

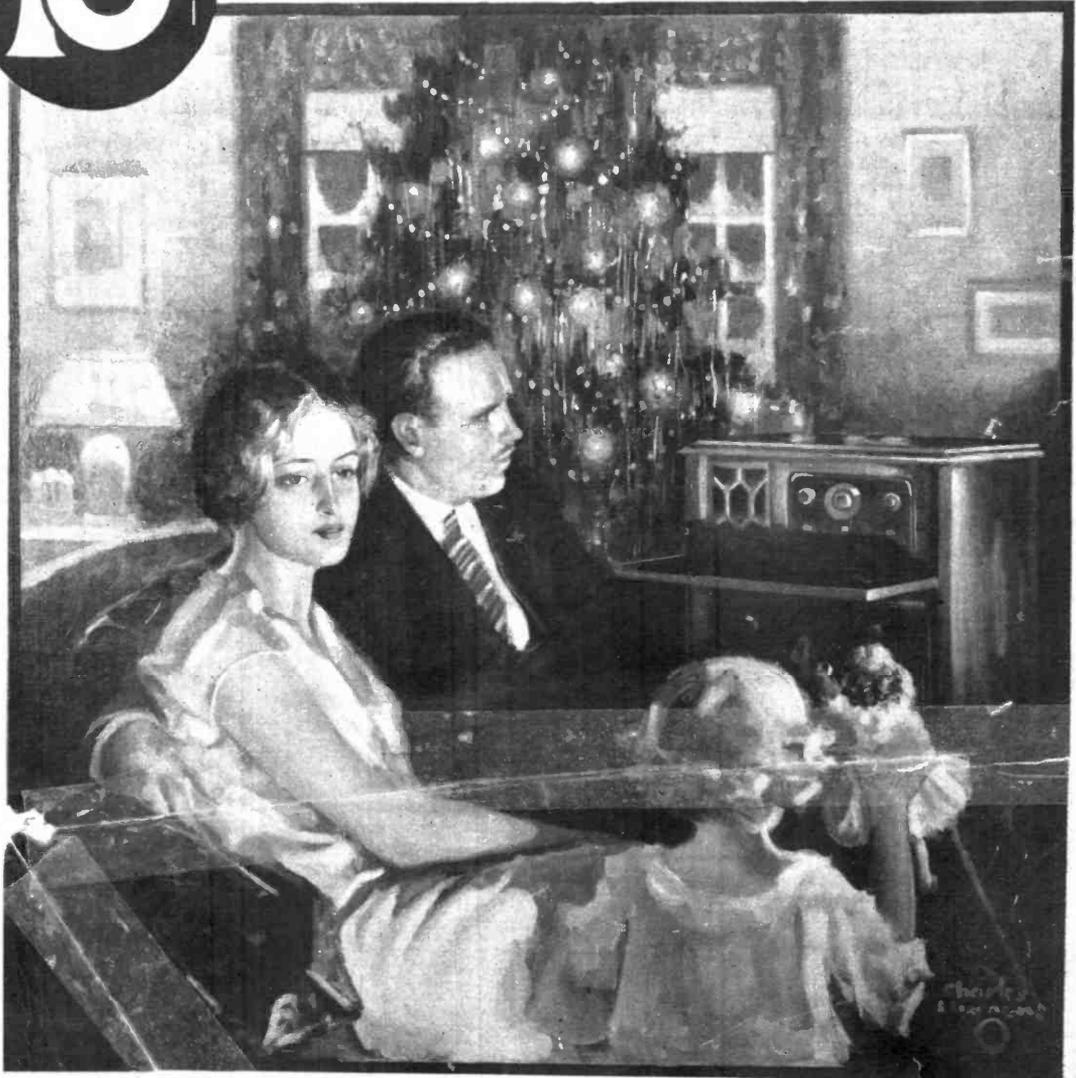
RII December, 1925



# RADIO IN THE HOME

10¢

Conducted by HENRY M. NEELY



*In this issue: The SILVER MASK IS OFF*

# DISTANCE

## THE OBEDIENT SLAVE TO YOUR DESIRES



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we will gladly  
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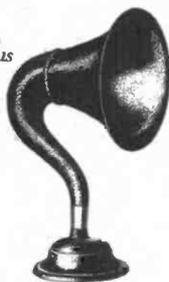
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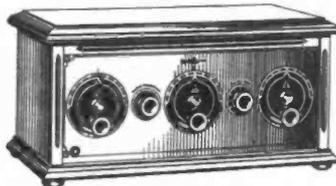
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Dials and APEX Rheostat Dials, which  
are sold by every good dealer in Radio.



