne, the only Swedish newspaperman accompanying the Crown Prince and Princess of Sweden on their tour of America. The opinions were voiced through WCCO, Minneapolis-St. Paul.

### A Slick Trick

Listeners to WLW, Cincinnati, are frequently regaled with entertainment furnished by prominent stage people who broadcast under assumed names and give "imitations" of themselves. The contract of the average theatrical star forbids him to broadcast, hence he has to do it incognito, but at the same time gets the advertising he seeks by having it announced that he will imitate the celebrity who is really himself.

### WBAL Adds Dance Music

After maintaining a policy of "no jazz" ever since it opened about a year ago, WBAL, Baltimore, finally has capitulated to demand and has added a dance orchestra to its programs.

### Another Birthday Party

WOK, Chicago, celebrated its first anniversary on July 20th with a birthday party at the Chicago Beach hotel. There were dinner and dancing for all guests, and visiting announcers and artists from the other Chicago stations provided entertainment, which was broadcast direct from a pavilion on the beach.

Director-announcer George Allen, aided by the entire WOK staff, had charge of the festivities, which ran from 8:30 p. m. until 1:00 a. m.

It was one of the most enjoyable radio-station birthday celebrations ever staged in Chicago.

### "Howdy, Judge"

Just listen to what a little bird told us. George D. Hay, "The Solemn Old Judge," formerly of Memphis and Chicago, now of WSM, Nashville, Tenn.—the man who won the gold cup in the national contest for the most popular announcer a couple of years ago—has, upon request of thousands of his admirers, published a book of his famous dialect stories, each one of which is brim-

*FEW SOPRANOS can be classed as favorites of radio fans, but here's one that is. She is Alice Emma Hansen, who sings at KGO, Oakland, Calif.*



ful of that original wholesome humor for which "The Judge" is noted.

George Hay is an old newspaper man,

*IT'S ONLY NATURAL that these boys—Billy Jones and Ernest Hare—should display sweet smiles. Their business is to advertise a certain brand of candy by singing from WEAJ, New York City. "The Happiness Boys" is the title by which they are best known, although they used to team up in vaudeville under another name.*



knows what the public wants and gives it to them. We only hope the first edition of "Howdy, Judge" will be large enough to supply the assured demand.

Congratulations, "Judge;" you should have done this long ago.

### Harold Takes a Vacation

Harold Johnson, the popular boy xylophonist of WBCN, Chicago, vacationed this year, as usual, at Delavan Lake, Wis., making his headquarters at Hall's Park. He planned to be back on the air by the first of September to entertain his many admirers.

### Jerry Sullivan Leaves WQJ

Jerry Sullivan, whose "She-KAH-go" was one of the outstanding ether "landmarks," has departed from his old haunts at WQJ to take to the vaudeville stage, being succeeded at the Rain'oo Gardens microphones by Harry Geise, whose "How Do Yo. Do" song is his principal bid to fame.

Almost an entirely new set of faces is  
(Continued on page 41.)

# The MAN at the CONTROL PANEL

Operator of Broadcasting Transmitter Must Be  
More Than Mere Mechanic—Emergencies  
Requiring Quick Exercise of Judgment  
and Good Taste Constantly Arise

**I**N GIVING consideration to the subject of broadcasting, few listeners ever pay heed to the man at the control panel.

And yet the man at the control panel is one of the most important cogs in the machinery of any broadcasting station. Not alone in a mechanical sense is this true. His work figures mightily in the enjoyment to be gotten by the listener out of any program passing through the transmitter which he controls, and the amount of skill and judgment which he must exercise is not small by any means.

An operator of the highest order must really be a sort of artist himself. An appreciation of music is essential for him to get the best possible results from the intricate machinery which he manipulates, and a knowledge of acoustics, sound-characteristics and similar matters is a big help to him.

To be an operator for a station of high rank and importance requires more than mere mechanical ability. Too many situations necessitating individual judgment and taste arise during a day's broadcasting to make it safe to trust the control panel to one whose capability stops with operation and maintenance of the transmitter and subsidiary equipment.

The operator who is of most value to a station is one who can maneuver the controls in such fashion that the shrieks of a soprano will reach the listener's loudspeaker in considerably modified form and who can blend the music reaching the transmitter from two or more microphones simultaneously into a harmonious whole which gives the listener no inkling that the tones he hears originated at more than one source.

**A**NOTHER vital duty of the operator or engineer is to switch quickly and smoothly from one studio to another or from an outside "pick-up," such as a banquet hall, church or ballroom, back to the studio and vice versa. The goal in this kind of operation is to effect the change in such manner that the listener not only does not have to wait between programs, but is not jarred or distracted by undue noise. Two or three years ago, it was considered quite a feat to switch from one "pick-up" to another with only a few seconds intervening, but now such a wait is regarded much in the same light as the movie fan regards a few seconds' wait between reels. "It ain't being done any more," as one operator colloquially remarked.

**T**HE man at the control panel must be able to act abruptly and decisively when anything goes wrong, which is liable to be any minute. When a tube "blows" or a fuse "goes," not a second must be lost, for thousands of people for hundreds of miles around are waiting for the program to be resumed, and if the station is not back on the air in a very short time practically everyone tunes out in favor of another station. With its entire audience gone for the time being, it is a matter, when repairs have been completed and ether waves are again shooting out, of broadcasting—for a short time, at least—to a much-thinned array of listeners, and if the station happens to be broadcasting an advertising program, such a situation is costly to the advertiser.

Furthermore, if a "break" occurs during time which an advertiser is paying for, it means a refund for the time taken out for repairs, and this is costly to the station. Hence, the necessity for quick action.

Despite the importance of quick repairs when something goes awry, the good operator does not become ruffled or distraught. He apparently takes the accident as a matter of course, and smoothly and efficiently goes about locating the trouble and remedying it.

To get the best results quickest, he must of course have prepared in advance as far as possible for all eventualities by

## Listeners!!

**W**HAT do you want in radio programs?

What vocal or instrumental artist, group or organization, or musical number do you like best? (State first, second and third choice and mention station from which you have heard them.)

What request have you to make of stations or artists? (Mention as many as you wish, for we will tabulate your comments and requests and forward the tabulations to the stations mentioned, thus saving you from writing a separate letter to each station or artist.)

You can have the kind of entertainment you want if you will ASK for it.

Address Comment Department, Broadcast Listeners' Ass'n of America, 431 S. Dearborn St., Chicago.

having ready and handy a full outfit of tools, repair materials, and replacement parts. He must know just where to lay hands on anything needed without having to hunt around for it, and must have a "clear deck" for action. This last is why visitors are usually barred from operating rooms, as they would be in the way were a call to action to come without notice and before the control room could be cleared.

**A**LARGE share of the men at the control panel gained their training on shipboard, serving as operators of spark sets, which are capable of sending only code messages. Since these sets are fundamentally similar to broadcasting transmitters, the training secured operating one of them proves valuable daily to a broadcasting engineer.

One of the requirements that must be met by an operator of a broadcasting station when he undergoes government tests, following application for a license, is ability to send and receive code at a fairly rapid rate. This is because he may be called upon at any time—in case of national danger or other emergency—to receive, send or relay messages of grave importance. It may be a ship in distress at sea or an enemy fleet approaching the nation's shores, but, when such an occasion arises, the operator of a broadcasting station must be ready for immediate action. And let it be said that they are seldom found wanting.

**T**HE "pick-up man" whose duty is to see that lectures, sermons or concerts get perfect reproduction when broadcast finds his work interesting, educational and also beset with many difficulties.

Several microphones located at various positions on the platform or in the auditorium allow for movement of the speaker or a change in the musical scale. It is the "pick-up man's" duty to switch on and off the different microphones as needed. He also needs to get the cooperation of those who broadcast.

"I generally try to have a rehearsal," says Donald de Wolf, "pick-up man" for station KGO, at Oakland, Cal. "I get the minister to put on earphones and listen in, like I have to do. First I rattle some papers before the microphone. And he's likely to ask me, 'Where's all that sheet-iron falling off a building?'"

"After stunts like this the minister is usually convinced that there are rules of the 'pick-up' game which must be observed.

"The organist must also be instructed. When he plays on the echo organ, away up in the rafters over the front entrance, my echo-organ microphone, placed near the sound, is in the circuit.

"Suppose, without warning, he jumps down into the low tones in the basement. I've got to switch that microphone on before the listeners can hear.

"Naturally, he sees that I ought to be notified when he jumps around in the music. The best system is to have earphones handy and let him listen in and learn from practical experience.

"It's the way it sounds that counts in Radio."

And "the way it sounds" depends to a major extent upon what kind of a man is sitting at the control panel.





HE IS AFFECTIONATELY KNOWN as "The Sheik of the Air," a nickname awarded him when he was engineer of WDAP, on the Drake hotel, one of Chicago's first broadcasting stations. His real name is Ralph Shugart and he is now chief engineer of WJJD, Chicago.

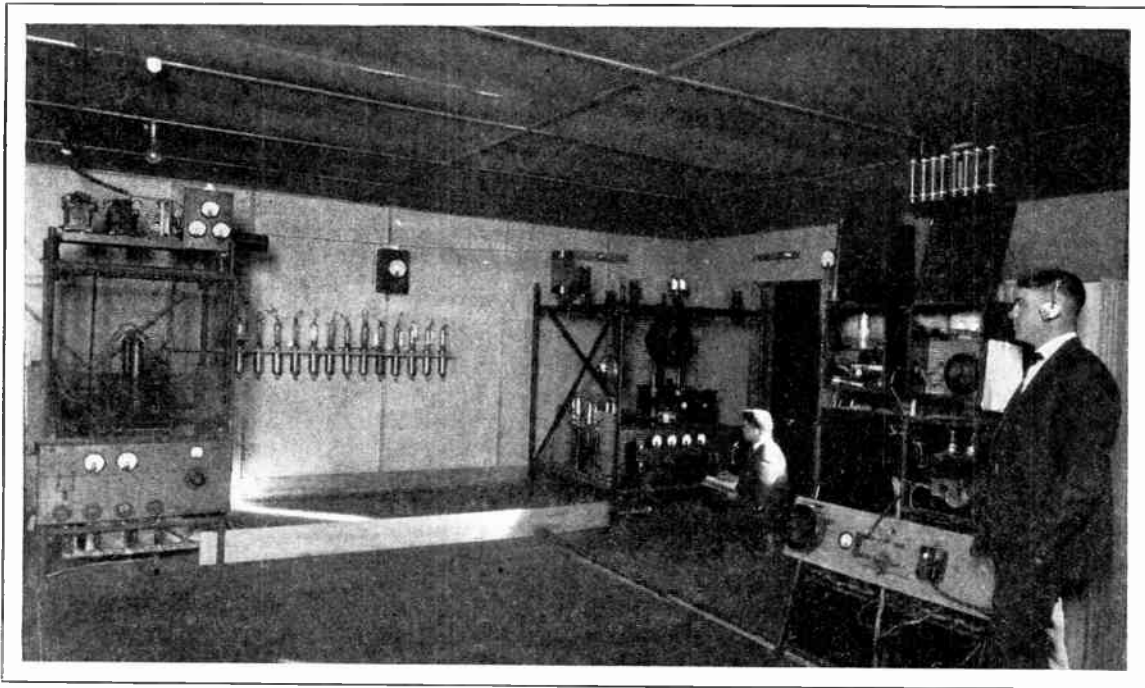


HAROLD ROESS, in point of service, is one of the oldest heads in the technical end of Radio, having been with KFKX, Hastings, Neb., for several years.



THE DAVENPORT (IA.), STATION, WOC, has this young man, Alfred C. Bruzlin, formerly of WEA, New York City, as its chief engineer. The excellent modulation that WOC boasts speaks well for "Al."

### Some of the MEN "BEHIND the WORKS"



SHOWING THE OPERATING ROOM OF KFKX, Hastings. Being a Westinghouse station, the mechanism presents a considerably different appearance from the transmitter department of most other stations, since Westinghouse constructs its own broadcasting apparatus.



AN OPERATOR must keep his ear ever on the program. This is L. J. Lesh, engineer of the new Chicago station, WCFL, listening in on a studio rehearsal.



LIKE MANY ANOTHER, C. W. Sheets, WIBO's (Chicago), chief engineer, is a veteran of the KYW staff.



KOA, Denver, owes much of its great success in "reaching out" to this man, Capt. Alfred Thomas, Jr., engineer in charge of technical operations.

—Underwood & Underwood photo.

## BROADCASTERS CONVENE in New York to DISCUSS Radio SITUATION

THE National Association of Broadcasters, which is composed of the majority of the most important broadcasting stations of the United States, was scheduled, at the time this issue went to press, to convene in New York City in the middle of September to consider pressing radio questions.

The prime subject for discussion was to be the trend of the industry toward chaos, due to the U. S. Department of Commerce ceasing its close regulation of broadcasting.

COINCIDENT with the broadcasters' convention was to be the third annual radio industries' banquet, which was set for September 15th. The attendance at this event was expected to reach 2,000. Last year it was 1,400 and the first one drew but 400.

ATTENTION of members of the national broadcasters' association has been called to the fact that during Congress' consideration of the music-copyright bill, which vitally affects broadcasting stations, former Senator Stanley of Kentucky was guilty of at least a gross breach of etiquette



## Third Annual Radio Industries' Banquet Extra Attraction for Station-Owners

FORMERLY PRESIDENT of the National Association of Broadcasters, Paul B. Klugh, whose photo this is, is now executive chairman of the same organization. He was elected not long ago to the vice-presidency of the Zenith Radio Corporation, with headquarters at Chicago.

and perhaps a violation of his privilege, as a former member of Congress, to be present on the Senate floor. It is charged that he, by his maneuvers on the floor, was largely responsible for the defeat of the following amendment:

"(d) and in case of the broadcasting of music hereafter copyrighted, each licensee shall have equal rights with all other licensees of similar stations to the use of such music upon the payment of such rates to the copyright owner as may be fixed by the commission after public hearings; and the commission shall have the power to regulate such rates from time to time after public hearings."

THE work of the National Association of Broadcasters is progressing with high efficiency under the present regime, the personnel of which is as follows:

President Frank W. Elliott, WOC, Davenport, Ia.; vice-presidents, William H. Heinz, WHO, Des Moines, Ia., and Powel Crosley, Jr., WLW, Cincinnati; secretary, A. F. Kales, KFI, Los Angeles; treasurer, John Shepard III, WNAC, Boston; executive chairman, Paul B. Klugh, WJAZ, Chicago.

## TELLING the WORLD About That NINETY-YARD RUN

(Continued from page 6)

entirely cease talking into the microphone and instead stare with my mouth wide open. As it was, I frequently became so excited that I kept up a steady flow of description only by force of habit or by instinct.

Although I don't recall it myself, listeners afterward told me that the tenseness of situations was as plainly evident in my manner of speaking—the speed and choice of words, as well as my excited tone—as it could have been on the face of the most excited spectator.

Upon hearing this, I at first regarded it as a weakness, but, on being told that the listener gained a clearer idea of the game through the fact that my emotions registered along with my words, I realized that there was quite a bit of logic to that viewpoint, and ever since have not attempted to hold in check my excitement as much as I would have, had not I learned of the favorable effect created on the listener by naturalness of expression.

KYW last year broadcast several professional games, which activity met with tremendous success. Having asked for an expression of opinion from our fans, we were practically swamped with letters asking for a continuance of professional-football broadcasting.

The first professional game broadcast by us was on Thanksgiving day of 1925, from the Cubs' ball park, at which time "Red" Grange made his debut in the professional ranks.

That football creates an intense interest over Radio is keenly exemplified by many who have written in, explaining the "football parties" they had. The listen-

ers at these "parties" frequently numbered fifty or more. One of the party usually was chosen to draw up a large chart and follow the pigskin across the charted field as the play-by-play reports came out of the loudspeaker. Cheering was done simultaneously with that on the field, for our microphone picked up all cheers from the field, as well as band-music, the referee's whistle, etc.

This type of party has become quite numerous, and we have in our files at KYW many charts that were sent to us after the game, with a long line of signatures of fans who could not be present in the stadium, possibly due to being in a distant city, or perhaps because all tickets had been sold.

THIS fall will see most of the worthwhile college games broadcast by one or more stations. Besides KYW, WGN and WMAQ are expected to do a great deal of football-broadcasting in the Chicago area, and probably WBBM, which put on the air some of the action at Northwestern University's field last season, will again be "on the job." If other Chicago stations are planning anything along this line, I have not heard of it.

The 1926 games KYW will describe are:

October 2	.....	Chicago vs. Florida
October 9	.....	" Maryland
October 23	.....	" Purdue
October 30	.....	" Ohio State
Nov. 6	.....	" Illinois
Nov. 20	.....	" Wisconsin

All are slated to take place at Stagg Field, University of Chicago.





CERTAINLY, THE ORIOLES, and no other orchestra, could have cause for complaint regarding their surroundings while playing amid such beautiful environment. This scene was taken at the Edgewater Beach Hotel.

# SIX MICROPHONES Used to Pick Up Music of ORIOLE ORCHESTRA

EMPLOYING every known appliance for broadcasting orchestra-music to the best advantage, the celebrated Oriole orchestra is now on the air nightly (except Monday, Chicago's "silent night") as a feature of WIBO, Chicago, which station is partly owned by Dan Russo and Ted Fiorito, owners and directors of the orchestra.

The new and gorgeous Aragon ballroom, located on Chicago's north side, is the Orioles' new center of activity, and it is there that they play each night for dancers who can see them as well as hear them.

Six microphones, strategically placed on the orchestra-platform, are regularly employed to pick up the beautiful but complex music of the fifteen accomplished musicians who make up the famous organization. Two and, more rarely, three microphones have been used in putting orchestra-music on the air, but, as far as is known, this is the first instance where six have been used.

A consequence of the multiple-microphone system is exceptionally smooth and balanced blending of the many instruments used in numerous combinations with widely varied effects. With this system, the cornets and clarinets do not shriek wildly, to the great disadvantage of other and softer instruments, and all combine to make a harmonious whole.

When solo offerings are the order, there is always a "mike" close to the member of the band who is the soloist, thereby doing away with the necessity for the soloist to move his chair to a position within a few feet of the microphone, or to—(Continued on page 48.)



NO, NOT DAMON AND PYTHIAS—just Dan Russo (left) and Ted Fiorito. They do appear greatly attached to each other, and in reality they are very chummy. Who wouldn't be after being together, day after day, in both professional and social life? Ted, by the way, is famous as a song-writer.

SOME TIME AGO Mark Fisher was managing the music departments of several prominent establishments of Philadelphia. Ted Fiorito met him and now he is the vocalist in the Oriole orchestra, and one of the best known radio artists.