Apex Entertainer  
Price \$22.50



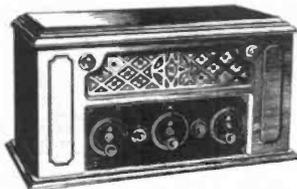
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Apex Console Entertainer  
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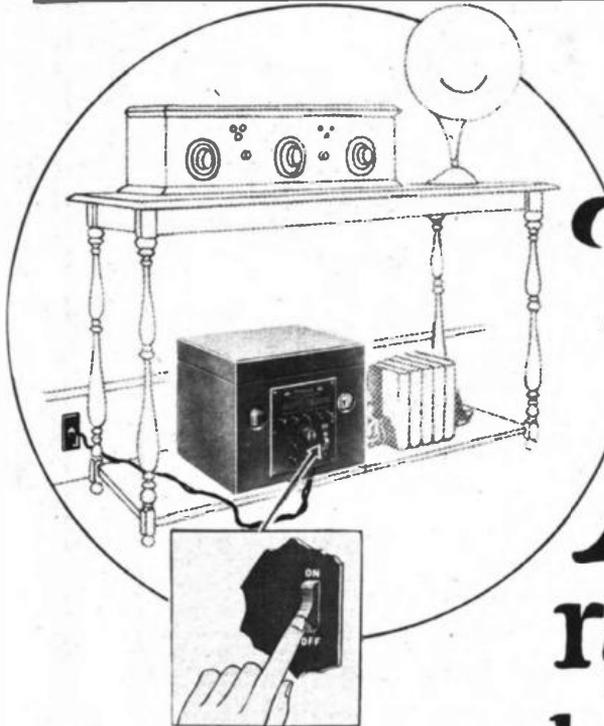


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# Both A and B radio power from your house current

This switch controls everything  
—your "A" power—your "B" power  
—even the radio set itself

Philco Socket Powers are plugged permanently into a wall or lamp socket. They change your bumpy alternating house current into the smooth, hum-free direct current necessary for your radio.

One switch controls everything—"A" power, "B" power, even the radio set itself. Snap it ON and you get a strong, uniform flow of both "A" and "B" power. Snap it OFF and your power is shut off—your radio is silent—and current begins gently feeding back into Socket Power "A" from your light wires.

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Once you connect Philco Socket Power to your you never need change a single wire. You get wires mixed and burning out wires. You forget that radio is mysterious and technical. You just enjoy it.

**For Radiola Super-Heterodyne** (old and new models) and other sets using 3-volt dry-cell tubes, buy Philco Socket Power "AB" shown above. Both "A" and "B" power built into one cabinet, satin-finished in brown mahogany. Connect to your radio once for all. Plug into a light socket. Turn on your radio switch and leave it on. After that there is nothing to think about but the one Socket Power switch.

Snap it ON and enjoy your radio. Snap it OFF and go to bed.

For 50-60 cycle 105-125 volt alternating current . . . . . \$65.00

For 25-40 cycle 105-125 volt alternating current . . . . . \$68.50

Socket Power "B" at only \$47.50 (see paragraph on the right) may be used on dry-cell tube sets where house current "B" power alone is desired.

**For Storage Battery (6 volt) tubes** buy Socket Powers "A" and "B" in individual cases. Socket Power "A" permanently connects to a light socket, and without any thought about recharging, automatically supplies "A" battery current. Socket Power "B" eliminates "B" batteries and does away with all recharging and all bother and expense of replacing worn out dry cells. Can be used on any set. Either "A" or "B" may be used alone, but for maximum convenience use both together. Plug the "B" into the built-in socket on the "A." Plug the "A" into your house current. Both "A" and "B" (and the radio set as well) are then controlled by the one "A" switch. Snap it "ON" and enjoy your radio. Snap it "OFF" and go to bed.

Socket Power "A" for 50-60 cycle 105-125 volt alternating current . . . . . \$47.50

Socket Power "B" for 50-60 cycle 105-125 volt alternating current . . . . . \$47.50

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Philadelphia Storage Battery Company, Philadelphia

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Philco Radio Batteries are built **Dynamic DRY but CHARGED**. Their life doesn't start until the dealer pours in the electrolyte. You can't get a stale Dynamic Philco.