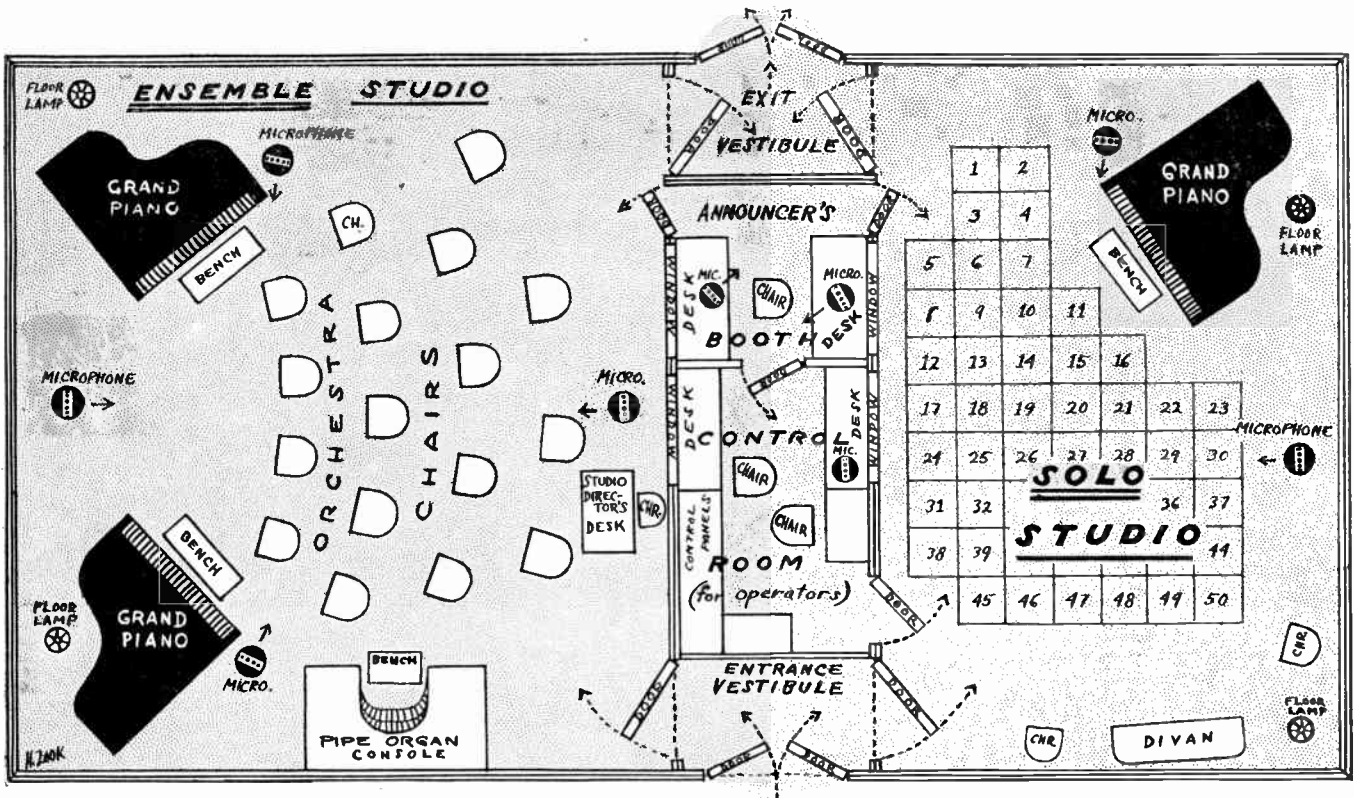


Famed Recording Group Is Aggregation of Premier Soloists, and Ordinary Studio Methods Prove Inadequate to Carry Full Tone-Effects to Radio Listeners

FRANK PAPILE, seen at the left, has no superior as an accordion-player, and his bosses, Russo and Fiorito, think he has no equal. He plays regularly with the Oriole orchestra.







# STUDIO CONSTRUCTION

## Subject of Difference Among Experts

Some Contend Best Results Come From Draped Rooms; Others Think Composition-Board Is Best Wall-Covering, and New Theory Is Advanced by Scientist

THE ARTIST HAS DRAWN what is his conception of an ideal radio studio arrangement, and the general layout fits in admirably with the accompanying article. The plans are not original, in the main, since a number of American studios are built along these lines.

**B**ROADCASTING studios today fall into two classes, generally speaking. There is the draped room and the Celotex-walled chamber. The proponents of each think their type is the best.

But Dr. H. Preston Pratt, widely known radio scientist, believes that none of the existing forms of studios is as efficient as it could be. He advocates construction of echo-chambers tributary to the main broadcasting room, for the purpose of catching the echoes without "killing" the harmonics.

"The transmission of pure tones without harmonics is very disagreeable," explained Dr. Pratt in expounding his theories. "Lack of harmonics is the reason for a lot of the present-day poor reception.

"Anything that stops the echo, cuts down the harmonics, which can be defined as rebound of sound.

IN A STUDIO LIKE THIS, with its restful furnishings, one should be able to do his best when before the "mike." Atmosphere has a great deal to do with performances of artists, and studio designers are coming more and more to realize it. This studio is novel in at least one respect—it is located in a display window of the City of Paris Dry Goods Co. store in San Francisco, and, when desired, passers-by in the street can be permitted to gaze through the glass at the broadcasting operations.

"The goal to be sought is an arrangement whereby the echo takes place outside the main broadcasting room—which is where the idea of echo-chambers comes in.

"The flute is the only instrument which produces a pure  
(Continued on page 19.)





# He's *YOUNG* and He's *GOOD* to *LOOK* At

Gordon Swan of WBZ Became Announcer by Accident—Was Actor and Commercial Artist Before Taking Up Radio

Eastern Microphone Favorite, Boasting Only Twenty-Two Summers, Is One of Youngest Announcers

A SURVEY of Gordon Swan's daily fan mail shows that radio listeners picture him as being a rotund, jovial gentleman of about forty years. However, those artists and guests who have penetrated into the studio and viewed this announcer at work have a decidedly different impression.

Tall, broad-shouldered and fair, with about twenty-two summers behind him, he captures the hearts of many of the "fair" broadcasters who visit the Hotel Brunswick studio. The charming, pleasant and friendly personality that comes to listeners over the air is even more effective in the studio, and artists who visit the Boston home of WBZ always leave with enjoyable memories.

W. Gordon Swan, chief announcer of the Boston studio of WBZ, made his debut as an announcer almost four years ago at one of the earliest broadcasters, WGI, located at Medford Hillside, Mass.

In those days, Swan was an actor taking the lead in a series of radio dramas presented regularly through that station. The regular announcer failed to appear on schedule one evening and Swan was requested to announce the programs. From that evening, he was rated as one of the official announcers of WGI and his voice could be heard nightly on the station's wave.

Lining up radio programs to go on the air is quite different from lining up the sights of a rifle, but



DON'T YOU AGREE that Gordon Swan is nice-looking? The girls who visit the WBZ studio at Boston all think so, anyway, and we're mightily inclined to agree with them.

during his last year at English high school, Swan captained the school rifle team and helped win the state title. Swan himself set up a new indoor record for schoolboy riflemen and won the national schoolboy championship.

At the conclusion of his academic training, he took up commercial art work and generally could be found bending over a drawing-board. The call of the "mike" proved too strong, however, and in October, 1924, he joined the staff of WBZ, Springfield, Mass., as a regular announcer.

Born and reared in Boston, the cultural city of New England, it was only natural that he became familiar with the names of noted composers and their music, so that pronunciation of artists' names and the titles of their works—a bugbear of most announcers—gave him little, if any, difficulty.

ACCORDING to Swan, the running story of the earthquake which occurred in the eastern section of the country in the fall of 1925 was the most interesting and thrilling announcement he has made over the air. The "quake" came while Swan was in the middle of a routine announcement. At first he believed he was subject to a dizzy spell, but the dull rumbling convinced him that it was an earthquake. He requested his listeners to telegraph or telephone reports on the "quake," and the running story that ensued, telling the world of the extent and the damage caused by the tremors, was the first complete account of the shock sent out through the ether.

## STUDIO CONSTRUCTION Subject of Difference

(Continued from page 18.)

tone that is pleasant. Not even the pure tones of the voice are good to hear. There must be harmonics to produce a soft blending."

Dr. Pratt believes that radical changes in studio construction will come in the near future. He thinks drapes will pass, because they absorb echos and thus suppress the harmonics.

NEW trends in studio styles already are evident. The most popular new feature is the duplex or double studio, which really is a large room and a small one built to adjoin, with an operator's control room between. In some instances, an announcer's booth, as detailed in the diagram at the head of this article, is installed between the two studios, so it can be used in connection with either room. Large plate-glass windows enable the announcer and the control-operator to

see what is going on in either studio and to signal instructions to artists and studio attaches.

Where two studios are available, one usually is devoted to large groups, like symphony orchestras, choirs and glee clubs and is called an "ensemble studio," and the other is used for soloists, duos, trios and quartets and is classed as a "solo studio."

Such an arrangement, with the exception of the announcer's booth, is the new WGN-WLIB layout in the Drake Hotel, Chicago. WJJD and WLS, Chicago, have somewhat similar systems.

With a more intensive study of acoustics by radio men, new forms of studio construction doubtless will come, as is predicted by Dr. Pratt.

# Yo EDITOR BROADCASTS?

*Is This Advertisement  
MISLEADING?*

**GUARANTEED 201-A TUBES  
49 CENTS EACH**

**What is guaranteed?**

**Is the tube guaranteed to be a perfect 201-A?**

**Or is it simply guaranteed to be of the 201-A type?**

**INVESTIGATE BEFORE YOU  
BUY !!**

## *Attend the National Radio Exposition*

**T**HE official National Radio Exposition and Allied Radio Congress to be staged September 27th to October 2d, at the Hotel Sherman, Chicago, will offer something unique in events of this nature.

First, it will be held somewhat earlier than previous radio shows, enabling jobbers and dealers to learn of the latest developments, place their orders and get delivery in time to meet the demands of an eager buying public considerably in advance of the date by which all this could be accomplished formerly.

The location, conveniences and environment of the Hotel Sherman are ideal for a radio show. Through the courtesy of Milo E. Westbrooke, manager of the National Radio Exposition, we were shown the plans for the show and were taken on a tour of inspection of the space set aside in the hotel for the exhibits and other features. This space includes the entire mezzanine floor and in its entirety exceeds in area the space to be had in any available exposition hall in the Midwest.

The facilities for reaching the Hotel Sherman from any section of the city are unsurpassed, elevated and surface lines discharging passengers within a few steps of the main entrance.

Combined with all this is the regular hotel service—public telephones, taxi stands, dining and lunch rooms, telegraph offices, news stands, regular mail deliveries and collections—in fact, every imaginable service and comfort all under one roof.

A large number of private demonstration rooms for actual tests of receiving-sets and loudspeakers will be provided, permitting interested ones to gain a true impression of the qualities of apparatus under ideal conditions.

Probably never before in the history of an industrial exhibition have the interests and convenience of the exhibitors

and public alike been so thoroughly considered and so many minute arrangements made for their especial benefit.

It is a foregone conclusion that there will be a record-breaking attendance of enthusiastic radio listeners desiring to learn of the latest developments in radio apparatus with the idea of purchasing. Such a condition, of course, will bring joy to the exhibitors.

## *Who Will Be on the Radio Commission?*

**A**LTHOUGH a federal radio commission has not yet been established, conjecture is already rife as to who will be named for seats on the commission when it is finally brought into being.

Many persons connected with the manufacturing end of Radio have been suggested, but these men are not eligible under the provisions of the Dill bill, the measure which provides for the establishment of a commission.

Frank H. McDonald, president of the Broadcast Listeners' Association of America, Inc., is one who is repeatedly mentioned and who has every qualification. The remarkable accomplishments of the radio fans' organization he founded, the marked public confidence in him, and his several years' activity in behalf of the listeners' interests make his appointment to the commission a logical move. In fact, he, beyond doubt, is the most logical man for the body of anyone in the field.

McDonald's appointment alone would do more to create public confidence in the commission than any other one thing. It would be convincing proof that the new governing body of Radio is not intended to be a political football.

John Hays Hammond, Jr., is another who has been mentioned favorably as a candidate. Others are Gen. George O. Squires, U. S. A. (retired); Hiram P. Maxim and Henry P. Joy.

## *HELP the "FAIR" STATIONS*

**I**T IS requested by THE BROADCAST LISTENER that all radio fans cooperate with the fair broadcasting stations by reporting to them or to this publication any interference to reception resulting from a station that has taken another station's wave-length or one closely similar.

If you have had trouble tuning in any of the stations you have been accustomed to hearing, due to interference from other stations, send a report as above requested, stating the call-letters of the offending station or stations, the date, time and your own name and address.

Information of this kind not only will give the fair broadcaster proof that will convince the courts of the existence of interference, but will supply it with sufficient evidence on which to obtain an injunction against and perhaps damages from an offending station.

If in doubt as to which stations are "fair," consult a good radio log, which will give you the proper wave-length of each station. Those not listed or found to be on a different wave-length than is listed are likely to be in the "unfair" class.



# PAUL ASH Asks Bosses to Let Him Try SOMETHING NEW

## “Rajah of Jazz” Wants to Introduce “Different” Kind of Radio Entertainment

By H. ALBERT RICE

CHICAGO has many institutions worth seeking out by visitors from other sections but none is more typical of Chicago—nor more outstanding—than the man who has the whole city talking. We refer to Paul Ash.

Of all the Windy City's sights few are more representative of the “up and at 'em—I will” spirit symbolic of the great Midwestern metropolis. The Ash personality, together with the rapid-fire, strikingly distinctive and, withal, beautiful shows he stages and directs at the great, new Oriental theater in the heart of the Rialto, have become almost a trade-mark of the big town by the lake.

So it was that we hied ourself to the backstage sanctum of this tremendously popular stage figure with some misgivings as to the reception we would receive. Knowing how much lavish praise and admiration has been heaped upon his imposingly bushy head, we were a trifle afraid we would be greeted with the attitude so typical of “greats” whose greatness came too suddenly for them to digest properly.

“RIGHT off the bat” we received a surprise. The naturahness, informality and breezy youthfulness of the man changed the aspects of the interview completely. Here we had rather expected to find a celebrity who realized he was somebody and wanted everybody to know it. Not that Paul Ash himself had ever given us any cause to think thus. It was simply because we couldn't understand how any average man could win and hold the following he has without having his head turned. But we erred in our judgment of the man, for he is no average citizen.

Thirty-five years old, he gives the impression—not so much from his personal appearance as from his manner—of being years younger. He has a personality (and, oh! how that man does exude personality!) that appeals instantly and holds on for dear life. You can't help liking him, whether you intended to or not. We didn't particularly intend to, we'll confess, because it was our aim not to present to the reader a page-full of hero-worship but rather a few paragraphs of facts, both pleasant and painful, if such they really turned out to be. But let it be said that we can forget about the painful part.

ABOUT the first question we asked Mr. Ash was what his ideas were on Radio. This seemed to hit the right spot, for he forthwith launched into a discussion of some broadcasting plans he has been harboring for some time.

It seems that Paul has come to the conclusion that the present method of broadcasting his shows direct from the stage of

(Continued on page 45.)

WITH A BIFF and a bang, Paul Ash opens and closes all his shows at the new Oriental theater in Chicago. And Paul is “going over” with his audiences, both theater and radio, with the same “biff and bang.” No stage figure in Chicago's history has achieved such a vogue as has this graduate of a Ghetto nickel-show.



# WHAT The FANS ARE SAYING

Feel Free to Express Your Opinions, Likes and Dislikes in This Department. All Communications Must Be Signed; But, If Requested, Your Name Will Not Be Printed

## WREO Is Harry's Home Station

I AM A LOVER of jazz and am not the least bit ashamed to admit it. I particularly like popular numbers played in syncopated style on the piano and also on the banjo. There might well be more of this kind of entertainment on the air and fewer violin solos, heavy ensemble selections and soprano solos.

My radio favorites are Lee Sims of WBBM, and Clarence Jones of WBCN, both of them wonderful jazz pianists. I don't know which I prefer, although their techniques are entirely different.

By the way, does Harry Snodgrass, "The King of the Ivories," ever play for Radio anymore? If so, where can I tune him in at?

MISS B. W., Rock Island, Ill.

## On the Other Hand—

AM GLAD TO SEE the broadcasting stations taking music more seriously. It is good for the world that symphony concerts, operatic arias and similar offerings are now predominating on the programs of the better stations, and I can assure you that my opinion is the opinion of dozens with whom I am acquainted.

Let those who want their "red-hot" jazz and their blues songs go to the cabarets and the dance halls for them, so those of us who appreciate good music and are not able to hear it any other way than by Radio can indulge our tastes without being jarred into distraction every half hour or so by an outburst from some tin-pan band or a "mamma-love-papa" singer (so-called).

The only way Radio can be uplifted is by good music and doing away with a lot of the trash that is now offered under the name of "popular" music. —C. C. L., Evanston, Ill.

## WBAL, Attention!

A WORD IN PRAISE of WBAL, the Baltimore station. The standard of their programs is, I think, the highest in the country. There has never been anything inferior on any WBAL program I ever tuned in—and I have heard a good many of them. And there is a "something" about the station which no other seems to have. I may be prejudiced, as I don't have the opportunity of hearing all the best stations, but I believe I have heard enough to be safe in saying that none of them is any better than WBAL. More power to their staff and may they continue their present policy.

—MRS. CARRIE IBSEN, Washington, D. C.

FEW radio programs are as consistently good as the Edison programs of KYW, Chicago. Morgan L. Eastman, who is chiefly responsible, is shown wielding the baton.



## Let's Have Your Opinions, Readers

MY PURPOSE IN WRITING you is to ask other readers of your very interesting magazine what they think is the best New York City station and why. A friend of mine and I have long argued as to the merits of WEA and WJZ, and it came to us one day that perhaps neither one of us favored the station that is liked best by the majority of fans.

Of course, I realize that WEA and WJZ are bigger and more powerful than the other New York stations, but we're broadminded enough to know that this does not necessarily mean that they are the most popular.

If you will be so kind as to publish this letter, my friend and I would appreciate the favor.

—A. EVERETT, New London, Conn.

## Boosts Southwest

MANY OF US FANS would like to hear more about the broadcasters of the Great Southwest. Eastern and Middlewestern papers don't seem to realize that some of the best stations in the country are located in Texas, Oklahoma and Arkansas. Why not give them some space in your magazine?

If nobody else will speak up, I'll do a little boosting myself. Stations like KTHS, Hot Springs, Ark.; WBAP, Ft. Worth; WOAI, San Antonio; KPRC, Houston, and KVOO and KPRC, Bristow, Okla., deserve to rank with the best. When you're looking for good entertainment in any line, you don't have to go any farther than these stations.

—LOYAL TEXAN, San Antonio, Tex.

## Slaps Effeminate Announcers

ONE OF THE MOST UNFORTUNATE THINGS about radio-listening is that so frequently one must put up with obnoxious announcing in order to hear an otherwise attractive program. I protest particularly against the effeminate style of announcing so characteristic of a number of announcers at some of the larger stations, especially in the East. Can't these "sissified" men realize how irksome it is to have to listen hour after hour and night after night to them?

You say tune them out? That's all right if, as I said, their station is not offering a specially good program, or if the station is not located so close to you that they can't be tuned out.

Would that there were more "he-men" at the microphone like Clyde Hager, Bill Hay and Jack Nelson! Give me pep and aggressiveness any day in preference to the cultural elegance of the would-be microphone aristocrats!

I recommend that someone organize the effeminate announcers into a sorority.

—R. S., Chicago.



# TWICE-TRANSPLANTED TRANSMITTER Is Pride of SUNNY FLORIDA

WFLA of Clearwater, Fla.,  
"Points With Pride" to  
Days When It Was WSB,  
Atlanta, and WGHB,  
Clearwater

BY H. ALBERT RICE



CAROLINE LEE, "The Virginia Girl," and her Spanish guitar in action in the WGHB (now WFLA) studio at Clearwater, Fla. Walter Tison, the announcer, in full "Springtime City" regalia, seems to be enjoying Caroline's playing and singing as much as the DX fans do.

Just recently, a deal was consummated which resulted in transferring not only the ownership but also the transmitter itself. Edward A. Haley, Clearwater's leading financier and owner of the new Ft. Harrison Hotel, purchased the entire outfit and moved it to the roof garden of his hotel, from where, under its third name, WFLA, it is continuing its boosting for Clearwater's climate, beauty and other attractions.

ACCOMPANYING the transmitter in its journeying here and there was Walter Tison, chief announcer of WGHB and WFLA, and connected with WSB when the now much-traveled transmitter was resting in Atlanta.

"WGHB, inviting the world to the 'Springtime City,' where the birds are singing and everybody is happy," won for Tison wide favor on the 266-meter wave last winter. He had more than an ordinary job to please the local audience in Clearwater, which boasts a population of 10,000 and also the multitude away from the "Springtime All the Time" city.

The technical responsibility also being upon Tison, L. C. Keown was brought in to assist in keeping the modulation shipshape.

The latter formerly was operator on the steamship Coldwater (from Coldwater to Clearwater, so to speak).

The new studio of WFLA compares favorably with any in the country, not only from an acoustical standpoint, but from an artistic point of view, as well.

NOW comes into the picture Caroline Lee, "The Virginia Girl," and her Spanish guitar. This little lady from Virginia (we put it as Tison does through the microphone) gives the finishing touch to the programs, as she did the artistic arrangement of the studio. The possessor of an unusually sweet voice, perfectly modulated and set off by the soft accompaniment of her guitar, her personality drifts out over the Radio with an appeal and softness that always gives a distinctive luster to the programs from Clearwater.

Miss Lee's experience as an entertainer started dur-

(Continued on page 50.)

A BROADCASTING station with a past—but not a dark past! Perhaps we might better say a station with a pedigree, for that would better fit WFLA, about which this little article is written. We know of no other radio transmitter that has hopped from place to place as has WFLA—unless, of course, the portable stations that move around on wheels are considered. Forgetting the latter type, what other "regular" transmitter has been operated in three distinctly different locations within the short space of a couple of years? This is just what the transmitter of WFLA has done.