# EDITORIALY SPEAKING

EVERY now and then I find myself wondering if it isn't about time for us to stop marveling at the mystery and the miracle of radio and to consider it from the perfectly cold-

## Fewer Stations— Better Programs

blooded and logical viewpoint of a business proposition, bidding for our nightly attention on a business basis. Stripped of its mystery, how does it really rank as a contribution to the entertainment and culture of the American home? Is it making for our advancement? Or is it joining forces with other modern influences that are tending to spread our attention over a smattering of everything with serious concentration upon nothing?

We used to listen to an evening of radio and shut off the set with a deep sense of appreciation of the music and the talks which had come to us free. We felt that it would smack of base ingratitude to find fault. So deeply did the marvel of it all impress us that we were overwhelmed to the point where adverse criticism seemed to be the worst of bad taste.

But today we have become sophisticated. We know now that no broadcasting station is being run as a philanthropy. Several stations have lately been sold, the transfer of the Class B wave length bringing a sum close to six figures and far greater than the cost of actual station and apparatus combined. Recent developments point to the prediction that soon a Class B wave length will be worth as much actual cash as a seat on the New York Stock Exchange.

People don't buy philanthropies at any such figure as that.

No; every broadcaster is broadcasting strictly as a business proposition—ranking as business a man's desire for personal publicity or an institution's wish to extend its sphere of influence. At any rate, whatever the object, the broadcaster considers it worth spending a small fortune to achieve.

And what does this money buy? It buys our attention. Millions of dollars are now being spent in an endeavor to get you and me to tune in and give our undivided and friendly attention to the program.

And so we are not getting something for nothing. The moment we sit down to listen to a station we have actually paid for our seat and our entertainment. And we, therefore, have just as much right to applaud or to criticize the performance as has the patron of theatre, opera or concert. We are patrons of the broadcasters. Without us they could not exist. An immense industry has built itself up around this attention



By Henry M. Neely

of ours. A great new phase of advertising in the form of commercial publicity by radio is now being reared, with its foundation rooted in the family group listening about the radio set in the home. This phase is making it possible for us to demand and secure the most famous of artists and the most significant of national events for our evenings with our families and our friends.

Nothing is being sent out by radio for nothing. In a few short years the marvel and the mystery have gone, the deep sense of awe and of gratitude has gone, the fear of being thought thankless has gone. We know now that we are no longer beneficiaries. We know that we are patrons.

And so, from time to time, I find myself growing restless and impatient as I turn my dials to find out what the different stations are doing

to deserve the possession of the coveted and valuable privilege of broadcasting.

Unquestionably, programs have immensely improved in the last two years. They should have. The financial value of the stations has improved far faster than some of the programs. But the question that constantly occurs to me is this: are the program standards improving in proportion to the tremendously increased influence of radio on the American public? Does the average station owner really realize the almost sacred trust that he assumes the moment his operator closes the switch to start the station generator?

I am not talking now of idealism. I started out to consider this thing in a perfectly cold-blooded, logical, business way. And that viewpoint still holds.

Two years ago the radio set was a remarkable and fascinating toy. The father of a family let his boy play with it and now and then he himself listened in and even called mother to hear something especially catchy. But in these two years the whole aspect has changed. In many thousands of cases the radio set has achieved the reunion of the whole family in the home, where before the young folks—and the old folks, too—were beginning to seek their evening's diversions elsewhere. The radio set is molding whole family lives.

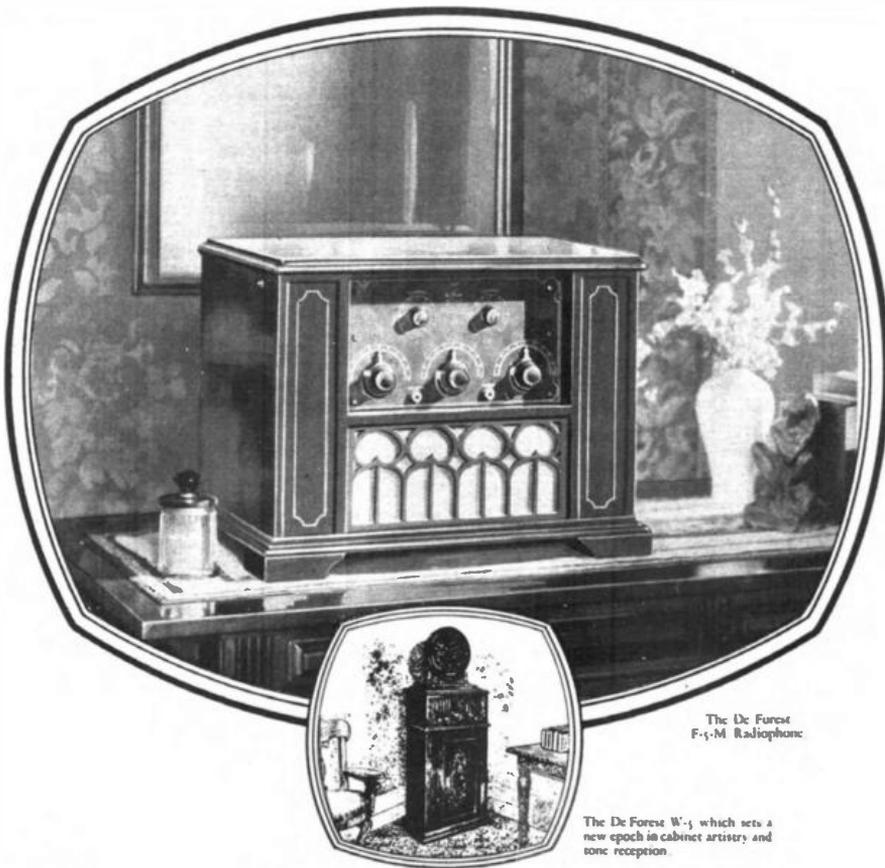
With this changing aspect we are building an industry that already grosses the staggering total of half a billion dollars a year. And we have only just begun. Better programs are building this industry. Still better programs will build it even greater. Its foundations are laid in the family life of the Nation and the mortar that holds its stones together is the family's satisfaction with what radio brings into the home. The greater

(Continued on Page 22)

## RADIO IN THE HOME

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The De Forest F-5-M Radiophone

The De Forest W-5 which sets a new epoch in cabinet artistry and sonic reception

# DE FOREST

*The Greatest Name in Radio*

**A Peerless Value from the Master Scientist of Radio**

**S**ELDOM are the finer things of life introduced at popular prices. The cost of originating the new usually prohibits low price.

But here is a notable exception—the De Forest F-5-M Radiophone, a masterpiece in performance, quality and dignified beauty from the master mind of radio science.

Everything about this marvelous set is exceptional. The circuit is new—and ingenious. Known as the De Forest Balanced Circuit, it gives to radio tone the rich realism of life. Low and soft tones that usually die away in a misty blur are reproduced distinctly and musically. Very high tones that seem to climb into the infinite and flutter away like white butterflies against a blue summer sky are borne to your ear with a clearness and sweetness new to radio devotees. Individual parts in quartette and choral harmony are intensified, —something new in reception.

This self-same circuit also contributes economy to operation. It

reduces the drain on batteries, thereby lengthening "B" battery life and the interval of recharging or replacing "A" batteries.

Refreshing, also, is the manner in which this new circuit tunes in stations . . . without scraping and whistling.

New power qualities, distance mastery, station separation and volume are added by other newly devised mechanisms. And art intervenes to add the final touch . . . grace and symmetry in cabinet design, the tone reproducer in-built and out of sight, "B" batteries housed in a compartment within the cabinet.

Yet the price is only \$110! (*Western prices slightly higher*) See and hear the F-5-M at your nearest Authorized De Forest Dealer's.

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**DE FOREST RADIO COMPANY, Jersey City, N. J.**



For better reception and longer tube life always buy De Forest Audions. There's a special one for each use. De Forest invented the radio tube.

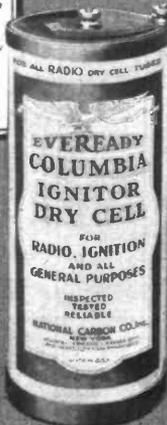
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the proven  
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for all  
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## For radio economy

EVEREADY Radio Batteries are noted for their long service and economical operation. They are made in different sizes and types so that every radio user can enjoy the economy and convenience to be had by fitting exactly the right Eveready to his receiver. The five dry-cell types of Eveready Radio Batteries are here illustrated and described to make it easy for you to decide just which will give the longest and most economical service on your set. A dealer near you sells Evereadys.

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Eveready Columbia Ignitor Dry Cell Radio "A" Battery for all dry-cell tubes. 1½ volts. The dry battery used by vacuum-tube engineers in developing the dry-cell tube.

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# EVEREADY Radio Batteries

— they last longer



No. 486  
45-volt  
Layerbilt  
Extra-  
large  
Vertical  
Price  
\$5.50

By Henry M. Neely

# The SILVER MASK IS OFF

The Silver Masked Tenor pictured at home with his wife and baby



**N**OTHING whets the curiosity of the American public more than a mystery, and every theatrical man or press agent knows the value of mystery in exploiting a star or an attraction. But, if there is nothing more than mystery to back it up, the whole campaign soon collapses and the whole thing is forgotten. Given a good mystery and genuine talent to support it—and another career is “made.”