In case you are not already aware of the fact, WFLA is situated down in Clearwater, Fla., "The Springtime City." But before settling down in Clearwater, the WFLA transmitter held the honor of being known throughout the length and breadth of the land as "The Voice of the South." This was when it was standing in the operating rooms of WSB, Atlanta, where holds forth the famous Lambdin Kay.

When it first arrived in Clearwater, this wandering transmitter was the property of the Clearwater Chamber of Commerce and was operated as WGHB to spread the fame of the little city as a pleasure and health resort.

### These Ten Stations Drew Most Comments From Our Readers During Past Month

WTAM, Cleveland  
 WLW, Cincinnati  
 WGN, Chicago  
 WSM, Nashville  
 WCCO, Minneapolis  
 KOA, Denver  
 KNX, Hollywood  
 WBCN, Chicago  
 WCX, Detroit  
 WDAF, Kansas City

#### HONORABLE MENTION LIST

KDKA, Pittsburgh  
 WWJ, Detroit  
 WENR, Chicago  
 WOC, Davenport  
 WHT, Chicago  
 KYW, Chicago  
 WSMB, New Orleans  
 WLS, Chicago  
 WBBM, Chicago  
 WIBO, Chicago

(This arrangement is not in the order of the stations' popularity.)

### Artists and Features Arousing Large Volume of Comment

#### ORCHESTRAS

Orioles, WIBO, Chicago  
 Lombardo's Royal Canadians, WTAM, Cleveland.  
 Commonwealth Edison Symphony, KYW, Chicago.

#### VOCALISTS

Allen McQuhae, tenor; WEAJ, New York City, and chain.

Imperial Quartet, WENR, Chicago.

Jean St. Anne, baritone; WJJD, Chicago.

Original Harmony Girls, duo (on tour); KDKA, Pittsburgh; WTAM, Cleveland; WSAI, Cincinnati; and others.

#### SPORTS

Baseball and horse races, WMAQ and WGN, Chicago.

#### NOVELTIES

Sam 'n' Henry, WGN, Chicago.  
 Brown & Craig, WBCN, Chicago.

## Growing Carelessness of Studio Directors in Regulating Artists Decried

**I**N THE August number of THE BROADCAST LISTENER, we discussed studio technique as it applied to instrumental artists, and in this article we will discuss studio technique as it concerns vocalists.

The voice of the singer as it comes to one over the air naturally causes formation of an opinion by the listener as to the qualities of the artist's voice.

It is to be regretted that many times the rendition of a selection by a really good singer creates anything but a favorable impression as it comes out of the loudspeaker. Of course, this is due sometimes to the receiving-set, but often it is the fault of the artist himself—or the studio director.

Many things can contribute to unfavorable rendition of a song by a radio artist, and many of these poor renditions come because the artist fails to follow the instructions of the studio director.

Some studios have directors who have very little knowledge of scientific broadcasting and who hold their position only because of their knowledge of music. They possess practically no acquaintance with acoustics and microphone-placing.

**S**INGING is one of the most difficult forms of music to modulate properly. This is due to the fact that the resonance of the voice between low and high notes is decidedly varied. With an instrument, the only difference is

# Sharp Eye Must Be Kept on Air VOCALISTS' TECHNIQUE

## Singing for Radio Not Merely Matter of Walking Up to Microphone and "Cutting Loose"

By JEAN DEVAUX

the increase or decrease in tone-vibrations, but with a voice the effect of going from a low to a high note creates a throat action that, irrespective of the same increase in tone-vibrations, produces a difference in resonance.

This difficulty is added to by variance in wording of songs. One can appreciate the difference between a singer uttering a high note while using the word "hero" and while using "see." Pronunciation of these words will demonstrate the considerable variance in formation of sound and the resultant resonance and volume.

While a studio director can instruct an instrumentalist to maintain a certain position and to swing away from the microphone on the high, shrill notes, other things have to be considered in handling a vocalist. Not only do the high notes have to be taken into consideration, but also the very words of the song, so that those words having the sound-characteristics which tend to volume, either on a high or a low note, will be modulated by reduced effort of the singer, by turning the face away from the microphone or by stepping back to a greater distance from the "mike."

The average broadcast listener is inclined to think that all radio singers have powerful voices. The truth is that some of the greatest ether vocalists have soft, sweet-toned voices that would not justify, in point of volume, a booking in any theater, because that part of the audience located back of the first few rows would be unable to hear. The Radio increases the volume of such singer's renditions so that they are reproduced in the loudspeaker with the strength of a Caruso or a Galli-Curci.

It is almost an universal mistake of singers appearing before the microphone the first time to get too close to the instrument, much as though they were talking into a telephone. Although given instructions against this by the studio director, they, in their enthusiasm while singing, forget these instructions and unconsciously creep closer to the "mike," with the result that the reports they hear afterward on "how it went out" are sometimes disappointing.

When you hear an announcer speaking over the air in an exasperated tone, due allowance should be made, as he is probably acting in the capacity of studio director as well as announcer, and some artist who had been given explicit directions as to how to conduct himself, probably has ignored them, either through forgetfulness or due to the illusion that, he "knows better." It is really surprising to find that although the large majority of radio artists are well educated and intelligent people, a studio-director's opinion of some of them is quite apt to be that they are "dumb-bells." And that is putting it mildly.

**M**ANY of the mistakes made by artists while broadcasting are covered up by the man with his hand on the modulator-control in the operating room. The operator, through mechanical regulation, modulates the tones so that they are more even and nearer a standard volume.

This duty is becoming more trying as studio directors become more and more careless in instructing and placing

(Continued on page 49.)



# MICROPHONE CELEBRITIES



Gwen  
Wagner

**G**WEN is better known to the people on the studio end of the microphone than she is to those on the receiving end. This is not because of any lack of ability, for Gwen has had her share of experience before the "mike," but rather is due to the fact that she has spent a large part of the last two years interviewing and writing about broadcasting artists and staff members of radio stations for a Chicago newspaper. A pioneer of the ether, having been one of the first announcers of WMC, Memphis, Miss Wagner thinks nothing at all of stepping before the "mike" at WEBH, Chicago, and presenting her weekly review of the "doings" of women. Although a "prince"—or should we say "princess"?—of a girl, Gwen usually has more of a glint of mischief in her eyes than is revealed in the peaceful pose shown here.

# MICROPHONE CELEBRITIES



H. Dean  
Fitzer

*"THE Singing Announcer," they call him. But he's more than that; he's also director-announcer of good old WDAF, the Kansas City Star station at Kansas City, Mo., which is one of the country's oldest and best broadcasters. As chief of the nationally famous "Nighthawks"—the very same "Nighthawks" with whom Leo Fitzpatrick won wide renown as "The Merry Old Chief," and who gave to the world the Coon-Sanders "Nighthawk" orchestra—he has established himself with radio fans far and near as one of the ether's best operatic baritones. It was no accident, either, that this young man with the winning smile is able to please so exceptionally with his voice, for he spent many long hours studying under unrelenting Italian masters of the vocal art. A visit to the WDAF studio is not complete without a cheery greeting from youthful but capable H. Dean Fitzer.*



# MICROPHONE CELEBRITIES

Louise L.  
Klos



**H**ERE is convincing proof that beauty and brilliance can be combined effectively. No better example could be asked than Louise L. Klos, the pretty KFI harpist, whose likeness is here exhibited for the benefit of the many radioites who have listened to her play from the noted Los Angeles station (if you haven't heard her, you've missed something worth while!). It isn't often we hear much about harpists, principally because there are so few of them in Radio—which is all the more reason why the few there are should achieve prominence. But Miss Klos, regardless of how many harpists the radio world could boast, would rank to the fore, for the quality of her playing is unquestionably out of the ordinary. Pacific Coast fans look forward to her appearances as they do to few others featuring the same instrument.

# MICROPHONE CELEBRITIES



Sue  
Fulton

**R**ANKING as one of the best contraltos of the West—not only in Radio but also on the concert stage—Miss Fulton frequently makes concert tours in the rare intervals between her engagements at KFII, the Hotel Lassen station at Wichita, Kan. During the past winter she was en tour with Lambert Murphy, the Victor recording artist, and in the spring made a trip through the South on Horner-Witte booking. But she is back at KFII now, and once more her big, rich voice, which has a range from G, below, to B-flat, above, is again being heard often by western radio listeners. Not in voice alone does Miss Fulton excel—she is extremely attractive in appearance and possesses a charm and a magnetism which endear her to all her associates in both the ether and footlight worlds.



# PATENT INCONSISTENCIES

## Revealed by LITIGATION Over SUPERHETRODYNE Rights

Whole Radio Industry Viciously Concerned Over Outcome of

Lawsuits by Radio Corporation Against "Independents"

By JEAN DEVAUX

**T**HE OLD battle for control of industry seems to have no limitations as it refers to Radio. Control of Radio is a matter of little interest to the average listener as long as he is not directly affected. Unless combinations of capital can get together and make a better receiving set for the same or less money than some other combinations, the public as a whole doesn't care which one it patronizes.

But if one of these combinations endeavors to control the market and make the public pay the bill by charging excessive prices, instead of being satisfied with a reasonable profit, the public becomes interested, because its rights are threatened or violated. THE BROADCAST LISTENER, as the official magazine of the Broadcast Listeners' Association of America and the mouthpiece of the listening public, naturally resents any such intrusion upon the fans' rights.

**A**S WE commented in the August number of THE BROADCAST LISTENER on the loudspeaker and its principles, we comment this month on the coil.

In connection with the suit filed recently against the Spitzdorf Company, which suit has to do with certain patents owned by the Radio Corporation of America and associates, it has been claimed that, if the decision is adverse to the defendant, every radio manufacturer in the country will be affected and will probably have to pay a license fee, which would be passed on to the public in the form of increased prices.

According to our information, patent rights are claimed by the Radio Corporation on the air-core coils used in radio-frequency receiving-sets. The air-core coil was invented and a patent applied for in 1883.

And herein lies one of the strangest freaks of scientific development. When the inventor applied to the patent office for protection on his new idea, the examiner claimed it would be of no practical value, and a patent was refused.

Yet today, forty-three years later, this very same principle is the issue around which centers one of the largest controversies in Radio.

Under what code of justice could the patent office refuse a patent to one man and later grant a patent on the same principle to another? It is true the phraseology used in presentation of the principle is different in the two cases, due to the fact that one patent claim named Radio and the other had for its subject a wireless telephone system. However, the basic principle was the same in both instances.

The man who was refused an air-core patent undoubtedly has common-law rights. If his rights are

enforced as a result of court action, as is his purpose, he will probably be in the unique position of owning what the Radio Corporation of America has been claiming for itself.

One of the latest developments in the coil-litigation situation is a suit filed by the Radio Corporation and its associates against the Geo. W. Walker Company of Cleveland, O.

This suit involves the principles of superhetrodyne circuits, which the Radio Corporation has controlled exclusively for several years, and is one of the first test cases initiated outside the New York district. It is of extraordinary interest to radio manufacturers. Several of the latter have pooled with the Walker Company to make a joint defense in an effort to break the so-called monopoly.

A great deal of stress is laid by the defense on the point that the suit will be tried in the Cleveland division of the U. S. Circuit Court, which is believed to be free of the political influences said to exist in the New York district. The defendants feel that the decision rendered in this action is more likely to be based on the actual evidence than some of the decisions handed down in the New York district, which may have been influenced inadvertently or otherwise.

This decision, especially, will have a direct effect on the public in general. On it will depend whether the high prices of the superhetrodyne set will be continued or whether manufacture of this type of receiver will be thrown open, creating competition and resulting in a considerable drop in prices to the consumer. This reduction has been estimated as likely to be as great as fifty per cent.

The litigation involving the superhetrodyne is not based particularly on the apparatus itself. The Geo. W. Walker Company is a sales organization and not a manufacturer, and sells apparatus that can be used if the purchaser desires in building a superhetrodyne receiver. The suit hinges upon the principle of its use.

To the layman, the foregoing can best be explained by an automobile analogy. For example, one man invents the Knight engine and another the poppet-valve engine. Both inventors intend their engines to propel automobiles. Both put it in front, under the hood, and connect it to the drive wheels by the transmission.

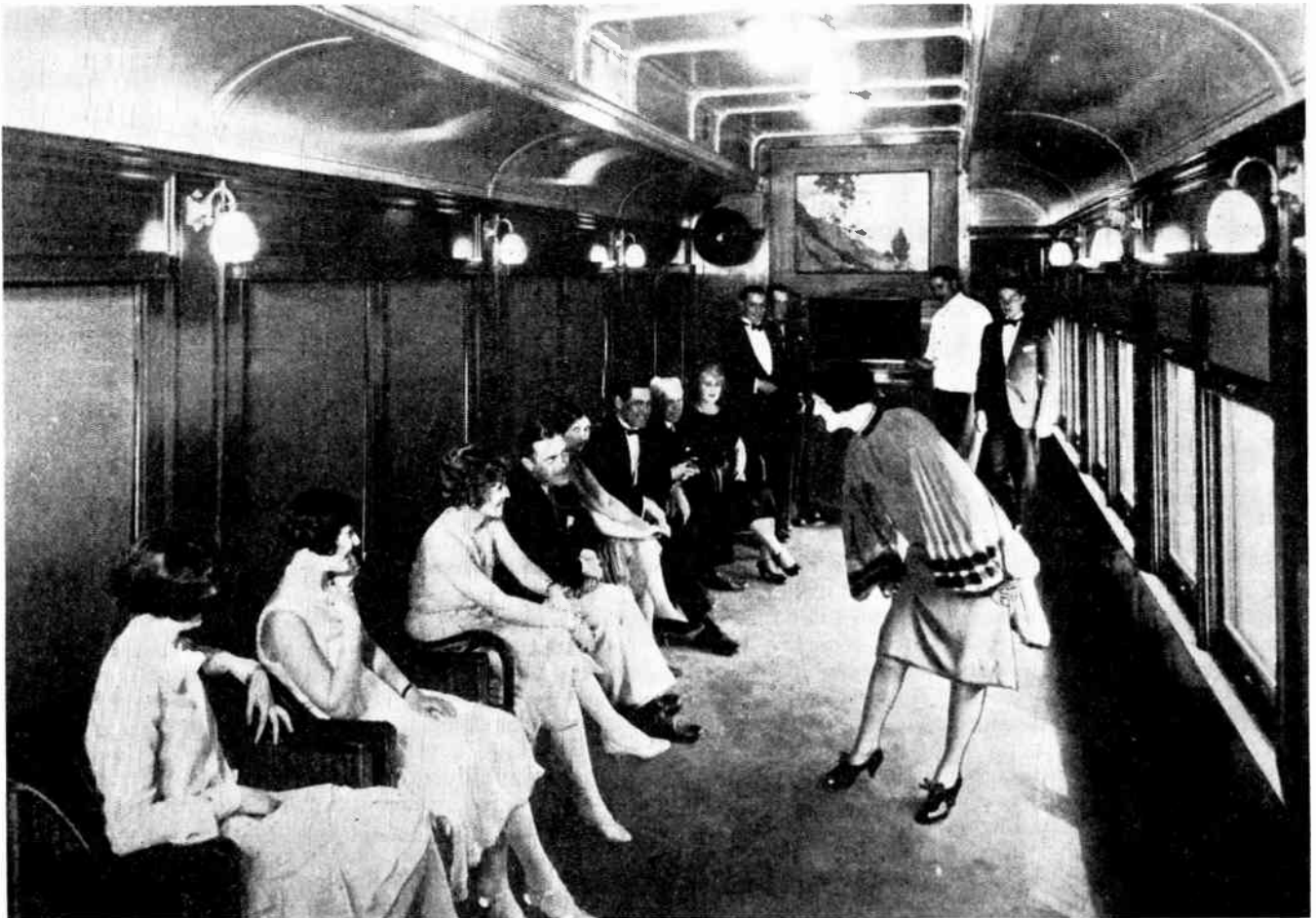
If the contentions advanced in the superhetrodyne  
(Continued on page 51.)

FOR advice on any radio question, consult THE BROADCAST LISTENER.

EXPRESS your views in our "What the Fans Are Saying" department.

# RADIO TRANSMITTERS and Part of RAILROAD

Chicago, Milwaukee & St. Paul System Installing Nine Short-Wave Stations to Insure Steady Communication During Storms, Floods and Other Disasters.



—Underwood & Underwood photo.

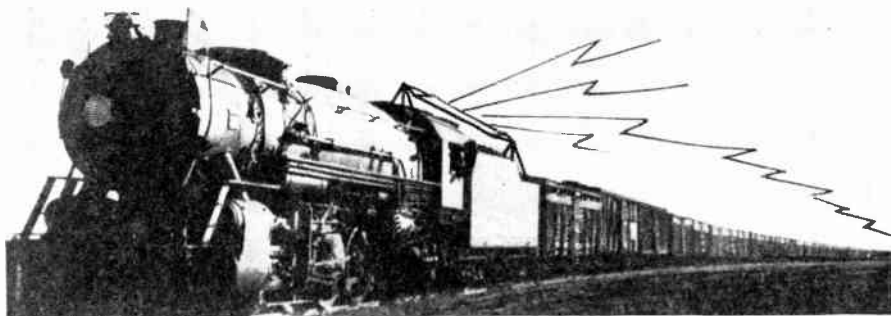
**THIS PICTURE** indicates strikingly that Radio is to be made to serve a double purpose by the railroads. Not alone is the new science to be used to facilitate operation of trains, but it also will help entertain passengers on the trains. The car in the photo is the Pullman company's new "recreation car," which is the result of two years' study and is the first of its kind in the world. In it are contained a gymnasium, movie theater, barber shop, library and a dance and concert hall. A large radio is a feature of the latter room.

**T**HE Cincinnati Express thundered toward Horseshoe Curve. Aboard were scores of men, women and children sleeping soundly without a thought of danger.

The next moment there was a terrific crash, a quick succession of splintering sounds and then a bedlam of terrified, agonized shrieks, accompanied by the hiss of escaping steam. The night became an inferno as fire and steam took a horrible toll.

Two score lives had been snuffed out in a twinkling as the crack train collided head-on with a runaway locomotive that had passed Henderson Junction too late to permit the agent there to warn the oncoming express.

**S**UCH a melodramatic tale as the foregoing will be a thing of the past very shortly, if experiments being made by several leading Ameri-



**AN ARTIST'S CONCEPTION** of a long freight train employing radio communication between locomotive and caboose. This idea is being worked out by the New York Central and Chicago, Milwaukee &



# RECEIVERS Soon to Be Important D EQUIPMENT

Two-Way Ether Communication Between Locomotive and Caboose of Mile-Long Freight Train Tried Out Successfully by New York Central Lines.

can railroads are successful. The New York Central and Chicago Milwaukee & St. Paul lines, according to reports, have taken the lead in determining the possibilities of Radio as an aid to railroading and already extensive trials have been made, with surprisingly satisfactory results.

For some years, Radio has played a big part in insuring safety at sea, and now it seems destined to play equally as important a role in adding to the safety of travel by rail. American transportation companies for a considerable period have made great progress along other lines toward safety of their patrons and employees, but the latest developments in rail safety work promise to overshadow everything that has gone before.

Train-dispatching has long been taken care of by a system of telegraph messages and first-hand written orders handed out to engineers and conductors as their trains move from point to point. As a rule, this system has proved efficient and reliable, but occasionally there is a slip, as there is bound to be where the human equation plays so important a part. Once in a while, someone is bound to misunderstand, forget or grow careless. When this comes, something serious is liable to happen, and often does.

Such is the story of so many railroad accidents. The post-mortem usually reveals that the engineer misunderstood his orders or the dispatcher failed to get in touch with the crew before they passed a particular point and then it was impossible to reach them in time to warn of approaching danger.

Now comes Radio to keep the engineer and conductor thoroughly and regularly posted throughout their run on what they should do. With proposed aerial communication methods, a train crew would not have to stop along the way for orders and could be reached at any time and any place. Last-second warnings of danger could be flashed to an engineer even though his train had passed the last station or roadside signal, and it would be an easy matter to change instructions at any time.

**T**HE Chicago, Milwaukee & St. Paul is going ahead with plans to equip its 11,000 miles of trackage for radio communication between important points, so that tornados, floods, washouts, landslides and other disasters can no longer cripple operations by cutting off communication.

The New York Central has been directing its experiments chiefly along the lines of air-communication between locomotive and caboose of freight trains. This work has been in collaboration with the Zenith Radio Corporation of Chicago and is reported to have demonstrated that the idea is highly practical.

Dangerous and wearisome foot-journeys over the tops of strings of cars sometimes a mile in length are eliminated by use of the N. Y. C. idea. In actual test, a train of 116 cars was operated from Chicago to Elkhart, Ind., a distance of slightly over 100 miles, and communication was maintained at will between the engine and caboose. While in an average run, it is not usually necessary for the engineer to be in direct touch with the conductor, there is ever the possibility that an air-connection will break, a "hot box" develop or a trainman receive injuries, making a halt essential. In such case, employment of Radio might save many minutes when minutes were precious, for it is not an easy or a brief task to travel over the tops of a hundred or more moving box cars, coal cars, gondolas and the like.

Plans of the C. M. & St. P. call for pivotal short-wave stations at Chicago, Milwaukee, Minneapolis, Miles City and Butte, Mont.,

Spokane and Seattle, along the main line, and at Kansas City and Omaha, the system's southern terminals.

Each of the transmitters will have two fifty-watt tubes, one on each half of the cycle supplied with sixty-cycle current, doing away with the necessity for batteries. Wave-lengths of twenty, forty and sixty meters are to be used.

Every day for the last six months, sets of the type it is planned to use have been operated by engineers in the railroad's employ stationed at a point in northern Wisconsin and on an island off the coast of Florida. Regular communication has been maintained between these points, demonstrating the reliability of the equipment when used for a distance (1300 miles) about twice that of the longest "jump" called for in the system to be installed along the company's tracks.

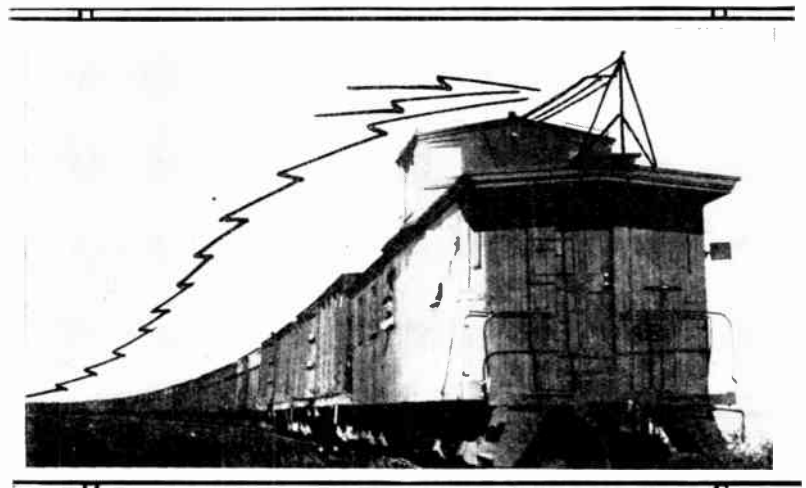
Some of the country's leading radio engineers, including Lieut. F. H. Schnell, formerly manager of the American Radio Relay League and who was in charge of notable experiments with short waves by the Pacific Fleet of the U. S. Navy, assisted in the C. M. & St. P. experiments.

**"T**OO often in the past ideas as revolutionary as this have not registered deeply upon the public mind because they lack the colorful aspects which attract attention," said an official of the Chicago, Milwaukee & St. Paul Railway, in telling of his company's plans. "But in this case it is different. Twenty thousand American boys combined to make this plan a success. They form the army of American amateur radio operators who nightly have been talking to each other back and forth and up and down the nation's air lanes. Many of them have developed high technical ability. Their broad range of experiments have resulted in the development of the short-wave radio. It is this principle which we will use in radio control of the Chicago, Milwaukee & St. Paul."

The great network of American amateur stations will supplement the rail system's own transmitters, although the amateurs probably will be called upon only in emergencies where the regular stations are unable to handle the situation as well as might be desired.

Officials of the C. M. & St. P. have high expectations for the success of the new system and it is expected other railroads will join in a cooperative movement to radioize the railroad systems of the nation, with the result that radio telegraphy will become an important and unailing adjunct to railway communication.

That the other railroads of the country are awake to the possibilities of Radio was evidenced during the New York Central freight-train tests, which were in charge of the American Railway Association. On the trip of the 116-car train from Chicago to Elkhart, representatives of thirty other lines, including one Canadian, were aboard, as were ten reporters.



St. Paul railroads, and tests indicate that it is entirely practical and a big advance over the old method of signaling by hand or with lanterns, or of walking over car-tops from one end of the train to the other.

—Underwood & Underwood photo.



## Ask Me!

**T**HIS department is conducted to answer questions of readers regarding broadcasting stations, their staff personnel and unattached artists, radio history and other non-technical subjects. If an answer is of sufficient general interest, it will be published in an early issue; otherwise, it will be mailed, providing a stamped, self-addressed envelope has been supplied. Address queries to **THE ANSWER MAN, THE BROADCAST LISTENER, 431 S. Dearborn St., Chicago, Ill.**

### *We Shudder as We Answer*

**WHAT DOES IT COST** to run a radio station?—D. G. F., Wheeling, W. Va.

Every station, naturally, has a different figure, but, off-hand, we should say the majority of stations' annual expense total would fall between \$10,000 and \$50,000 per year. One large Chicago station spent over \$100,000 in 1925, and then did not overshadow three or four other stations in the same city, indicating that each of them might also have spent as much. From Hollywood, Cal., as stated in our August issue, word has come that KNX of that city has been spending \$6,000 per week on its payroll alone, which would make an annual payroll of \$312,000. Adding the many other expenses that are bound to attend operation of an important station, a total yearly expense of \$400,000 is conceivable for KNX. Of course, this is a highly exceptional example, as not many stations have one-tenth the advertising income of the Hollywood station, much of whose talent is paid for by advertisers.

### *Don't Make Us Blush!*

**Who is the best-looking man in Radio?**—MISS ROMANCE, Pittsburgh, Pa.

Well, now, that's a hard question. Modesty forbids perfect candor, but there are other good-looking ones—frinstance, John B. Daniel, WJZ, New York; Howard G. Milholland, KGO, Oakland, Cal.; Pat Barnes, WHT, Chicago; Wilson Wetherbee, KYW, Chicago; Ernest E. Chappell, WFBL, Syracuse, N. Y.; G. F. Houston, WEAR, Cleveland; Charlie Wellman, KFVB, Hollywood, Cal.; Stanley W. Barnett, WBAL, Baltimore—oh, there are a lot of others, but we wouldn't dare to say which is the best-looking, even if we thought we knew. We'll be publishing the handsome boys' pictures from time to time and you can form your own conclusions.

### *An Engineering Query*

**How much of a technical force does it take to run a broadcasting station?**—BILL P., Rochester, N. Y.

The number varies according to the size and type of station. A large one like WGN, KYW or WLS, Chicago, may have as high as eight or nine engineers and operators; while smaller stations or even those of average size and importance are apt to use no more than two or three. We know of some with only one technical man, but where any considerable amount of broadcasting is done by remote control—that is, from outside "pickups," such as cafes, theaters, etc.—a larger number of technical men is needed. The amount of time a station is on the air is another factor determining the size of the technical staff. Stations like WEA, WGY, KDKA, WGN, KYW, WLS, and WJZ have the largest engineering forces.

### *We Assume as Much*

**Is Philip Carlin still announcing for WEA, New York?**—MARTIN QUIMBY, Rockford, Ill.

There has been no word of him leaving WEA, so we assume he is still there. Whatsamatta, haven't you heard him lately?

### *One at Least*

**Are there any woman directors of radio stations?**—ANNA V., Duluth, Minn.

Judith C. Waller, of WMAQ, we believe, is now the only woman directing a radio station. If there are others, they haven't made much noise.



**NOT OFTEN** is found an entire family that broadcasts as a unit. This is just what is depicted here. WCBD, Zion, Ill., features this family group, the Hire Trio—mother, father and son.



# What Is a RADIO ENGINEER?

## Indiscriminate Use of Title, and Tendencies in Mechanical Field of Radio Discussed

By JEAN DEVAUX

**T**HE title of radio engineer is claimed by a great many men in this country who have interested themselves in the science of Radio and have a reasonable knowledge concerning same.

Because of the fact that Radio is a new subject and very little is known about it, new theories are being advanced daily, with little likelihood of contradiction, and the consequence is that some of those who are simply "bluffing" really believe they are authorities on Radio.

One of the most renowned radio scientists in the country laughed when it was stated that a certain party was a radio engineer. He remarked that "there ain't no such animal," contending that the science has not been definitely established with enough theory reasonably proved to justify anyone setting himself up as an engineer in that field.

We are inclined to believe this gentleman is a little too severe in his statement. One who starts out in any business with the elementary knowledge that a person must have to qualify himself for that business, naturally assumes a title. To succeed, that person must be intelligent and add continually to what he has already learned.

A physician, a lawyer, a dentist or an electrical, mechanical or radio engineer is not in the true sense of the word qualified when he first graduates from college, but he has the foundation of the knowledge he has gained to become an important personage in the particular line of endeavor chosen. He must develop and progress from the study of the subject's theoretical problems as taught in school and apply them to the practical problems in business.

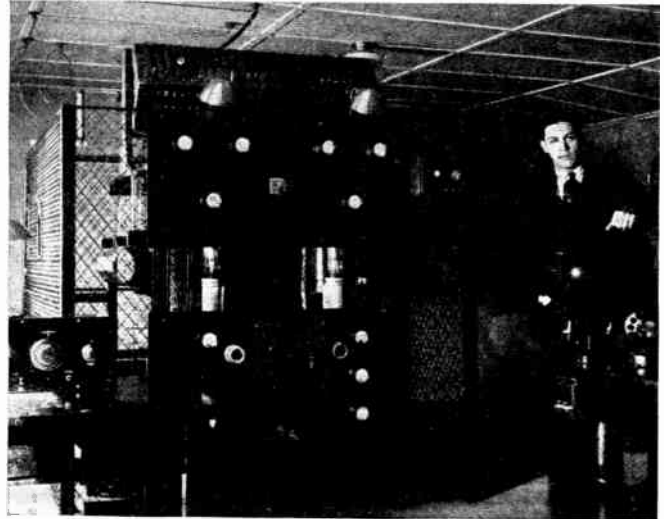
**S**TRANGE as it may seem, there are very few people in the United States who are qualified to be known as radio engineers. There are many who have assumed the title and who are very efficient in some particular branch or line of radio work. One may know all about coils; a second about transmitters; a third, condensers; a fourth, microphones. But there are very few with a complete knowledge of all branches of the subject.

Probably this is because the subject is changing so fast that, with new developments arriving almost daily, there is no definite statement or theory that can be accepted as "the latest." And if some particular book does receive general approval, it is hardly on the book-stands before a new development makes it obsolete.

However, there are many schools teaching Radio that deserve support and have turned out graduates who have made names for themselves in the radio world. These schools lay a good foundation in the mind of the student with the accepted theories of Radio, and it is up to the student, from the time he graduates, to keep up with new developments if he wishes to be classed as a real radio engineer.

Many schools teach their students the principles of Radio so they will be especially efficient in conducting a business involving the assembly and sale of radio sets, and it probably would be a good thing if every person interested in Radio in a business way would take one of these elementary courses. Such a course is openly urged by some of the radio manufacturing associations, and the small cost involved would probably be offset many times by the extra sales created by the favorable impression made on the prospective buyer by a person who can intelligently discuss the subject and meet particular requirements necessary to overcome the different interferences due to the location of the purchaser's receiving-set.

Many letters have been received by the Broadcast Listeners' Association of America inquiring as to where broadcasting stations secure their engineers. After an investigation,



**JOHN FETZER** standing beside the transmitting apparatus of WEMC, Berrien Springs, Mich., which he built after going through a course of training at the National Radio Institute.

we find a great many of these are either graduates of approved radio schools or were developed in the government radio service, or both.

Like any other profession, success depends upon what you accomplish after you get your working tools, and the working tools of most professions are preliminary education.

**A** FINE example of the benefits of education along radio lines is that of John E. Fetzer, of Berrien Springs, Mich., who secured his elementary training and graduated as a radiotrician from the National Radio Institute, Washington, D. C.

Upon completing his course of study he made a tour of Europe, investigating methods of broadcasting in all the principal countries of Europe, and although a comparatively young man (being 26 years old) he has built and equipped one of the most modern radio stations in this country.

He first built a 100-watt transmitter which hung up a 2,000-mile record; and only recently completed a 5,000-watt station valued at \$100,000.

**R**ADIO engineering is destined to be one of the greatest professions. It is predicted that within a few years science will advance to the point where there will be 100,000 broadcasting stations—intercommunicating radio-phones which will supplant to a large extent our telephone service and provide television. At the present time this may seem a sort of Aladdin's dream, but comparison with the progress made by Radio in the past few years indicates it is far from being improbable.

If these predictions come true only in part, the demand for trained help will be far beyond the available supply of young men who are trained and qualified to take the positions offered, and it will only be a matter of time before the term "radio engineer" will be as definitely established as is "civil engineer," "attorney" or "physician."

**ARE** you receiving your copy of *THE BROADCAST LISTENER* every month?

If not, perhaps you are not paid up on your subscription.

**DO YOU** know a good radio joke?

Want to see it in print?

Send it to *THE BROADCAST LISTENER*.

# RADIO ARTISTS' REVUE

*Host of Microphone Stars to Entertain at Radio Exposition*

**T**HE greatest galaxy of radio artists ever brought together will be seen in the Radio Artists' Revue to be staged in connection with the National Radio Exposition at the Hotel Sherman, Chicago, September 27th to October 2nd.

This revue will be in charge of Frank H. McDonald, president of the Broadcast Listeners' Association of America, Inc., under whose auspices the event will be staged.

Many of the country's foremost radio artists and announcers will appear in person in the revue.

## Something AUTO Be Done About This

**YOU SIMPLY AUTO** see Violet McConnell when she's fixing her car. She doesn't care if she is a woman—and a pretty one, at that. She can get out and get under just like the men—so there!



By R. T. CHOKE

**H**EREWITH we present conclusive evidence that the automobile is giving the microphone a stiff battle for the attention of some of our best ether entertainers.

What with radio artists acquiring bright, new cars on every side of us, we have come to the conclusion that something must be done about it, or else the supremacy of the "mike" may become a thing of the past.

When such performers as the Original Harmony Girls and Violet McConnell, who are shown in the pictures; the Loos Bros. and such, devote a large share of their time to maneuvering powerful balloontired models over the landscape, the situation is getting serious, and the radio stations should awake to

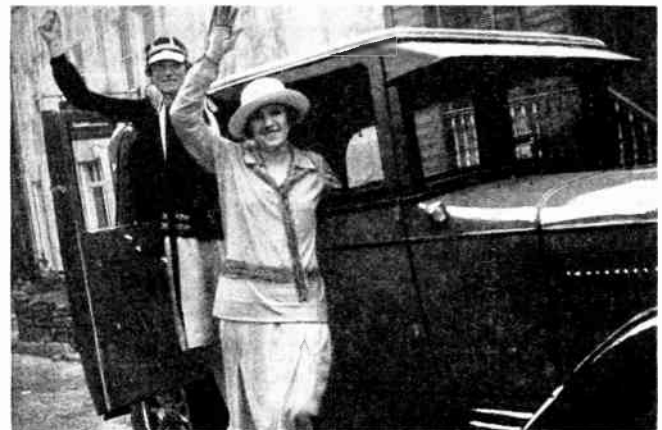
### Radio Stars Taking to Motoring With Astonishing Fervor

their danger. *In time, these artists may be entirely weaned away from the microphone!! HORRORS!*

Seriously speaking, it isn't as bad as all that, because, really, y'know, the broadcasting boys and girls have gotta have their fun, too. Why shouldn't they drive and ride and repair and re-tire and etc.? A new car may give them new pep and enable 'em to entertain through the "mike" with even better effect than before.

So, altogether, folks! A big, husky cheer for our automobiling artists—*long may they live and be able to pay repair bills!!*

**ALL'S HARMONY** with the Original Harmony Girls even when something goes wrong with their new "bus." *Not that anything worth worrying about has happened as yet, but y'never can tell. So the girls just drive along on their way from broadcasting station to broadcasting station (ye, they're on tour) and practice harmony, so there will be nothing else but when the eventual something happens to a tire or the carburetor.*





# B.L.A. ACTIVITIES

*Bits of News Concerning the Broadcast Listeners' Association of America, Inc.*

## "Silent Night" Violators Hit by B. L. A. of A.

STATION WJAB of Joliet, Ill., continues to draw the fire of the Broadcast Listeners' Association of America for its consistent violation of the Chicago area "silent night."

While this station is a small one on a low wave-length and because of its "silent night" violations evidently has a very small audience, it nevertheless interferes with DX reception of low-wave stations on Monday nights.

WMBB, Chicago, and the "pirate" station, WCFL, also of Chicago, entered the class of "silent night" violators on Monday night, August 2. They did not come on the air until midnight, claiming they were not broadcasting on Monday night, since it was Tuesday morning after 12 o'clock. Technically, they were correct, but inasmuch as all the other Chicago stations have been observing "silent night" in its entirety, it is felt that the cases mentioned were genuine violations—in spirit if not in letter.

The excuse of WCFL for going on the air on "silent night" was that it wished to make a test. With WMBB, the reason was given that it had an important announcement to make. The truth is that both stations offered special programs for their own direct benefit. These programs and the accompanying announcements could just as well have been broadcast on some other night, it is maintained by the B. L. A. of A.

The violations by WCFL and WMBB have brought a stream of protests from Chicago and out-of-town listeners. The general tenor of these protests is that the offending stations took an unfair advantage of a technical point to get around the gentlemen's agreement on "silent night," so they might broadcast their messages when no other local stations were on the air to compete for listeners.

It is the view of many listeners, as well as the B. L. A. of A., that WCFL and WMBB have established a bad precedent which other stations may be tempted to follow, claiming they have the same right to broadcast after midnight Mondays. If the violations should result in other stations following suit, WCFL and WMBB will be held wholly responsible.

As an example of the feeling of fans on the question, the following quotation from a letter written by Dr. A. E. Krost, of Crown Point, Ind., is printed:

"Does WMBB have special rights over the other broadcasting stations of Chicago to go on the air after 12 p. m. on 'silent night,' as she did last night?"

Other communications from fans contained, in substance, practically the same question.

The B. L. A. of A. wrote WMBB under date of August 4, relative to their violation of "silent night," and John Stamford, manager and announcer of WMBB, in replying, wrote as follows, after referring to the Chicago Association of Broadcasters:

"Instead of asking the association to allow us to broadcast Monday night, we merely asked to be given the right to go on the air at midnight.

"Miss Judith Waller and Mr. Robert Boniel gave us permission without question."

Miss Waller is secretary and Boniel president of the Chicago Association of Broadcasters.

It will be remembered that the Broadcast Listeners' Association of America won "silent night" a year ago after a six months' controversy. Listeners throughout the Chicago district and in twenty-two other states and Canada cooperated by refusing to listen to any station in the Chicago area that broadcast on Monday night.

Those Chicago stations that were members of the Chicago Association of Broadcasters, and the association as a body agreed at that time to observe "silent night."

By "granting permission" to a station to violate the "silent night" gentlemen's agreement, as they did with WMBB, according to Stamford, the association apparently places itself on record as going back on its former stand of supporting "silent night."

In the original controversy over "silent night," it was the "unfair" broadcasting stations that the listeners had to fight, and the listeners were successful. Therefore, it is not consistent, maintains the B. L. A. of A., that the regulation of "silent night" should be turned over to the vanquished enemy.

The excuse assigned by WMBB is regarded as "passing the buck" to the Chicago Association of Broadcasters and the suggestion is made by one listener that those conflicting with the gentlemen's agreement on "silent night" buy a dictionary and ascertain the meaning of "gentlemen's agreement."

It is optional with the offending stations whether they desire the good will of

the listeners or prefer to lose their favor. The listeners now know who their friends are and who are antagonistic to them. They have a right to decide what station they will or will not listen to; and, if the stations violating the "silent night" agreement lose their listeners, they have only themselves to blame.

## B. L. A. Head Given Another Office

THE post of associate editor has been conferred by *Radio Manufacturers' Monthly* upon Frank H. McDonald, president of the Broadcast Listeners' Association of America and editor of THE BROADCAST LISTENER.