Which leads us up to the question—just how much has the mystery element contributed to the popularity of the Silver Masked Tenor, soloist with the Goodrich Silvertown Cord Orchestra and now with the Zippers? If he had been introduced in the first place as John Jones or Bill Smith, would his voice alone have won him the widespread fame that he has achieved in so short a time?

Those who have had most experience in such things answer “no.” Without the voice there could have been no such popularity, yet the mystery undoubtedly caused speculation and added interest among the listeners-in. And that is good publicity. Anything that will make people talk about him has a distinct and coveted value to an entertainer.

For some time I have been trying to persuade the Powers That Be to let me tell you who the Silver Masked Tenor really is. I had them just up to the point of consenting when the question of fairness to him entered the discussion and that swung the decision against me. This mystery is still of great potential value to the Silver Masked Tenor. If we took it from him, we would be robbing him of something that is rightfully his.

But I have secured permission to publish for the first time a photograph of him without his famous silver mask. So here it is on this page—the Silver Masked Tenor, his wife and their baby.

I can vouch for the fact that it is an excellent likeness of Mr. Silver Mask and a fair portrait of Mrs. As for the baby, I am not competent to pass judgment. All babies look exactly alike to me—except that I can usually tell the black ones from the white ones when I can get up my nerve to approach close enough to see. There is a much better picture of Mrs. Silver Mask on the next page. That is her husband's favorite and he carries it in his cardcase. I took it from him one day when he was proudly displaying it to me.

And, now that you know exactly what your favorite radio entertainer looks like, you will probably be more than ever impatient to know his identity. I'm sorry I can't tell you.

I have always felt that the best way to describe a man's personality in writing is to tell a few stories about him—providing they are to the point.

Vol. IV

No. 7

## Contents for December, 1925

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Some little thing that a man actually *does* is usually far more revealing than thousands of words of descriptive matter. So—

Has all this nation-wide applause—he's had 85,000 letters—gone to his head and made him forget how to be unaffectedly human? Here's the answer:

One day I invited him to have lunch with me in New York. I felt that a man who was nationally famous would prefer the best of surroundings and the most select of foods. So I took him to the Roosevelt Grill. The waiter gave us menus glittering with the names of the choicest dishes, and, leaning over the Silver Mask's shoulder, suggested one or two of the dainties. Silver Mask listened politely and then laid the card on the table. “Bring me,” he said, “a nice order of corned beef and cabbage.”

I took the same.  
Any man who has dealt much with musicians will tell you that one

almost invariable characteristic they develop is an unreasoning jealousy—an inability to say anything good about a rival in their own particular domain. A soprano may admit that some contralto is good, but you'll find it hard to make her say anything nice about another soprano. You must never expect one tenor to praise another, though he may rave over the ability of a basso. But—

The Silver Mask took me one day to the New York offices of the Victor Talking Machine Company. They had sent him word that he could call, if he wished, and hear the new orthophonic records which he and the Silvertown Cord Orchestra had made and which were released last month.

We listened to one after another and, at the end of one of his best solos, I said to him jokingly:

"Well, your favorite tenor certainly records perfectly, doesn't he?"

But Silver Mask took me seriously. A far-away, dreamy look came into his eyes and he shook his head.

"That isn't my favorite tenor by a long shot," he said. "Listen to John McCormack. There's a real tenor—and a supreme artist. You and I will never live to see his like again."

I told him that many people thought that McCormack was really the Silver Masked Tenor. Silver Mask actually lost his temper at that.

"Nobody with any musical ear could possibly make such a mistake," he said, quite as though he were taking his own part against McCormack instead of McCormack's part against him.

Silver Mask is an ardent follower of athletics. He did 100 yards in 11 seconds in his schoolboy days and then took up boxing with a serious intention of becoming

a professional mitt-slinger. He can still sit down and give you a blow-by-blow account of most of the big fights he has seen. But baseball has almost won him away from his seat at the ringside. He is a genuine fan.

"Suppose," I said to him once, "that the same afternoon offered you your choice of a McCormack concert, a championship fight and a World Series game, which would you choose?"

"That's easy," he said promptly, "I'd go to the McCormack concert."

"All right," I continued, "suppose it were a choice between the fight and the game. What would you do?"

He puzzled for a long time over that. Finally he smiled.