C. A. Darling, general manager of *Radio Manufacturers' Monthly*, in advising McDonald of his appointment, wrote:

"I feel that this connection will be very beneficial to both of us, inasmuch as we are both striving for the same thing; that is, for the stabilization and betterment of the radio industry. The thorough knowledge you have of the listeners' point of

(Continued on page 48.)

**Register!**

for Broadcast Listeners' Ass'n of America's

**Radio Artists' Society**  
(Artists' Professional Directory)

For Betterment of Programs, and Advancement and Success  
of Artists of Merit

Name .....

Address .....

Age..... Voice.....

Instrument played.....

Stations from which you have broadcast.....

.....

Period of microphone experience.....

Other activities as entertainer.....

.....

Mail to: Frank H. McDonald, Executive Sec'y,  
927 Manhattan Bldg., Chicago, Ill.

# A Digest of the World's RADIO NEWS

## "NEW ERA" PREDICTED BY LEADERS

NEW YORK, N. Y.—Conferences held here by many of the biggest men in the radio industry, including broadcasters, manufacturers, advertisers, dealers and press representatives, revealed that the concensus of opinion among those in a position to foresee the future is that Radio is about to enter a period of prosperity which will surpass anything that has been known thus far.

The chief purpose of the conferences was to plan a broadcast program for the third annual radio industries' banquet here on September 15th, and steps were taken to make this program the finest of all other presentations. As many as thirty stations were tentatively planning to put it on the air.

It was also developed at the conferences that the Radio World's Fair here September 13th-18th was slated to be the largest industrial exhibit ever housed under one roof in the United States.

## BELGIAN CLAIMS HE'S FIRST BROADCASTER

BRUSSELS, Belgium.—The first broadcaster in the world was not an American, as has been claimed, according to contentions of Raymond Brillaard, now president of the technical commission of the International Radio Union. It was Brillaard himself, he maintains.

His story is that he broadcast weekly concerts from a station at Laeken, near here, beginning in the summer of 1913 and continuing until he had to dismantle the station in August, 1914, because of the German invasion.

## DEALERS' TOUR SUCCESSFUL

MINNEAPOLIS, Minn.—About 100 radio manufacturers, wholesale-house representatives and newspaper men participated in the Northwest Radio Trade Association's second annual tour of the Ninth Federal Reserve District early in August. The trip was made on chartered cars, and one-day radio shows were staged in large halls along the route, the purpose being to impress upon dealers the importance of summer as a time to strive for more business.

## NOW, A PIANO AMPLIFIER

NEW YORK CITY, N. Y.—Amplification of radio waves through a piano has been accomplished here by means of a newly invented device, which takes advantage of the synchronization of vibration between radio waves and the sounding board and strings of the piano. Several times the volume secured by ordinary means of radio amplification is obtained without interfering with use of the piano in the ordinary way.

## A New Service for Listeners

THE Broadcast Listeners' Association of America, Inc., has established a service for the protection of listeners in their purchases of radio sets and apparatus of all kinds. If, after the purchase of any receiver or apparatus, it is found it does not function as guaranteed or claimed by the manufacturer or dealer and you have been unable to get an adjustment, write us full particulars of your case, and we will try to adjust the matter for you.

Since this service has been in operation, we have adjusted a number of cases for listeners to their entire satisfaction. The amounts involved have been from \$20 to \$300.

This service is free to all listeners. It is for the betterment of Radio.

Address: Adjustment Department, B. L. A. of America, 431 S. Dearborn Street, Chicago.

## INDEPENDENT MANUFACTURERS UPHELD

NEW YORK CITY, N. Y.—In an action brought by the Radio Corporation of America and associated companies, it was ruled by Judge Robert A. Inch of the federal courts in Brooklyn that the Hazeltine neutrodyne receiver does not infringe the Rice and Hartley patents, which are owned respectively by the General Electric Co. (connected with the Radio Corporation) and the American Telephone & Telegraph Co.

The decision assures continuance of production by independent radio manufacturers of neutrodyne sets.

## BRITAIN MAY LOSE RADIO OFFICIALS

LONDON, England.—At least six officials of the British Broadcasting Company are expected to leave for the United States by the end of the year to take up positions with American radio concerns. Tempting offers have been made to many of the B. B. C.'s most important heads.

## WLW BUYS 50,000-WATT

CINCINNATI, O.—A 50,000-watt broadcasting transmitter has been ordered for station WLW by the Crosley Radio Corporation, owner. With the new fireproof building that will be erected to house the equipment, the outfit will cost \$250,000.

## ITALY TO HAVE RADIO SHOW

COMO, Italy.—The centenary of the death of Alexander Volta, electrical scientist, which occurs on March 5, 1927, will be observed here with an international exhibition and congress relating to telegraph, telephony and Radio, to be held between May and October, 1927.

## RADIO FOLLOWS S. A. EXPLORERS

NEW YORK CITY, N. Y.—Another exploring expedition is to make use of Radio. Commander G. M. Dyott, formerly of the British navy, will lead a party into the South American wilderness to trace Theodore Roosevelt's path along the "River of Doubt."

Unlike the Roosevelt expedition, which was out of touch with civilization for months, the Dyott party will maintain daily communication by use of a short-wave transmitter. Two American amateurs, Arthur L. Perkins, of Elmsford, N. Y., and Eugene Bussey, of Yonkers, N. Y., will receive the explorers' messages and rebroadcast them to the world.

"B" batteries are to be relied upon to operate the station used in the travels through South America. They must last eight months, as there will be no chance to restore them.

## MONUMENT FOR OPERATOR PLANNED

CHICAGO, Ill.—Rapid strides are being made in a campaign to raise a fund of \$10,000 to build a monument to the memory of Lester J. Wolf, late operator at station WOK, Chicago, who was killed on duty not long ago. The youth, who was only 19, is believed to be the first member of his profession to lose his life while working in a broadcasting station.

## CHICAGO GETS R. M. A. MEET

BUFFALO, N. Y.—Directors of the Radio Manufacturers' Association, in a meeting here, decided to hold the association's 1927 convention in Chicago.

A committee was appointed to cooperate with construction organizations in regard to wiring of homes and other buildings for radio reception, and it was decided to publish an official organ, to be called the "R. M. A. News."

## MANY DELINQUENT LISTENERS IN IRELAND

DUBLIN, Ireland.—The number of receiving sets in Ireland now is close to 25,000, but only 5,000 set-owners have taken out licenses, it is reported by the minister of posts and telegraphs of the Irish Free State.

Since the government is planning to build four new broadcasting stations at a cost of about \$400,000 and which are expected to cost about \$300,000 per year to operate, it is hoped that the delinquent listeners will be located and compelled to pay up.

## TRANSMITTERS GIVEN MOUNTAINEERS

PARIS, France.—Refuge huts in the Pyrenees and other mountain ranges are to be equipped with wireless transmitters and receivers by the Radio Club de France. The intention is to enable isolated mountaineers to communicate in time of need with the outside world.



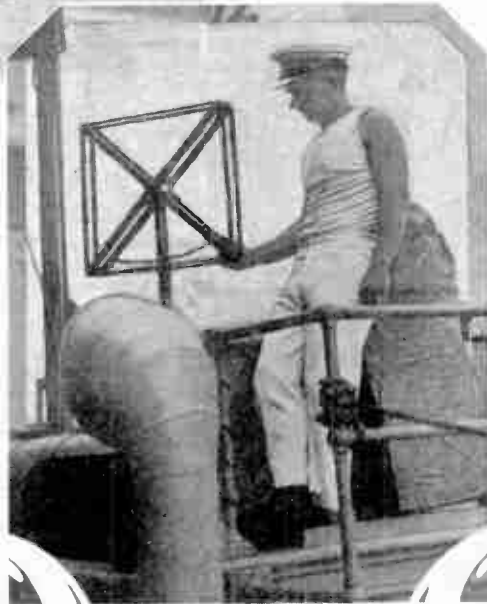


THE TOWERS shown above are on the lake end of Chicago's \$5,000,000 Municipal Pier. They now support the antenna of one of the Windy City's newest broadcasters—WCFL.

# NEWS OF RADIO VIEWS

Each month, THE BROADCAST LISTENER presents the "cream" of news-cameramen's photos pertaining to Radio. (All photos by Underwood & Underwood.)

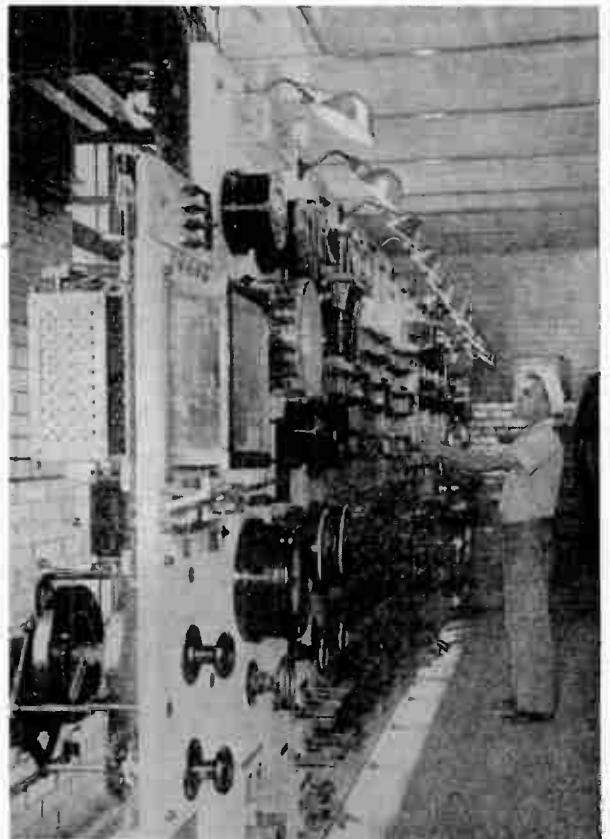
FEW PROFESSIONS have the idea of service drilled into them so thoroughly as Radio. Thus, we find "Roxy" (Samuel L. Rothafel), whose "Gang" has long been one of the outstanding ether features, giving orders as a major to U. S. Marine Corps reservists at Quantico, Va.



UNCLE SAM is finding the device shown at the left to be highly useful in his war against rum-runners along the Atlantic Coast. It is a radio direction-finder and is employed for quick detection of the movement of ships on the high seas.

AND NOW THE RADIO SLOT-MACHINE. Below is a photo of a recent invention by Joseph Pinto, of Philadelphia. Insertion of a nickel permits one to tune in a radio program.

THE UNITED STATES NAVY maintains at Arlington, Va., just across the Potomac river from Washington, one of the largest, most powerful and most modern wireless stations in the world. Experts in Radio are continuously working on new ideas and arrangements for the improvement of the station, seen below.



# TECHNICAL SERVICE Department



Conducted by  
Jean  
De Vaux

## Meaning of "Line Drop"

**WHAT IS MEANT by "line drop?"—HAROLD KOLB, Lancaster, Pa.**

"Line drop" is a commonly used expression for potential drop. If the potential of a power wire is 115 volts at the power house and it has to travel over a wire one mile long to operate a motor, the resistance in the wire between the power house and the motor causes a drop in potential or voltage, so that the voltage at the motor might be only 112. The difference between 115 volts and 112 volts is the "line drop."

## Rejuvenating Dry Cells

**IS THERE ANY WAY a dry cell can be rejuvenated? If so, how?—J. J. W., Albuquerque, N. M.**

Only temporary rejuvenation can be accomplished. Punch many holes in the sides of the battery and moisten the compound inside through the holes. Water will work, but vinegar is better.

## Sharp Tuning Advice

**WHAT IS THE SHARPEST-TUNING radio-frequency set?—A. LEWIS, Saginaw, Mich.**

That's a hard question to answer. The Reichmann Thorola and the Bremer-Tully are two of the sharpest of those tested by us under the extra-difficult conditions found in Chicago, with its 32 stations. The Broadcast Listeners' Association of America is testing many new sets and can give you more information. Write its service department.

## Batteries vs. Eliminators

**WHICH GIVE BETTER RECEPTION results—"B" batteries or "B" eliminators?—ALLEN R., Racine, Wis.**

If "B" batteries can be maintained at full voltage they are regarded as preferable, but there's the trouble! Dry cells gradually reduce in power, according to amount of use, and wet cells must be regularly recharged or they also become weak. "B" eliminators or "B" current-supply devices

of the latest approved type overcome this difficulty and furnish a steady, even flow of power. Some "B" eliminators are not satisfactory: this comment only applies to the approved types.

## Plates Probably Sprung

**MY SET only tunes in stations as high as WEBH and I have difficulty getting that station, it being necessary to turn two of my dials to points where I formerly got KYW. Can you tell me the cause of this?—HOOSIER READER, Gary, Ind.**

The plates of the variable condenser that you keep retarded when tuning in WEBH are probably sprung, so that when you turn to a certain point they become "shorted" by touching other plates with which they mesh. True these up and your trouble will be eliminated.

## Unshielded Sets Blamed

**I LIVE in an apartment house, and, when a neighbor in one of the other apartments of the building starts his radio, mine stops entirely or becomes very weak. Our aerials are close (about four feet apart). He uses a radio-frequency set and mine is a neutrodyne.—PUZZLED, Columbus, O.**

Both sets are of the unshielded pick-up type. If your sets are located so that only a wall separates them, they will affect each other. Move your set to another room or shield the coils, and the difficulty very likely will be overcome.

## Just Follow Instructions

**I HAVE A "B"-power unit and there is a "line hum." The manufacturers say this will stop if I connect pole "G" to ground, but it causes enormous wasting of current to do so. What do you advise?—ALFRED CLAUSSEN, Montreal, Can.**

Follow instructions of manufacturers, who state: "If 'line hum' is perceptible, reverse plug-connections." This will change the polarity of "G" and there will be no current waste.

## DON'T HESITATE

### About Buying a Radio

**THE Broadcast Listeners' Association of America furnishes free information on approved apparatus. The B. L. A. of A. does not sell radio equipment, but, being representative of the listener, the organization is always glad to supply data on apparatus tested and approved by it.**

Most of the new, improved receiving-sets, "B"-power units, loudspeakers and other devices scheduled for exhibition at fall radio shows have been or are being tested by B. L. A. of A. experts.

Do not purchase apparatus about which there is doubt. Ask for B. L. A. of A. approval, as B. L. A. of A. tests are made by YOUR association for YOUR protection.

There is no one set that is BEST for ALL conditions, but learn first which sets are classed as "the best" in general, and, if one of these "best" sets is suited for your location and local requirements, buy it—FROM YOUR LOCAL DEALER.

Following is one of the many letters being received by the B. L. A. of A., which indicate what the B. L. A. of A.'s free service means to listeners:

"I want to express my appreciation for information you gave me regarding parts. I built a set using B.T. parts and results were so wonderful that seven of my friends purchased the same kind of parts and are just as pleased and enthusiastic as I am.

"I am impatient to learn which of the many "B"-power units and loudspeakers coming out this fall the B. L. A. of A. will approve, as I know I can depend on their recommendations."





STATION WOC  
DAVENPORT

HERE'S WORK THAT IS  
ALMOST ROMANCE!

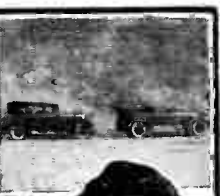
**Now Owns a Radio Store**

"The Radio business is rushing just now. Building many Super Heterodynes, also doing installation and repairing. To your course I owe all my success in the Radio profession." A. J. Ommodt, Bowman, N. Dak.



**Controls First Car by Radio**

"I operate the portable broadcasting station in rear car, driving front car by Radio control. Will operate this car from New York to Frisco—13 months trip. Then we take the car around the world—a three years' tour. I owe it all to you." Leo Paul, New York City.



# You Can Do What These Men Did!

## I Will Train You at Home to Fill a Big-Pay Radio Job

Get into the great new Big-pay Industry—Radio. If you're earning a penny less than \$50 a week, clip coupon now. Send for AMAZING FREE BOOK, "Rich Rewards in Radio." Why go along at \$25 or \$35 or \$45 a week, when you could earn \$50 to \$250 in the same six days, as a Radio Expert? Hundreds of N. R. I. trained men are doing it—why can't you? I'll train you just as I trained them—just as I trained the men whose letters you see on this page. I'll teach you quickly at home in your spare time to be a Radio Expert, and draw down big money for the easiest and most fascinating work in the world.



**These Instruments Given FREE of Extra Cost**

All instruments shown here and others sent to all my students free of extra cost under short time special offer. Clip coupon now—find out all about this big unequalled offer while you still have time to take advantage of it. This training is intensely practical—these instruments help you do the practical work.

**My Radio Training is the "Famous Course That Pays for Itself"**

Make more money quick when you take up this practical course.



**\$70 in one Day for T. M. Wilcox**

"I am in business for myself and recently made \$70 in one day. I was an electrician of rich experience and was occupying a splendid position as telephone superintendent when I enrolled with your course believing it would open up greater opportunities—have not been disappointed. Estimate that Radio will be worth tens of thousands of dollars to me in the next few years." T. M. Wilcox, Belle Island, Newfoundland.

I show you how to increase your earnings almost from the start of your course through practical pointers I give you.

Howard B. Luce of Friedens, Pa., made \$320 in 7 weeks during his spare time. D. H. Suit of Newport, Ark., writes "While taking the course I earned in spare time work approximately \$900." Earl Wright of Omaha reports making \$400 in a short time while taking his course—working at Radio in his spare time only! Sylvester Senso, 207 Elm St., Kaukana, Wis., made \$500. These records not unusual—these men are a few of hundreds.

And when you graduate, my big Free Employment Department helps you get the job. You get just the same preparation and assistance toward success we gave C. C. Gielow, Chief Operator of the Great Lakes Radio Telegraph Co., E. W. Novy, Chief Operator of Station WRNY, Erle Chambers, Radio Engineer for Stewart-Warner, J. E. Fetzer, Chief Engineer of Station WEMC. The National Radio Institute, established 1914, today offers you the same opportunity these men had under a bond that guarantees you full satisfaction or money refunded. It's your big chance to get into the great Radio field—mail coupon TODAY for my big Free Book and proof!

**\$50 to \$250 a Week as a RADIO EXPERT**

It's the trained man, the Radio Expert, who gets the big jobs of this profession—paying \$75, \$100, \$200 a week and up. Free book gives all the facts. Every day N.R.I. trained men are taking good places in the Radio field—men like you—men like those whose stories I show you here. You can prepare just as they did by new practical methods, learn right at home in your spare time. Lack of experience no drawback—common schooling all you need. Our tested clear methods make it easy for you. We guarantee to train you successfully. Big Free Book contains all the proof.

**Clip Coupon Now for FREE BOOK**

Most amazing book on Radio ever written—full of facts and pictures—tells all about the great Radio field, how we prepare you and help you start. You can do what others have done—GET THIS BOOK. Send coupon today—no obligation.

J. E. Smith, Pres.  
NATIONAL RADIO INSTITUTE  
Dept. KM4  
Washington, D. C.



**Originators of Radio Home-Study Training**



**Kimball With WMAQ Chicago**

"Accepted a position with the Chicago Daily News Station WMAQ. My income practically doubled, thanks to your fine course. I handle all consultation also do operating." Keith Kimball, Station WMAQ, Chicago, Ill.



**Promoted to Big Job**

"Just been made Sales Manager of this Radio firm—received a very good increase in pay. Up to present have been getting salary which in 3 months enabled me to purchase a new car." R. Jones, Bay City Mich.

Read the true stories printed in this border of men who got out of the rut



**Chief Operator at Station WGR**

"Am sending a photograph of station WGR where I am now Chief Operator. I am proud to say that your course is the reason for my success." Edward Stanko, Hotel Statler, Buffalo, N. Y.



Photo shows Graduate F. Spadoni in his own Radio store at Chicago, Ill. "Your course gets the credit," says Spadoni.



**J. E. Smith, President NATIONAL RADIO INSTITUTE Dept. KM4 Washington, D. C.**

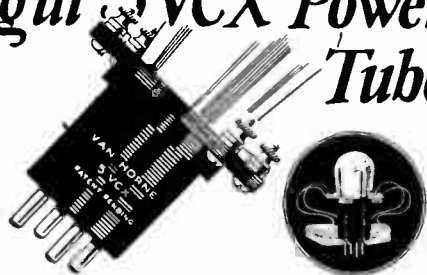
Dear Mr. Smith: Without obligating me in anyway, send me your free book "Rich Rewards in Radio" and all information about your practical, home-study Radio course.

Name ..... Age .....

Street Address .....

Town ..... State .....