"That's a hard one," he said, "I guess I'd have to put two radio sets in my house and tune one to the fight and the other to the game."

Silver Mask is blossoming out now as a composer as well as a singer. He has already done a good deal of lyric writing, but just a few weeks ago there was published a waltz, "Venetian Night," for which he wrote both the words and music.

Some time ago, in the Witmark "Black and White" series of songs, there was published one called "In Flanders," for which Silver Mask wrote the words and collaborated in the music. It was dedicated to a buddy of his in France—the first man killed in the 102d Engineers. Later in the same song collection appeared "Maureen Mavourneen," dedicated to the bright-eyed Irish girl met on the other side during the war and now shown in the accompanying photographs as Mrs. Silver Mask.

That same World War almost lost us the glorious voice that we now enjoy every



This is "Maureen Mavourneen," the wife of the Silver Masked Tenor. It is his favorite photograph of her and is reproduced from a picture which he carries in his cardcase

week. Silver Mask couldn't sing a note for a year after he got back. First it was a wound on the inner calf of the right leg. It became infected with mustard gas and the gas also got at the tender membranes of the throat. For a while it looked as though the singing voice was permanently gone.

But Silver Mask hasn't any wound stripe to display to admiring friends. He has a nasty scar—but no stripe. The reason is that when the shrapnel hit him he was too busy to report to the doctors. There had come a hurry call for ammunition in the front-line trenches and Silver Mask had to do the driving. He caught the shrapnel on his first trip up and drove into the mustard gas on his second. But the boys needed more ammunition, so he kept on making trips until the action was over and then, he says, he was just so dog-gone tired that he merely washed the wound out and hit the hay as soon as he could.

The leg seemed to be all right, and it wasn't until later that the infection began to come to the surface.

The leg still bothers him once in a while, but the throat trouble has now entirely cleared up. After his return to this country and when his voice had got back into shape, he went on a tour with the Neil O'Brien Minstrels, as tenor soloist, for several seasons. Then he sent for "Maureen Mavourneen," and after the wedding they settled in the Bronx.

Oddly enough, we owe to a woman the credit of discovering him for nation-wide radio, and the mystery of his identity came as the result of a joke.

Silver Mask made several "appearances" from various New York stations, engaged by a song publisher to sing new composi-

(Continued on Page 23)



Here are the new Goodrich "Zippers" which have succeeded the famous Silvertown Cord Orchestra. From left to right they are: Seated—Marion Ross, Ruby Hoffman, Miriam Mereman and, at the piano, the composer, Lieutenant Gitz Rice. Standing—Albert Campbell, Arthur Friedman, Frank Croxton, John Meyer, George V. Hobart (the librettist), the Silver Masked Tenor and Joseph Knecht conductor.

# The WORLD'S MOST "UNPOPULAR" ANNOUNCER

By Frank E. Mullen

(Who does the market reports and announcing from  
"National Stockman and Farmer" studio of Station KDKA)

## Pedigree of Frank E. Mullen

(as furnished by himself)

**Nativity**—Full-blooded Scotchman.

**Age**—29 years.

**Size**—6 feet and 180 pounds.

**Religion**—Goes to Presbyterian occasionally.

**Social status**—Married, with year-old boy and all the usual relatives.

**Education**—All the grades, high school and Iowa State College, Ames, to say nothing of seventeen years' pitching hay on South Dakota prairies. Also give due credit to United States Army for present proficiency in use of words. (Eighteen months in France.)

**Hobbies**—Shooting pool and penny ante.

**Length of present job**—To date (two years six months) have given KDKA market reports since June, 1923.

**Accomplishments**—Fluent liar, plays cornet and piano. No luck with ladies, except one.



Above is a close-up of Frank E. Mullen, the world's most unpopular announcer, while the photograph on the left shows him with Mrs. Aaron A. Coulter, his mother-in-law, wife and baby Russell



GOOD evening, everybody. How are you all tonight?

Making the usual conservative radio industry estimate, I suppose that during the last three years 25,000,000 radio listeners have heard the above greeting an average of five nights weekly, and I suppose further that 24,999,999 of said listeners immediately dialed their sets for another station.

It has been no easy task to achieve the reputation of being the world's most unpopular radio announcer, but as market reporter on Westinghouse Station KDKA, the power of the station and regularity of transmission have combined to thrust upon me this distinction. In proof of my status I submit that in a recent popularity contest in which listeners voted for the most popular announcer, my name wasn't even mentioned. Further proof was given when Editor Neely, of *Radio in the Home*, wrote and asked me how in the world I managed to keep my job.