# No Change in Wiring with the adapted Mogul 5VCX Power Tube



Here is a power tube that requires no change in set wiring. When you put one on your set you will immediately note an unusual improvement—a general increase in volume, a roundness of tone and clear cut reproduction in voice and music that is unobtainable when an ordinary tube is used.

Put One in Your Set Tonight

**The Van Horne Co., Inc.**  
903 Center Street, Franklin, Ohio

## ONE USER SAYS

"Let me congratulate you on the splendid performance of the Adapted Mogul 5 VCX Power Amplifier Tube. I found that these tubes give remarkable amplification and clarity. The tube actually gives considerable increase in volume when used without additional plate voltage or grid bias, but when 135 volts is applied to the plate the volume is virtually doubled." — FRANK SAVAGE, Radio Editor, Motor World Wholesale.



Set users who are not satisfied with ordinary reception are equipping their sets throughout with Van Horne Tubes. They are made in a number of types for all receiving purposes, every tube being unconditionally guaranteed. Ask your dealer about Van Horne Tubes or write for descriptive matter.

# CARTER

New All-Metal  
"IMP" Rheostat

\$1



FULL SIZE  
3 to 50 Ohms  
All Resistances

STANDARD FOR  
ALL CIRCUITS

No moulded parts to crack or break. Positive, noiseless contact arm. 1 3/8 in. diameter. Potentiometer same size. 200 and 400 ohms, \$1.25.

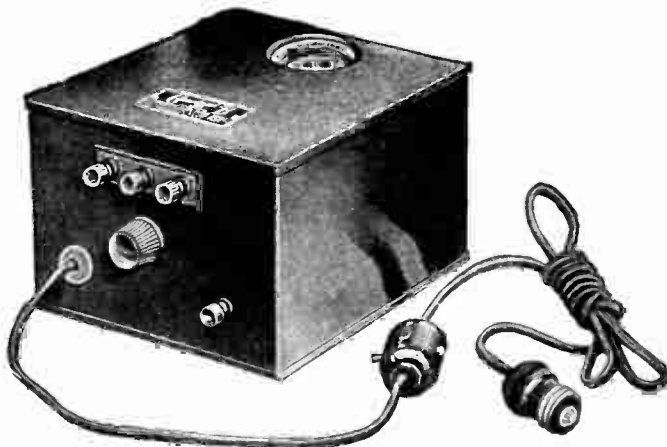
Any dealer can supply

In Canada—Carter Radio Co., Limited, Toronto.



# Constant-B

TRADE MARK  
ALL-AMERICAN  
PERMANENT PLATE-POWER



With this new "B" Power supply your "B" voltage is kept up to standard by using A. C. lighting current.....Price, \$45.00

# Filtrola

TRADE MARK  
ALL-AMERICAN  
STATION ELIMINATOR



This eliminator will cut out signals from most powerful stations. It is especially effective for eliminating nearby stations. By turning dials of Filtrola an interfering station is cut out and kept out, allowing operator to tune in wave-lengths very close to undesirable station. It is easily attached with two short wires.  
Price .....\$15.00

**ALL-AMERICAN RADIO CORPORATION**

4201 BELMONT AVENUE

CHICAGO, U. S. A.

Kindly mention THE BROADCAST LISTENER when writing advertisers



# More Studio Gossip

(Continued from page 13)

now seen at the north side station, although Geise is not exactly new, having made his radio debut there before going to WIBO and WWAE.

### Foreign Invasion at WAHG

WAHG, New York, has been having a "run" on artists of northern European descent. Jevva Blix, Norwegian prima donna; Anna Erikson, a Norse pianist, and Reinhold and Alphonse Reischick, German bandonion virtuoso and violinist, appeared at the Grebe station within a few days.

### "Youth Will Be," Etc.

An orchestra-leader who is only 21 is boasted by WHAD, Milwaukee. David Miller, director of the Tower theater orchestra, is the youthful star, whose violin solos are a specialty with WHAD.

### A La Ziegfeld?

As O. N. Taylor so aptly put it, Ford & Glenn, WLS's great pair of songsters and funsters were recently down at WSB, Atlanta, "glorifying the mail-order business" for the sake of Sears-Roebuck.

### KOA Offers Novelty

A four-part program that was marked with novelty was a KOA attraction a few weeks ago. Part one was for children, part two was of a collegiate nature, the



J. LESLIE FOX, as assistant program director and chief announcer of KFH, Wichita, Kan., has much to do with the high quality of the programs emanating from the western plains station.

third featured matter of interest to parents and the fourth part had to do with subjects of particular appeal to grandparents.

### Get Another Hand, Harry

Reading a handful of requests at the same time one is playing the piano is no "soft" task. If you don't believe this, ask Harry Geise, director and announcer of WQJ, Chicago, who plays bits of requested numbers with one hand while reading off the name and address of the person requesting the selection.

### Make Educational Tests

As a test to determine the value of Radio in connection with the school, WLS, Chicago, recently offered an hour of educational material, which was picked up on special receivers in the classrooms of the Chicago Normal College. WEBH, WJJD and WGN followed WLS in this procedure a few days later.

### Mebbe So

That jazz songs are no longer popular with radio fans is contended by the great WEAF Irish tenor, Allen McQuhae. Old favorites of years gone by top the list of requested numbers, he says. This is because, he thinks, the listener is reached by Radio when he is sitting at home in a peaceful, contemplative and reminiscent mood.

The directors of the Atwater Kent programs also state that the old-

EVEN IF THE AUDIENCE is invisible to her, Rose Brown, charming KGO (Oakland, Cal.) dramatic player, cannot resist the impulse to powder her nose just before "going on."



fashioned songs seem to have the strongest appeal to the listeners of today.

"But jazz is very useful," adds McQuhae. "It is an outlet for the pent-up emotions which many of us would not let go. The American is naturally self-contained about his emotions, but let a good band play some of the old works made into jazz form and it makes him light and happy in heart and mind, and he wants to dance. Jazz has its place, although many of the tunes are stolen from the old masters and revamped."

### She "Jumped Her Wave-Band"

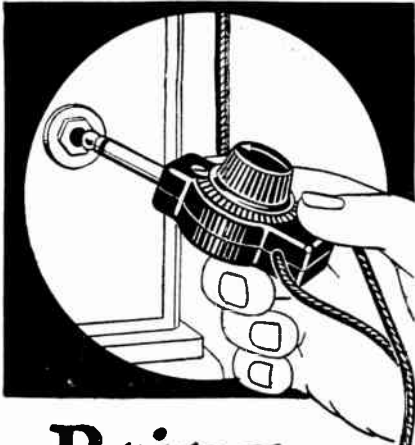
Mary Williams, whose voice was heard for some time from WCLS, Joliet, (214 meters), where she was both a blues singer and an announcer, has jumped to WSBC, Chicago (210 meters). Since WSBC has jumped its wave-length, going from 210 to 238 meters, thereby becoming a "pirate," Mary thus has joined a pirate crew. She is a nice pirate, though, and probably will make another jump.

### They Roll Right Along

WLW, Cincinnati, has two artists who are habitual piano-roll producers. They are Irene Downing and Cliff Lang. Their broadcasting apparently is a big aid to the sale of the rolls for which they are responsible.

### Help! Help!

Chicago's long list of stations was added to a few weeks ago when WCFL (Chicago Federation of Labor), with a temporary power of 250 watts; WMBI (Continued on page 42)



## Brings Your Set Up To Date

The only real advance claimed by the makers of this year's best sets is improvement in tone performance. This improvement can be made in your present set by simply adding the Centralab Modu-Plug. This modernizing device makes your reception equal in tone performance to that of the latest high-priced receivers.

Modu-Plug is warranted by Central Radio Laboratories, makers of variable resistances for sixty-nine manufacturers of leading standard sets.

Centralab Modu-Plug replaces the loud speaker plug. Gives any degree of tone volume from a whisper to maximum by simply turning the small knob on the plug, without adjustments of other controls. Modu-Plug matches the speaker impedance to the output impedance of the set. Reduces interfering noises. Clarity and faithful reproduction equal the latest developments in perfected performance.

\$2.50 at your dealer's, or mailed direct on receipt of price.

**CENTRAL RADIO LABORATORIES**  
27 Keefe Avenue Milwaukee, Wis.



Centralab Radlohm permits clear, true-tone reception by holding the sensitive regenerative position which immediately precedes the oscillation point, without distortion or loss of selectivity. A standard unit on leading sets. Retail price, \$2, at your dealer's or from us.

**Centralab**

## More Studio Gossip

(Continued from page 41.)

(Moody Bible Institute), and WJBT (238 meters) went on the air, following Hoover's refusal to continue regulating Radio. Twenty-nine broadcasters are now operating in Chicago and suburbs. If you don't live in Chicago, don't you wish you did, so you could have some of the fun trying to tune through?

### Try This on Your Steno

"Answering the Mail" is the title of a popular little skit offered regularly by "The Gaelic Twins," Eddie and Fannie Cavanaugh, via KYW, Chicago. This pair answer letters from fans by singing a song specially composed for the occasion and which takes up each letter individually.

A few days ago, Operator Carlson, who happened to be on watch at the time, called Eddie Cavanaugh aside after he had just "answered the mail" and said, "Do you know how long it took you to sing that last song?"

"No, said Eddie, "How long did it take?"

"Just eight and a half minutes," quoth Carlson.

"Wonder how many words are in it?" And so, they counted. There were just 1,756 words and thirty-three verses, indicating that thirty-three letters had been answered by Eddie and Fannie.

### Ainsworth Comes Back

Arthur Ainsworth, after an absence of more than a year from the microphone, returned to the studio of WSAI, Cincinnati, and filled the announcing shoes of Paul A. Greene, who was touring the country to line up the winter auction bridge series of WSAI. Ainsworth used to be director of WMH, now WKRC.

### A Crank These Days?

Eddie Loftus, singer and player of eccentric songs at WSBC, Chicago, and once with WTAS, Elgin, Ill., has been on the disabled list, having broken his hand cranking his car. He did not expect to return to WSBC.

### Visit St. Louis Studios

Kathryne A. McLaughlin, Chicago radio mezzo-soprano, with her accompanist, Helen McLaughlin, broadcast from St. Louis stations while spending her vacation in the Missouri city.

### Herbie Longs for "Real" Coffee

You all know Herbie Mintz, an "old-timer" from KYW, afterward with WENR, Chicago; and no doubt you have missed his voice in the last couple of months. The reason is that Herbie and his wife have been making a tour of Europe. We received a lengthy letter from him from Como, Italy, telling about his "wonderful trip," which included England, France, Italy, Switzerland, Germany and Belgium. They were due back in America in August. Herbie's letter wound up with an expressed longing for "some good Chicago coffee." It seems that good coffee is unheard of where he has been visiting.

### WBBM Adds Three Orchestras

Acting on information supplied by the National Farm Radio Council that the feature which appeals most to the farmer and his family is orchestra-

music, WBBM, Chicago, has added three new orchestras to its list, the trio being: Abe Lyman's Brunswick recorders, who play at "The Dells," a roadhouse; Don Bestor's Victor recorders, playing at the Lincoln Tavern, another roadhouse; and Pittick's, who are featured at the Oriole Garden in Chicago. All are broadcast nightly except Monday.

### Golf Lessons for Air Fans

A daily ten-minute golf lesson by George Thompson, a Chicago parks professional, was a recent addition to the WBBM programs.

### Harmony Girls' Tour Success

Following a schedule laid out well in advance by Frank H. McDonald, president of the Broadcast Listeners' Association of America, the Original Harmony Girls, famous Chicago vocal duo, were on tour when we dashed to press

(Continued on page 46.)

**Andrews Radio Directory and LOG BOOK**

Just what you've always needed—only log that helps you get all its possibilities out of your set. Every station listed 3 ways—by wave-lengths, call letters, and cities, allowing its use with any program anywhere. Users tune in obscure stations never heard before. Gives you all the information you want about every station. Incorporates Broadcast Station map. Lists all stations in U. S., Can., Mex. and Cuba. Always up-to-date and authentic as it is checked by latest Government Reports. Simple and easy to understand and use. Each station can be individually logged. Sold by radio and news dealers everywhere or by mail, postpaid on receipt of 25c in stamps.

**THE WAYNE-ANDREWS CO., INC.**  
1001 Andrews Bldg. Ft. Wayne, Ind.

25¢

## Original Harmony Girls

**EDITH CARPENTER  
GRACE INGRAM**

### Premier Entertainers DeLuxe

Theatrical Circuits, Lodges, Clubs, Banquets, .  
Private Entertainments

For particulars, terms, etc., address, care of

**THE BROADCAST LISTENER**  
Manhattan Building Chicago, Illinois

## HAROLD JOHNSON

"THE BOY WONDER"

### Xylophonist

Private Entertainer

Clubs—Banquets—Churches, Etc.

For particulars, terms, etc., address:

**THE BROADCAST LISTENER**  
Manhattan Bldg. Chicago

## VIOLET McCONNELL

**Vocalist (Own Accompanist)**

Costume or Evening Dress

Particulars furnished on application to:

**THE BROADCAST LISTENER**  
431 S. Dearborn St. Chicago

## PEGGY McCORRY

**GIRL BARITONE**

Clubs—Banquets—Theatrical Circuits

For fuller information, address

**THE BROADCAST LISTENER**  
431 S. Dearborn St. Chicago



# Do You Know Your Film Favorite's Voice?



No? Then Tune-in and Get Acquainted, for He's Apt to Be on the Air Any Night

**A** NOVEL weekly feature at the *Chicago Evening American* studio of Westinghouse Station KYW is fast becoming a genuine institution of the ether channels.

The "Radio Movie Club," which goes on the air each Friday at 7 p. m., Chicago daylight-saving time, now boasts of a large membership, says Eddie Harper, announcer and president of the club.

No dues are required to become one of the "gang." However, one must qualify for membership by guessing properly the name of one of the movie stars who appear before the microphone.

The station presents a leading movie star each Friday. His or her identity is not revealed over the Radio although mention is made of the latest picture made by the star, and other statements are made that will aid in the guess-

*SOME INTERESTING RADIO ENTERTAINMENT is given nearly every evening from the Coconut Grove, at the Ambassador Hotel, Los Angeles, over KNX, the Evening Express station at Hollywood. Here is Ray West, leader of the orchestra, being assisted by Joan Crawford and Jobyna Ralston, moving picture actresses.*

ing contest. Each listener who writes to the studio and is correct in his guess is mailed a photograph of that particular star, and forthwith made a member of the Movie Club.

WHN, New York City, is carrying out the same idea in similar fashion. With this station, it is natural that movie stars should be advertised, for the owner and operator is Loew, the theater and film magnate.

What is a comparatively rare occurrence in Chicago and New York is an everyday thing out in Hollywood. There many of the movie celebrities are constantly appearing before the microphone—either at KFWB, which is owned by Warner Bros., film producers; KNX, KFI or some of the other leading Los Angeles and Hollywood stations.

## “Teacher, Lemme Listen-In!”

How One Public School Instructor Found Radio Invaluable in Stimulating Youngsters' Thirst for Knowledge

By ESTHER P. ABRAMSON



—Underwood & Underwood photo.



*THESE YOUNGSTERS evidently find much of interest in the headphones they have glued to their ears. Radio is one of the few successful ways educational matter can be fed youthful minds under the guise of entertainment.*

*AN INTERESTING DELINEATION of children listening eagerly to what “the Radio Man” has to say. Little ones seem to have greater respect for the words of a speaker on the Radio than one whom they can see.*

ested in the farm talks, strange as it may seem. One little boy, in great excitement, cried, “You gotta wash little pigs, you gotta wash little pigs! They gotta be clean or they’ll all die! I’ll tell my uncle next summer and his little baby pigs won’t die.”

There were many experiences like that one. It brought the farmer, his life and work, and his problems home to the little tots.

Their sense and appreciation of music was deepened. They learned the names of selections and to recognize them whenever they heard them. And they wanted them played on the Victrola. A little girl said she had been to the show and had heard them play “O Sole Me.” Slightly incorrect as to pronunciation but correct as to substance.

The girls were especially interested in the talks broadcast by Mrs. Peterson. They took down the recipes, some of which were used by their mothers, while others were tried by the girls themselves.

The talk of Donald MacMillan, the Arctic explorer, was followed with eagerness. With this I used a National Geographic, which had pictures of his trip. As a sequel, the children demanded books and stereoptican slides on the Eskimo.

I might add in closing, that it was not long before the children began to demand radio sets at home.

**APPLAUD or criticize radio entertainers and stations through THE BROADCAST LISTENER.**

**A** LITTLE over three years ago I began experimenting with Radio in the schoolroom. This experimentation was carried on in the Special Division of the Columbus School in Chicago.

At that time, to most people Radio was almost unknown, and there was much skepticism. They had a feeling that somewhere a hoax was being played.

The first day I brought the set to school, there were questions galore. How did Radio get in, could it be seen, could you feel it, did the windows have to be opened, will you get a “lectic shot,” were just a few of the queries.

I wondered at the unusual quiet during the first few days, until, finally, when some one was disorderly, a boy said, “Cut it out, they’ll hear you on the Radio.”

The first time we tuned in, there were five listening-in beside myself, and there was a most solemn feeling, almost church-like. Then, as we heard a voice, one little chap began to cry and said, “I’m scared.” This feeling soon wore off and they were very eager to listen-in.

Now as to the benefits. Remember at that time there were but few stations on

the air. We got KYW, WMAQ and WDAP, now WGN.

We had no set time for listening-in; the set was there all the time and I assigned a time for each child. They all learned to tell time, for at one minute after the hour and the half-hour, market reports were given. Three boys were to listen to them—that is, if they remembered, and you may be sure they never forgot to listen.

One day, one of the boys said, “Our clock is three minutes fast, may I watch the hall clock and see if that is wrong, too?” So that became his job and one day he informed the engineer that, according to radio time, the engineer’s watch was wrong.

I found a scrap of paper on which was written, “Weet 101, Ots 37, ry 24 hylo—” The boy who wrote this had been trying to keep track of the ups and downs of the market. Soon they were all doing it. I now had to tell them about the “pit” and show them a picture of it. They heard the noise of the “pit” over WDAP.

Later on WLS came on the air and the children became more eager than ever to listen-in. Especially were they inter-



## \$3,000.00 IN PRIZES!!

Plans have been perfected for a **NATIONAL CONTEST** to determine the **MOST POPULAR RADIO ARTIST OR ANNOUNCER**.

Officers of the **BROADCAST LISTENERS' ASSOCIATION OF AMERICA** have arranged for a **NATIONAL RADIO ARTISTS' AND ANNOUNCERS' POPULARITY CONTEST**, in which will be awarded \$3,000.00 in **PRIZES**.

Details of the contest may be had by addressing:  
**FRANK H. McDONALD, President**  
**B. L. A. OF AMERICA**  
 431 S. Dearborn St.  
**CHICAGO**

*Contest open to all radio artists and announcers, no matter where located.*

## PAUL ASH Yearns to Try SOMETHING NEW

(Continued from page 21.)

the Oriental, which is being done by WGN, is all wrong. He thinks he could put across some radio programs which would be both different and extremely entertaining.

But the successful working out of his ideas would involve a special studio in the Oriental theater, and to that end he has approached his employers, Balaban & Katz. He seeks permission to go into Radio on a scale heretofore unknown in the Chicago theatrical world and would present a series of "continuity" programs which would be based on script prepared well in advance and rehearsed by all the principals.

While he didn't say so, we gathered that his idea bordered on the "Roxy's Gang" plan, but would be of even more informal and intimate nature. All of the regular Ash stars would, of course, be used in these ether entertainments and the whole show would really be an inviting sample, adapted especially for Radio, of what one could expect from personal attendance at the Oriental.

"There's no chance for one's personality to go out the way we're broadcasting now," said Paul as he leaned comfortably back on the little cot that, with a dressing-table, was the chief item of furniture in his tiny dressing-room. He was clad in an ordinary bathrobe, a pair of black-silk-clad and house slippers protruding beneath, and had practically no makeup on, making him look as natural as he acted. As he sat there, we were impressed by his "husky" build, his wide shoulders and thick chest being those of an athlete. Our comment on this elicited the information that he exercises daily at a gymnasium and is much given to boxing and golf.

WHERE room could be found in the Ash schedule for a special broadcasting period is more than we could figure out, for he admitted to putting in approximately twelve hours a day at the theater. Getting down about 10:30 a. m., he is kept "on the jump" almost continuously from then until after 11 p. m., with appearances on the stage, rehearsals, try-outs, interviews, conferences and negotiations with performers, music-publishers, publicity men and others, photo-sittings and whatnot.