The truth of the matter is that I am really a boon to the radio industry. In the city of Pittsburgh alone, a hundred thousand radio fans have been compelled to buy high-priced receiving sets in order to get the necessary selectivity to tune me out. You see there is method in the seeming madness.

I had only been broadcasting a few months when I received the following fan

letter: "I wish you would cork up that bottle of yours and float out to sea." Such a compliment pleased me beyond measure and to show that I have ever got worse, last week a gentleman asked my boss: "Who is that fellow that gives the KDKA market reports? He's terrible. I don't like his news column, I don't like the market reports, I don't like his voice and I don't like him."

Needless to say, I got another raise. When the National Stockman and Farmer and the Westinghouse Company began thinking of the desirability of enrolling the farmer in the ranks of the radio audience, it was decided that market and

weather reports were the proper inducement to offer. When it was further decided that the announcer should be an individual with unlimited nerve, a strong voice and intimate acquaintance with the soil and its products, a survey of the field disclosed my presence on the prairies of the Dakotas. And so I came to Pittsburgh and started down on my career.

I got into trouble right away. I started out giving the market reports from the East Pittsburgh studio of KDKA. The studio staff objected so strenuously that it was found necessary to build a separate studio for me to give the market reports from, and ever since I have been very much by myself in the studio, and according to many reports "on the air."

As I have said, my job has been a difficult one. The following story is true. At one of our early conferences on the market reports, Mr. \_\_\_\_\_, of the Westinghouse Company, sprung this on me: "Mullen," he said, "can't you use another term instead of that word *hog*. Hog sounds so vulgar over the radio. Why not say *pig*?"

Now, from my extensive experience with the members of the swine family, I assure you that to call a *hog a pig* is no more accurate than to call a camel a three-toed



sloth. A *hog* is a mature animal, whereas a pig is the baby of the swine family, and if I were to say over the radio that heavy pigs topped the market at Chicago today, I would probably be indicted for cruelty to animals. Well, after this explanation to Mr. \_\_\_\_\_, he decided in my favor and the first battle was won.

It's been lots of fun—this radio market report announcing—and I have received my rewards. I expect that my good friends of the radio audience have sent me about every known variety of fruit and vegetable and, I hasten to add, in good condition. So far I have received no eggs. Here is another true experience. In reporting the livestock markets it is customary to say that the market is either slow or active, steady or higher or lower. Consequently, quite often I report that the market is slow and steady.

Imagine receiving this letter from a dear old lady of some 65 winters and summers.

"Dear Mr. Mullen:

"I must write you how wonderful radio is and what a great blessing it has been to me. For years I have been a semi-invalid and now, praise God, I am well. Doctors, specialists, friends, all had been unable to help me and then I got a radio set. My trouble was largely nervousness, and to my own surprise I immediately began getting better. In particular have your market reports been of great benefit to me. Every morning as I lay in bed I listened to you giving the market reports, and as you repeated in such a soothing tone, 'slow and steady,' I just seemed to get strength by repeating it after you. For the first time in seven years I am out of bed and walking around. I attribute my recovery entirely



Frank E. Mullen giving the daily market reports from Station KDKA

to radio and I praise God for this great blessing."

Some letter, that, and along with the laugh there is something to think about.

Another very fine experience came to me through the Hudson Bay Fur Company. One of the company men accompanied by his wife started north to a trading post that was reached by boat mail only once a year. Half way in to the post the wife became ill and it was necessary to send her back to a Montreal hospital. Fortunately the trading post was equipped with a radio receiving set and the husband, knowing this, asked the company to send word to him of his wife's condition. He stated further that the post listened to the market-report man of KDKA (mainly because of his strong voice). So it came about that I

A corner of the "National Stockman and Farmer" studio of Station KDKA



sent a message to this man one night along with my market report telling him that his wife was recovering and that everything was all right. About six months later I heard that the message had been received O. K. and that another post some 200 miles distant had also heard and had sent a dog team to the first post to assure the message getting through. Certainly a wonderful human experience.

But I see that I am getting serious. One day the telephone rang and the lady that talked to me stated first that she was a constant listener to the station. She was sure she would I mind telling everybody that Fido, a small, dark brown dog with curly hair, was lost! I don't know whether Fido ever got back home or not.

Listeners in South and North Carolina have caused me no end of trouble. We had instituted weather forecasts nightly from the station and, after repeated requests, had added some six or seven forecasts for as many States. Letters came from the Carolinas asking for the forecast for their States. We hesitated because of the distance, when all at once I received a letter from Washington telling me that the Congressman from North Carolina was pressing the Weather Bureau to have the forecast given from Station KDKA. We compromised and gave it.