Aside from the fact that he and "His Merry, Mad, Musical Gang" are the biggest hit Chicago and the rest of the Midwest have known for many seasons, Paul Ash is distinguished by the fact that it was he who originated the stage-orchestra plan of theater entertainment.

Out in Oakland, Calif., in 1917, he first placed his orchestra above the footlights and the idea went over so big that he has been doing it ever since—today at a salary large enough to shame a good many movie stars. He has a five-year contract with Balaban & Katz, with four years still to run, but could break it almost at will, he stated, although he doesn't care to because he's "getting everything he wants." Besides, he's attached to Chicago, which is his home. Mammoth offers have come to him from other places, principally New York, but all have been turned down. Chicago likes Paul Ash and Paul likes Chicago—and that's the answer.

REVERTING to Radio, it should be mentioned here that Paul is a co-composer of the popular song which is "Valencia's" only rival on the air at this writing. The title is "That's Why I Love You." If you haven't heard it, your batteries must have been run down for a long time.

Oh, yes, Paul's married—has been ten years—but he has no offspring. However, he's planning to adopt one.

And does he get mash notes? Well, well, we should say! Fifty a day, if you please. We saw some of them and they're rich! Paul reads the best ones after his secretary has sorted them out, but that's as far as it goes.

WHEN we said good-bye to the "Rajah of Jazz"—as he is widely press-agented—we, like the many admirers who think a week lost when they do not see his show, were steeped in admiration for the personality that can capture an audience and make it laugh, cry and thrill in quick succession by a few words, plenty of pep and good nature, and a lot of top-notch orchestra music and singing.

To that from the piano-stool of a Halsted street nickel show in a few years is quite a leap, we'd say. What say you?



## RADIO SET FREE!

As an introductory offer, a limited number of new students will be accepted from each community for our course in

### Radio Engineering

This course teaches the technical side of the world's fastest-growing science and profession.

**WONDERFUL  
OPPORTUNITIES  
for GRADUATES**

In addition to our special summer reduced price, we will furnish **FREE** parts to build one of the latest model receiving sets of five or more tube style. Students are allowed to select from several of the best-known makes.

*All of these receiving sets list for \$100 or more, but we include it with your course at no extra charge.*

*For Particulars Write*

**INTERSTATE  
UNIVERSITY  
of SCIENCE**

Dept. 7, Manhattan Bldg.  
CHICAGO

## HOSPITALITY in WEST at BEST Among Radio People, Chicagoan Finds

**M**RS. EDITH ZAPFE, an active member of the Broadcast Listeners' Association of America, and an able reporter for THE BROADCAST LISTENER, has just returned from a tour of the West, where she visited several broadcasting stations.

The first station she visited was KFXF at Colorado Springs, called "the Pike's Peak station." The studio is on the fourth floor of the Colorado Springs National Bank building, and from the front windows one has an excellent view of Pike's Peak and the surrounding landscape.

The studio is well appointed and the staff, all very competent, includes Duncan Pyle, director and owner; Mrs. Helen Pyle, his wife, who is the musical director, and V. W. Corbett, announcer.

The next stop was in Denver, at KOA, "the Rocky Mountain station." KOA is located five miles out of Denver and is 150 feet higher than the mile-high steps of the capital building in Denver.

The staff consists of twenty people, the executives including the well-known R. J., or Ralph Freese, announcer; Freeman H.

Talbot, general director, and Frank J. MacInerney, publicity director.

The KOA staff are very proud of the fact that they have received a letter from Florence, Italy, congratulating them on their programs and their fine station. They have received several letters from New Zealand, some from England and they have been distinctly heard as far north as the Hudson Bay district.

The aim of KOA, as Mr. MacInerney explained it, is to uplift Radio, and so they are always reaching out in search of something new. For their winter programs they are contemplating grand opera broadcasts on certain nights of each week; also, recitals at the Denver School of Music.

Last but not least in Mrs. Zapfe's itinerary was WDAF, Kansas City Star, Kansas City, Mo., which was made famous by the Nighthawks and its singing announcer, H. Dean Fitzner, who is the director. Under him is a capable staff.

The staff of each of these stations was very courteous in its reception of Mrs. Zapfe. Each station gave Mr. Zapfe pictures of their studios and staff members, some of which appear elsewhere in this issue.

### More Studio Gossip

*(Continued from page 42.)*

for this issue. In the order of their bookings, the following stations were to be visited by the girls: WWJ, Detroit; WTAM, Cleveland; WSAI, Cincinnati; KQV and KDKA, Pittsburgh. At all stations where stops were made, an enthusiastic reception was accorded the team.

#### Grid Course Via Ether

Another radio course in football has been arranged for by KOA, Denver, which has signed Tom McNamara, nationally recognized grid star, coach and writer, to broadcast pointers to college and high school pigskin followers. Three lessons a week is the schedule.

#### Child Orchestra at WHN

An orchestra consisting of two girls and two boys, the oldest being only sixteen, has been brought to WHN, New York City, by Edna Tholen, their fifteen-year-old pianist-director. This musical quartet is known as the "Jersey City Junior Orchestra."

#### It's a Lot, All Right

Forty orchestras are a lot of bands for one man to own, but that's how many are controlled by Meyer Davis, whose leading group broadcasts through WRC, Washington, D. C.

#### New WGN-WLIB Studios Open

Preparatory to the unusual program of entertainment and public service planned for the fall and winter, WGN and

WLIB have moved into new studios in the Drake hotel, Chicago.

All effort was concentrated on securing efficiency, and, consequently, the new  
*(Continued on page 51.)*

#### THE McQUIDDY PRESS

announces the publication of

### "HOWDY JUDGE"

*A volume of dialect stories in character—brimsful of wholesome humor, by*

### GEORGE D. HAY

*"The Solemn Old Judge"*

Orders are being received by The McQuiddy Press, 110 Seventh Avenue North, Nashville, Tennessee. \$1.25 per copy. First issue out August 20th.

### Find the "Pirates"

The Broadcast Listeners' Association of America has called a "strike" on all "pirating" stations. "Pirates" are those broadcasting on a wave-length not allotted to them by the Department of Commerce. The best way to find a "pirate" is to have an up-to-date Radio Log. The HAYNES RADIO LOG gives you the proper wave-length and what the dial readings on YOUR SET should be to get any station.

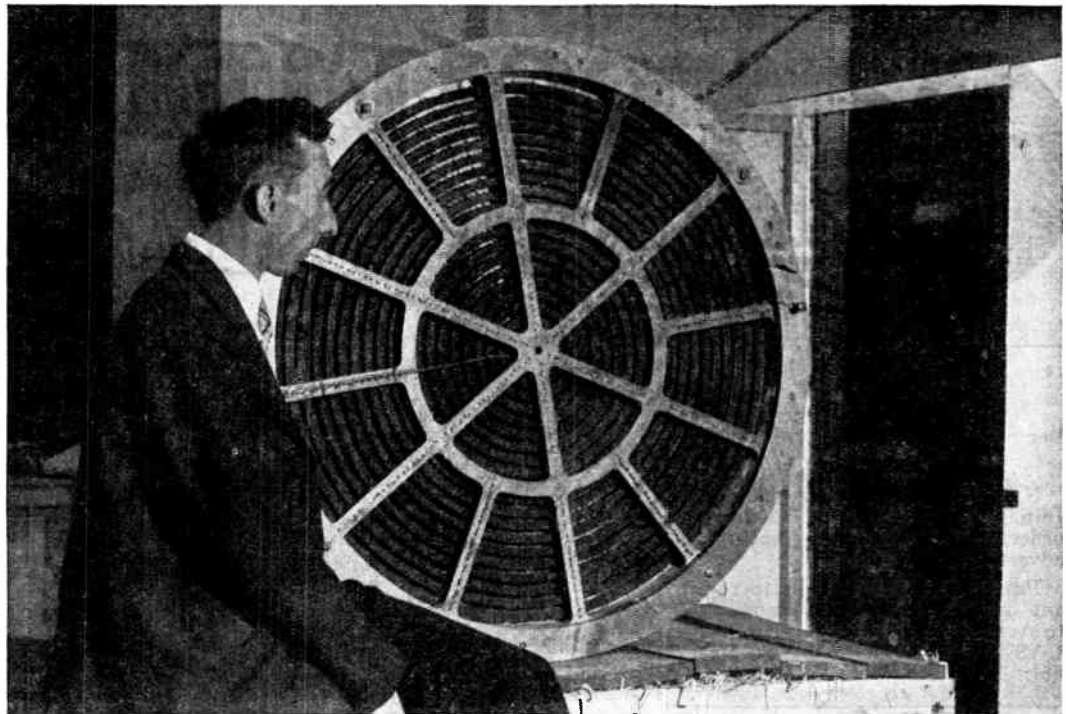
Send 25c and one of these up-to-date Radio Logs will be sent you.

### HAYNES RADIO LOG

Box 19, WALWORTH, WIS.



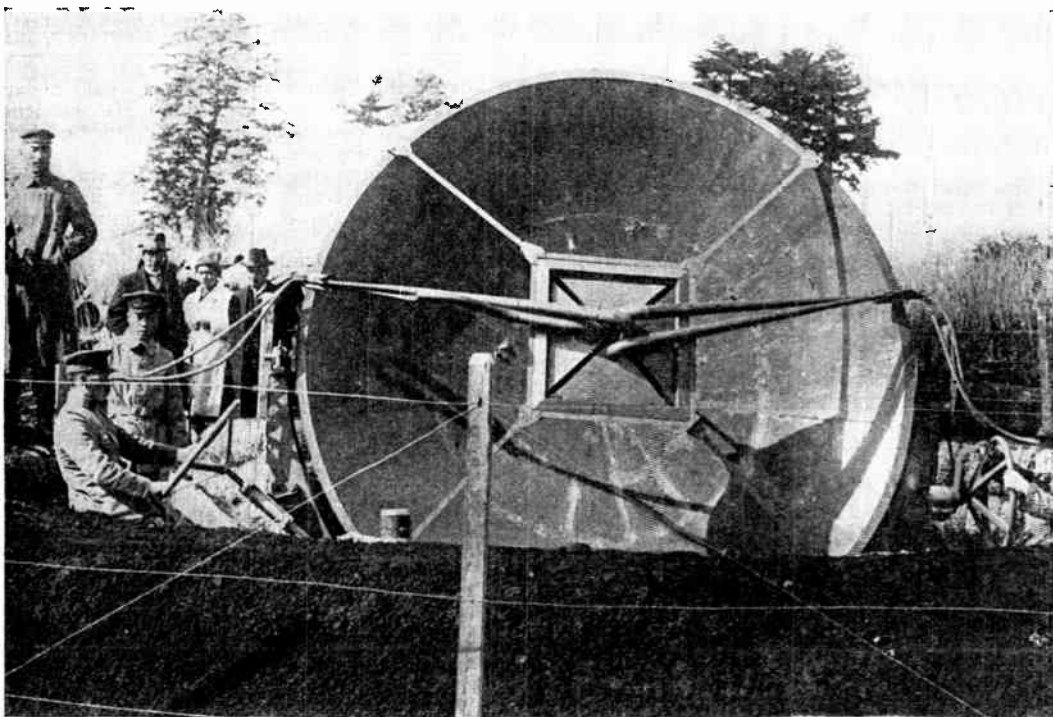
The title of "loudest loudspeaker" was conferred upon this huge sound-distributing contrivance, which was invented by C. W. Hewlett, shown beside his "pet." Tests have proven that this loudspeaker can be heard distinctly at a distance of five miles. Such an invention ought to be priceless to any householder with a wife whose tongue never stops wagging.



—P. & A. photo.

# *A MILE Is NOTHING to These Devices*

Two Photographs Picturing Sound-Reproducers Which Each Have a Range of Five Miles But Are Direct Opposites in Their Application



With a diaphragm so sensitive that it picked up the noise of an airplane-motor five miles way, this new "mechanical ear" is relied upon by Japan to be of material aid in foretelling the approach of enemy air forces, so that defense planes and anti-aircraft batteries can be prepared for action in time to fight back at their best. The Japanese Air Defense Forces developed the idea to its present stage.

—Underwood & Underwood photo.

# CLASSIFIED ADVERTISEMENTS

## RATES

1 Time 3 Times 6 Times  
Per word...\$0.08 5% off 10% off  
Minimum charge, \$2.50

Name and address at regular rate. Initials count as words. Cash with order, unless placed by recognized advertising agency.

Publisher reserves right to reject any or all copy. Mail or bring copy to Advertising Dept., The BROADCAST LISTENER, 431 S. Dearborn St., Chicago.

## MALE HELP WANTED

**SALESMEN** for our new and greatly improved type of vernier dial and tuner. Attachable to practically every set. Lists at popular price of \$2.50. Has wonderfully attractive sales features. Commission proposition, exclusive territory. Excellent side line.  
WESTERLAND CORPORATION  
Dobbs Ferry, N. Y.

**STORY-WRITERS**—Specialists in writing detective and mystery stories are sought as contributors to large publication. Professional authors especially wanted. Outlines of plots furnished in some cases. Z 97, BROADCAST LISTENER.

**STAFF CORRESPONDENTS**—Persons operating good radio receiving sets and capable of intelligently criticising broadcast programs of eastern, western and southern radio stations. Give all qualifications. Y 94, BROADCAST LISTENER.

## B. L. A. ACTIVITIES

(Continued from page 35.)

view, which is greatly significant for the manufacturers' consideration, should enable you to make considerable progress with the manufacturers' problems, which are very conspicuous at the present time.

"You now have the freedom of the columns of this publication and we should like to figure on a page from you to be ready by the fifth of the month of date of publication."

*Radio Manufacturers' Monthly* is the second radio publication, other than THE BROADCAST LISTENER, to honor the B. L. A. president with an appointment of importance, *Popular Radio* having recently made him a judge in a nationwide contest of interest to the listening public.

## Six 'Mikes' Used by 'Orioles'

(Continued from page 17.)

remain in his regular position and take a chance on his solo playing reaching the "mike" in sufficient strength to "go out" with volume and quality. In the case of most radio orchestras, the soloist remains at his post and lets the notes fall where they may, with the result that the listener, at his receiving set miles away, wonders why the orchestra has quit playing, or berates atmospheric conditions for causing the program to "fade."

**WANTED:** Salesmen and local representatives in each community to represent educational institution. Attractive openings are available for early applicants of right caliber. Box X99, BROADCAST LISTENER.

## MISCELLANEOUS

**INVENTORS**—Patterns and forms for castings made at low rates. Quick service—quality work.

**RABE PATTERN WORKS**  
158 N. Des Plaines St., Chicago

**PLAY A JOKE** on your friends—have them cartooned by one of America's leading comic artists. These drawings make attractive gifts unlike anything else on the market and cost comparatively little. Suitable for framing—ideal for walls of den, clubroom or office. An original cartoon always attracts attention and is prized by everybody, as few good ones are for sale. We make them to order on short notice for special occasions, such as birthdays, banquets, parties, etc., at exceptionally low rates. Write for proofs of cartoons we have drawn for others.

**THE CARTOON STUDIOS**  
929 Manhattan Building, Chicago  
Cartoonists—Commercial Illustrators—Designers—Ad Writers—Sign Painters

**WE PRINT BOOKLETS,** catalogs, circulars, stationery, posters at lowest prices. Highest grade work.

**LEVINE PRINTING CO.**  
161 W. Harrison St., Chicago.

## DEALERS WANTED

**MANUFACTURER** of new improved vacuum tubes of highest quality wants to make connections with reliable established radio dealers everywhere. S 15, BROADCAST LISTENER.

**IF YOU'RE LOOKING** for a product that will sell fast and stay sold, write us about a new Station Eliminator that can be quickly and easily attached to any receiving set. Cuts out

stations not desired. Do not confuse with so-called "wave traps." Address W 93, BROADCAST LISTENER.

**NEW, IMPROVED** five-tube radio receiver efficient in every detail and with unexcelled volume, tone and clarity, now ready for marketing by strong, reliable concern. Dealers will find it worthwhile to investigate immediately. Write Box V 96, BROADCAST LISTENER.

**A REVELATION IN LOUDSPEAKERS!** We have perfected an improved model of cone speaker—a work of art and a musical wonder. Price low enough to be within reach of all. Write for further dealer information. U 95, BROADCAST LISTENER.

## FOR SALE

**TYPEWRITERS**—All makes and models rented or sold on easy terms. S7, BROADCAST LISTENER.

**BATTERIES**—Lowest prices on new batteries, "A" or "B." Satisfaction guaranteed. S 9, BROADCAST LISTENER.

**RADIO EXCHANGE**—Good five-tube sets at reduced prices. These sets have been traded in on latest models and are in first-class condition. S 11, BROADCAST LISTENER.

**B POWER UNITS**—Cash or terms. First-class merchandise approved by B. L. A. of A. S 19, BROADCAST LISTENER.

## SITUATIONS WANTED

**RADIO STATION PUBLICITY DIRECTOR,** 5 years' experience in newspaper work, city editor, feature story-writer, secretary chamber of commerce. Now publicity director one of largest broadcasting stations, qualified announcer, program builder. Best of references, including present employer's. Further particulars will be furnished upon application. Address Box H 37, BROADCAST LISTENER.

Calling for one of the highest amounts ever paid a dance orchestra, a contract was recently signed by Messrs. Russo and Fiorito with the Aragon management for the Orioles to play at the new ballroom for one solid year.

Prior to the Aragon engagement, the orchestra was a prime favorite at the Edgewater Beach hotel and that institution's radio station, WEBH, for which it played almost continuously during four years.

For several seasons the Orioles have been the topnotch orchestra of the Victor company's recording department and many are the records turned out by the Russo-Fiorito organization. Novelty effects, together with the consistently beautiful symphonic syncopation which is the band's chief stock in trade, have made the Oriole records "best sellers."

**T**HE Orioles made their first success as a collective body in the Oriole Terrace Gardens in Detroit, which place they left to come to the Edgewater Beach Hotel. At several intervals the orchestra has taken brief vacations from the Edgewater Beach and toured the United States, becoming immensely popular with music-lovers far and near.

"Dapper Dan" Russo, director, is a native of Chicago. When the Arcadia ballroom in Detroit opened, Dan was made the leader of the Oriole dance orchestra, and later became one of the musical directors of the Arcadia ballroom in St. Louis, where he met Ted Fiorito, with whom he soon affiliated.

Fiorito is the composer of many popular song hits, such as "Charlie, My Boy," "Sometime," "No, No, Nora," "Someone to Love" and "When Lights Are Low;" and is also an arranger of note.



## Sharp Eye Must Be Kept on Vocalists' Technique

(Continued from page 24.)

artists. This growing carelessness is probably due to the director's increasing disgust at the way his instructions are disregarded by artists. Many doubtless have adopted the attitude of "Oh, what's the use!"

ONE of the keenest students of radio technique as applied to singing is the talented French baritone, Jean St. Anne of Chicago. This man is not only the possessor of a remarkably fine voice, but he goes about his work with a seriousness and care founded on a thorough study of radio conditions and requirements, that is far different from the attitude exhibited by the average radio artist.

He can reduce his singing to the softest tones or increase to great volume, as the situation demands. He not only modulates his tones interiorly but also turns away from the microphone when his voice ascends to the heights or reaches exceptional volume, and steps forward or backward on similar justification. He executes more carefully-planned maneuvers about the microphone than any other artist with whom we are acquainted, and the results clearly justify the policy, for Jean St. Anne is admitted by all Chicago studio directors to be one of the most satisfactory attractions to be had—from their own standpoint as well as from the listeners'.

They have a double check at WLS, Chicago. The director is in the studio with the artist, and through a plate-glass window the operator in the control room has a full view of the studio. In this way, the latter can wave instructions to the artist in the event the director is engaged otherwise.

At WBCN, the Southtown Economist station, Chicago, they have an arrangement of mirrors whereby the operator can see the activity in the studio from his chair at the control panel, although he is situated at an angle that would ordinarily prevent him from looking into the studio. It really is an application of the periscope principle, and works both ways, so that the artist can see the operator in case he signals for a change of position.

STUDIO-DIRECTING is a great deal like training for a boxing bout or some other athletic contest. If you keep at it too long and too diligently, there is danger of "going stale," and it would probably be a good thing for radio programs in general if studio directors would occasionally exchange stations the same as ministers exchange pulpits.

## Broadcasters' GOOD SENSE and Court Ruling Forestall Chaos

(Continued from page 9.)

on its own resources without a directing head? It is beyond our comprehension, and, in view of the fact that legislation to cover the requirements of the industry was pending and appeared to be certain of enactment within a few months, it is diametrically opposite to what might be expected of a man of Hoover's ability and reputation.

It has been mentioned in this connection that Hoover has presidential aspirations. Although THE BROADCAST LISTENER does not take sides in political issues, except as they apply to Radio, it can be truly said that Hoover had an excellent record up to the time he relinquished control of Radio—in fact, it might be difficult to find many men who have such an outstanding record of achievement and who could qualify so well to hold the nation's highest office.

It is, of course, unfair, because a man makes one mistake, to overlook all the good things he has done; and it is quite possible that Hoover's big mistake will be forgiven, if, realizing his error, he immediately takes steps to re-establish his control of Radio. A tendency in this direction already is seen in the restrictions contained in the new form of licenses issued recently to applicants for the right to broadcast.

AT A RECENT meeting in Chicago, a member of the legal fraternity very ably presented a point which is quite consistent with the decision of Judge Albert Reeves of the U. S. Circuit Court of Kansas City granting KLDS, Independence, Mo., a permanent injunction against WOS, Jefferson City, Mo., which had appropriated some of the time originally allotted by mutual agreement to KLDS. The Chicago attorney's point was to the effect that a station on an established wave-length it has been using consistently has a common-law right in that wave-length and could obtain an



IT'S QUITE LIKELY you've heard of Brown & Craig. The older you are, the more likely. This is because they are one of our "veteranest" vaudeville teams, having been doing black-face minstrel "stuff" for twenty-five years on most of the variety circuits. Now they are going into radio work

having appeared with success lately at WBCN, and WHT, Chicago. One of their best stunts is their "two-man jazz band," which is said to sound like five or six men in full action.

An exchange of this sort would supply an incentive for one director to show the listening public how much better a program could be offered with the same artists and equipment when supervised by himself than when directed by another. Even were there no such feeling of competition, the change in environment would tend to refresh the mind and therefore stimulate increased effort and care.

injunction against another station, were the latter to usurp such wave-length or another wave-length so close that an interference would be created.

But if a station on a regularly assigned wave-length jumps to another wave-length, the attorney emphasized, it automatically surrenders its common-law right in its regular wave-length, so that not only can it be prevented by injunction from using the wave-length it has, without authority, appropriated, but it also can be kept from returning to its former wave-length by any station seizing the temporarily abandoned wave during the original owner's "absence."

THE question of what constitutes an interference probably will be the principal issue in most legal controversies on the subject of Radio which come up within the near future. Although there probably will be some expert testimony given from a scientific point of view, the principal evidence likely will be furnished by the listeners.

When a listener finds he cannot tune in and enjoy the programs of a particular station, owing to interference from another station, it is prima facie evidence of interference.

For example, we cite the case of WGR, Buffalo, which uses 750 watts, and WSMB of New Orleans, with 500 watts, both on a wave-length of 319 meters. There have been many complaints, not only from listeners located between Buffalo and New Orleans but from fans in Canada.

The cause is probably some difference in mechanical equipment, because fans in Canada report the New Orleans station with its lower power often drowns out the Buffalo station with its higher power.

Some stations will go ahead with their wave-jumping in

(Continued on page 50.)

(Continued from page 49.)

spite of all warnings and dangers, but they are undoubtedly inviting a damage suit. Court action may not come immediately, but notices have already been sent out by stations whose wave-length has been appropriated by another station that they will hold the offending stations responsible for any damage caused. In most cases, those issuing the warnings indicated that they were waiting a reasonable length of time before filing suit, in order that interference might be definitely established and sufficient evidence collected.

The foregoing applies also to use of increased power without authority, as it has been clearly demonstrated that a station which did not interfere while operating with its regularly assigned wattage is quite apt to interfere when its power has been increased.

**T**HAT the present radio situation is not as acute as was predicted a few weeks ago, is due partially to the fact that of the 600 applicants for the right to broadcast whose applications were on file with the Department of Commerce prior to the date Hoover "stepped down," only a dozen or so thus far have taken full advantage of the situation and begun to operate a new station which formerly lay idle because a license had been refused.

Since the requirement for issuance of a broadcasting license is that the station for which the license is sought must be built and ready for operation at the time application is made, it is apparent that the reason that more of the 600 applicants have not jumped at the chance to get the license they have long awaited is fear that the present uncertain conditions in

the industry make it doubtful whether a heavy investment of capital such as is necessary to build and operate a broadcasting station is a safe venture.

However, despite the uncertainty felt by many license-seekers, it is expected by Chief Radio Supervisor W. D. Terrell that at least fifty, and possibly 100, of the 600 applicants will go on the air with a new station before new radio legislation is passed by Congress this fall or next winter.

## Transplanted Transmitter Pride of Sunny Florida

(Continued from page 23.)

ing the late war, when she sang her way into the hearts of the soldiers and sailors of Uncle Sam.

In selecting her music, she avoids all but bright songs of the most wholesome type. Those who know Miss Lee attribute her unusual success before the microphone largely to this policy, along with her unusual knowledge of microphone technique.

**"SPRINGTIME All the Time"** is here to stay as a radio slogan, since the new owner of the station will cooperate with the local Chamber of Commerce this fall in familiarizing the country with the new call letters, W-FLA, which stand for West Florida.



# STOP! READ! THINK! ACT!

**T**HE ONLY PUBLICATION in the WORLD devoted EXCLUSIVELY to the INTERESTS of the LISTENER.  
A MAGAZINE giving NEWS and VIEWS of the radio world from the RECEIVING ANGLE.

- A JOURNAL which PROTECTS the LISTENER'S INTERESTS in LEGISLATIVE MATTERS and in the PURCHASE of radio APPARATUS.
- A PUBLICATION giving helpful TECHNICAL ADVICE and personal RECOMMENDATIONS relative to EFFICIENT radio PRODUCTS.
- A MAGAZINE CATERING to all the LISTENER'S WHIMS and DESIRES.
- A JOURNAL presenting the class of READING MATTER and kind of PICTORIAL DISPLAY the LISTENER PREFERS.
- A PUBLICATION attempting at all times to FURTHER the INTERESTS of RADIO SCIENCE, the BROADCASTERS, the ARTISTS—the INDUSTRY in general, because it makes for the BETTERMENT of RADIO and thus BENEFITS the LISTENER.
- A MAGAZINE which SOLICITS SUGGESTIONS, OPINIONS, CRITICISMS, COMMENTS, REQUESTS, QUESTIONS, etc. Same are always taken care of promptly wherever practical.
- A JOURNAL SPONSORED by the BROADCAST LISTENERS' ASSOCIATION OF AMERICA, INC., the ORIGINAL, LARGEST and MOST INFLUENTIAL ORGANIZATION of its kind in the world.

—Such Is THE BROADCAST LISTENER

You have read it—you like it—and you have said, "It's the best radio magazine published." Therefore, you want it REGULARLY—you do not want to miss a single copy!

**SUBSCRIBE NOW!**  
If you would have THE BROADCAST LISTENER delivered to your address each month,

Fill in the Blank and mail to

**THE BROADCAST LISTENER**  
431 S. Dearborn St.  
CHICAGO

THE BROADCAST LISTENER, Date.....  
431 S. Dearborn St.,  
Chicago, Illinois.

Enclosed find \$1.50, for which send me THE BROADCAST LISTENER for ONE YEAR, commencing with current issue.

Name .....

Number and Street.....

City and State.....

(To avoid errors, PRINT name and address)





REMINDS YOU of a movie star, doesn't she? Well, perhaps that's due to the fact she's a Hollywooder (or whatever you call 'em). KNX, also of Hollywood, is June Pursell's home station, and she sings there quite regularly.

(Continued from page 46.)

broadcasting rooms are not the beautiful chambers found in some stations. But what the WGN-WLIB studios lack in appeal to the eye, they far more than make up in mechanical perfection and general handiness. Everything was laid out with an eye to efficiency, scientific planning being evident throughout. Two broadcasting rooms make quick switches from one program to another possible.

**Big Doings at Denver**

Five major attractions were afforded listeners of KOA, Denver, during the last few weeks. They were: A special

## More Studio Gossip

message of greeting to Coloradoans from President Coolidge, direct from the "summer White House" in the Adirondacks; a public address by Vice-President Dawes, "The Spirit of the West," from the Denver municipal auditorium; an outdoor ceremony of public thanksgiving, flashed from the Greek theater of Denver's civic center; a colorful microphone chat, "Historical Glimpses of Colorado," by Joseph Emerson Smith, assisted by fifty Indian tribesmen; and a pre-semicentennial concert, featuring Denver's crack instrumental band.

**Its Swaddling Clothes Outgrown**

The first birthday of the Stewart-Warner Air Theater, WBBM, Chicago, was celebrated on July 31 with a party at the studio in the Stewart-Warner plant.

The reception committee was composed of Ben Pratt, publicity director; Charlie ("New Papa") Garland, broadcasting director; Nate Caldwell, announcer; Kay Ronayne, Marion Geutreaux, Lee Sims and others of the staff.

The big, bouncing, healthy "baby" is a credit to the fondling and careful training given it by the WBBM staff and was roundly admired by the directors, announcers and artists from the other Chicago stations who were among the guests present to extend their congratulations.

The studio was gaily decorated with flowers in abundance, and the supper table groaned under its weight of birthday cakes and other edibles. Incidentally, many toasts to the one-year-old were drunk, but the liquors were those permissible under the Eighteenth Amendment.

**Yattoboy, WGY!**

Beginning August 2nd, WGY, Schenectady, N. Y., has been observing Monday evening as "silent night." The change

was made at the request of many fans that they be permitted to bring in distant stations at least one night a week.

**New WBBM Engineer**

Leroy M. E. Clausing, formerly chief engineer of WEBH, Chicago, now holds the same position with WBBM, Chicago. He is one of the few radio research experts in the country, having been at one time with the U. S. Bureau of Standards and the U. S. naval laboratory at Great Lakes.

**Enjoy Yacht Trip**

Members of the Commonwealth Edison studio staff of KYW, Chicago, were treated to a yacht trip on Lake Michigan awhile back by Morgan L. Eastman, director of the studio, who is an enthusiastic and expert mariner. His palatial craft, "Zenya," carried the party to Whiting, Ind., and back.



JACK KEEFE, one of Nashville's most popular young men, combines with his daily practice of the ancient profession of law the gentle art of the newest profession, that of radio-announcing and entertaining. He has made thousands of friends since he began his career at WSM, where it has been demonstrated that he is one of the most versatile men in the radio game.

## PATENT INCONSISTENCIES Revealed by Litigation

(Continued from page 29.)

suit by the plaintiffs held good in the automobile field, one of the engine-inventors could say, "I control the patent rights on how to connect the engine with the rear wheels and if you want to use your engine in automobiles you'll have to put it at the rear of the chassis, instead of in front."

It can be seen that a controversy of this kind between two motor-inventors would not involve a question of similarity between the two engines but rather how it was used—its application, in other words. Which explains the Walker Company-Radio Corporation superhetrodyne situation.

So the real issue confronting the Walker Company is whether it can continue to sell parts to the general public, so they can build their own superhetrodyne sets, or whether some other style of hookup must be devised so use may be made of the parts sold by the Walker company, said by many experts to be superior in character to similar equipment produced by the Radio Corporation.

A large amount of publicity has been accorded the recent decision of Federal Judge J. J. Thompson of Philadelphia, who decided in favor of the DeForest Radio Company in a suit filed by the DeForest concern against the Radio Corporation of America, Westinghouse Electric & Manufacturing Co., General Electric Company (the latter two are the chief factors in the Radio Corporation), and other owners of Armstrong patents.

The Armstrong patents are reported to have been developed while the inventor was working for the United States government, and it is contended that these patents are the property of the government, in view of the fact that the experiments and development work were carried out by Armstrong while he was employed by the government for that specific purpose.

In his reported decision, Judge Thompson ruled that DeForest was the first and original inventor of

(Continued on page 52.)

### WBBM TO USE ADDITIONAL POWER FOR PROTECTION ONLY

WBBM, Chicago, will not "pirate" either power or wave-lengths.

This announcement was made by Ralph and Leslie Atlass, owners of the station, and Kelly Smith, managing director, as a result of a previous announcement that WBBM had received a license to increase its power from 1,500 to 10,000 watts.

The fact is, according to the officials, that there will be no change in the status of the station until Congress has passed regulating legislation.

The increase in power was asked for and granted to prevent other stations from attempting to seize WBBM's 226-meter wave-length. No attempt will be made to use the power unless there is deliberate interference on the part of some other station.

### "NO SYMPATHY FOR 'AIR PIRATES'"

WCOA, the municipal broadcasting station of Pensacola, Fla., through its director, John E. Frenkel, advises:

"We will comply with and abide by the terms of our agreement with the Department of Commerce, and expect to apply to them for authorization of any changes that we contemplate.

"We have no sympathy with the violators who have arbitrarily increased their power and wave-length, and hope that when legislation is passed they will be dealt with accordingly."

WCOA further states that on its wave-length of 222 meters it meets with great interference from several Chicago stations, according to reports from listeners.

### "AVOID EXTREMES"—RATHBONE

Of the situation in Radio, Congressman-at-Large Henry R. Rathbone of Illinois, had this to say recently:

"In Radio, as in all things, extremes should be avoided. Neither monopoly on the one hand, nor piracy on the other, should be permitted. In the one case, a vast power would be entrusted to the hands of a few persons, perhaps of one man, and this would be altogether contrary to public policy. We should realize that radio communication is fast becoming one of the greatest means of disseminating information in the world today and the person or persons who control the output of knowledge wield power that is well-nigh limitless. Such power is also subject to the gravest abuses. The public cannot afford to run the risk which would be involved in a monopoly of the air. On the other hand, it is no less important that the rights of property, enterprise and investment should be safeguarded. This can only be done by preventing the piracy of wave-lengths.

"I believe that the sanest and best informed opinion on the subject favors the creation of an independent commission, thus safeguarding justly-established rights and preventing the evils of monopoly.

"I am confident that public opinion will be so strongly expressed and Congress will be made to fill the urgent need of radio regulation so unmistakably, that a bill will be passed and become law which will be satisfactory to all concerned, will safeguard all just rights and at the same time fully protect the listening public. Let us hope and trust that the problem of radio legislation will soon be solved and that the great art of radio transmission will move rapidly forward and will fill an ever larger place in the lives of our people."

(Continued from page 51.)

the feedback circuit and oscillating audion. According to our information, there is a question whether such a decision was in order—whether the issue at stake had to do with who was the first to make the inventions. What right has any judge to rule who is the first inventor of any theory or device unless the defense is thrown open to the world so that any man with a prior claim may present his case?

Between DeForest and the owners of the Armstrong patents, the issue apparently was which of the two—DeForest or Armstrong—was the first. A decision on the latter question might rightfully and clearly indicate their relative rights, but it does not give the court the privilege of ruling that either one is the first inventor, in the face of claims of others.

Any person having rights that are prior to those

of either DeForest or Armstrong can reopen the issue and show, if his facts justify, that the court erred.

Judging by data we have seen, it is our belief that the fundamental principles of the circuits referred to in Judge Thompson's decision were given to the world before either DeForest or Armstrong had left their swaddling clothes, insofar as radio science is concerned.

THEN, again, what is the purpose of the Philadelphia decisions? It has been reported for a considerable time that the DeForest patents have been taken over by the Radio Corporation and its associates, who also own the Armstrong patents. If all this is so, what was the purpose of the suit? What inspired it? It reminds us of a man suing himself to have the court decide whether he should place his money in his right or his left pocket; and, irrespective of the court's decision, he places it in whichever pocket he pleases.

Was this action on the DeForest and Armstrong patent claims instigated because the Armstrong patents were claimed to be the property of the United States government and therefore subject to attack? If not, it mattered very little which litigant won.

Or was it in order to obtain a decision of a United States federal court to create a precedent to be used for citation in any future action?

Isn't it peculiar that the decision of the judge in this matter did not merely indicate which of the two inventors had prior rights with respect to each other? It is hard to believe that the reported statement of Judge Thompson made in rendering his decision should contain a clause to the effect that one of the two was the *first and original inventor*.

Evidence examined by the writer leads him to believe that neither DeForest or Armstrong is the original inventor of the theories attributed to them, and that within the next few years many of the so-called patents which have been set forth as a basis of tribute in licensing manufacturers will be vacated and set aside, with the result that there will come an accounting in colossal figures for somebody to settle.

THE Radio Corporation claims nearly every radio patent by right of purchase or otherwise. Many manufacturers who established experimental laboratories have given up their experimental work because they feel that if they do develop something worth while they will be blocked by some more or less broad patent claim of the Radio Corporation and its associates. This prevents them from realizing to the fullest extent on the apparatus they have developed.

Claims have been made that still other patents have been purchased by the Radio Corporation and "buried"—which is to say that patents which would contribute towards improvement in radio reception have been bought up by the Radio Corporation so no one else can use them and then they are not used by the Corporation, either.

AN exceptionally interesting phase of the battle for control of the radio industry is the Federal Trade Commission's investigation as to whether the Radio Corporation is a trust. The findings of the board should contain much of real import to the listening public.

(Editor's Note—In the October number of THE BROADCAST LISTENER, Mr. DeVaux will discuss vacuum-tube patent litigation. All of his writings appear exclusively in this publication.)



# Are You A Member

of the

## BROADCAST LISTENERS' ASS'N OF AMERICA?

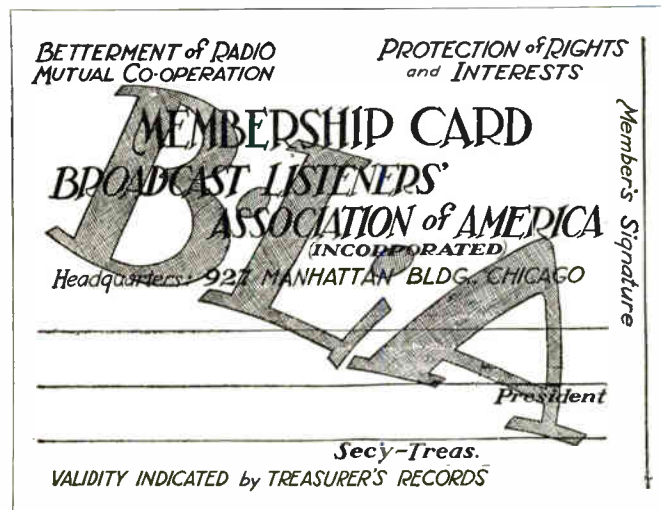
*“Oldest—Largest—Strongest—Best”*

You should do your best to protect your individual interests and work for the general good of Radio.

The larger our affiliation of members, the more certain will we be of safe-guarding your interests.

It is only by sheer force of numbers—united action—that the desired results can be obtained.

Already our membership extends from coast to coast, but a mighty army of listeners is required to secure proper legislation for regulation of Radio at the fall session of Congress.



(Facsimile of membership card)

Fill in the application form printed below and mail at once. You will then be duly enrolled and a membership card sent you.

### Membership Application Broadcast Listeners' Association of America, Inc.

I hereby make application for: Date.....

Active membership (\$5.00 yearly dues) .....

Associate membership (\$1.00 yearly dues) .....

(Draw an "X" in square after the class of membership desired.)

Name.....

Street and Number .....

City and State .....

(To avoid errors, print name and address)

Make check or money-order payable to B. L. A. of America. Address envelope to J. R. Coakley, secretary-treasurer of the B. L. A. of A., 431 S. Dearborn St., Chicago.

*Class "A" Attendance—Quality Buyers*

The one Big Exposition that is making a strong drive in a direct mail campaign to interest the quality dealer

# National Radio Exposition

Exhibition Hall—Hotel Sherman  
CHICAGO

September 27th to October 2nd, Incl.

Likewise will all billboard, window card and newspaper advertising be designed to appeal to the real quality buyer.

Exhibits will contain the latest worth-while radio products that should be shown to a class "A" audience.

***COME AND SEE WHAT A RADIO SHOW SHOULD BE***

No circus, vaudeville, nor freak stunts

A dignified exposition of radio for fireside  
entertainment of home lovers

For further particulars address

**NATIONAL RADIO EXPOSITION**

608 South Dearborn Street  
CHICAGO, ILL.