The world is small after all. The mint growers, of Michigan, want quotations on mint. For mint julep, I presume. The "old Iron" gatherers want quotations on scrap iron. The truck gardeners of the South want quotations on potato plants. Prices on oranges and lemons are wanted by the Florida citrus growers. The boys

(Continued on Page 14)



By  
R. S. McBride

Washington Correspondent of  
"Radio in the Home"



Radio isn't a bunch of wires and a collection of queer-looking instruments. First of all, it is music and culture; second, it is furniture fitting to the home; third, it is now becoming the center of a reawakening family life. The set shown in the picture is a Bremer-Tully Counterphase-Six

## The Day of the Factory-Made Set

*Editorial Note—Grateful acknowledgment for many data used in this article is made to Radio Retailing, the monthly trade paper published for radio dealers by the McGraw-Hill Company, Incorporated.*  
R. S. M.

**W**ILL our next radio set be home-made or factory-assembled? This is a question of very great national importance and hence one that interests every Government department that is concerned with the welfare of radio.

Of course no one is going to answer the question for every purchaser, because some of us prefer a home-made set, just as we prefer mother's home-made cake; whereas the rest of us are going to the store and buy the best set which our pocketbook can afford, just as the apartment dweller buys bakery goods because the kitchenette is too small to permit manufacture of a full-size cake.

There are good arguments on each side of this question, and Uncle Sam's radio in-

vestigators are, therefore, unwilling to be quoted, pro or con. I think it is safe to say, however, that every one of them believes there is a decided trend toward buying of complete factory-assembled sets.

Certainly the radio business of the country has come to this conclusion. One editor of a technical radio magazine gives the best evidence that could be offered that you and I are now more likely to be customers in the set department than in the "parts" department of the radio store. This editor shows that ten times as many millions of dollars were spent in 1922 for parts as for sets. But in 1925 nearly three times as many dollars are being spent on sets as on parts. This is certainly a radical change for three years.

Incidentally, you and I have created quite a sizable business in this field, for this same editor finds that there is a market for \$75,000,000 worth of parts, nearly \$200,000,000 worth of sets and over \$200,000,000 worth of accessories per year. Thus you and I might just as well get ready to hand over a half billion dollars annually to this industry.

This does not worry us, however, for there is hardly any other branch of business that is giving us more pleasure and

more real satisfaction than we get from these radio expenditures. It is unlikely that the business will again grow to four times its present size in the next three years as it has multiplied in the last three. But our expenditures for radio are certainly going to continue steadily upward as the quality of programs, as the reliability of sets, as the appreciation of radio opportunity, increases.

With this development of radio business we need not expect that there will be any less attention given by the Government to the amateur. That group of youthful investigators is looked to for some of the most important developments of the next ten years. Amateurs have given us the basic ideas for the vast majority of our present-day achievements. No amount of organized research in the fine laboratories of radio manufacturers could have, in so short a time, produced the wealth of "hook-up" information or the tremendous number of new radio devices which make for the near perfection of today's fine radio sets. Everybody expects and hopes, therefore, that these amateurs will continue their investigations, making all sorts of possible and impossible hook-ups, with the certainty that for every dozen mistakes we can ex-

pect some added knowledge and, therefore, better apparatus for every one of us.

The Department of Commerce, in its November conference, placed first of the subjects for consideration the question of broadcasting service. This was the principal problem considered because it is the problem that affects every one of the million or more purchasers of the fine sets that are going to be sold during the present winter season. Unless the broadcasting service can be maintained on a high plane and fine programs be received without interference or distortion, you and I would not buy these sets. Washington proposes to see that we can safely buy them, and that we can use them with thorough satisfaction.

We are likely to do a great deal of this set buying during the next thirty days after this issue of *Radio in the Home* reaches the reader. December is the big radio month of the year. In fact, November and December combined represent nearly a third of each twelve-month's business. Santa Claus certainly is the best stimulus of this trade, just as static is its worst enemy. It is not surprising, therefore, that you and I buy three or four times as much in December as in August of the average year.

In grandmother's day little Willie had a suit of clothes made over from father's old Sunday suit. Perhaps the pants did not fit perfectly, but he was just as proud of mother's results as the present-day youth is of his new ready-made suit from the local furnishing store. This change from home-made to ready-made clothes has taken about two generations for its full accomplishment. The corresponding change in radio from home-made sets — the only kind we could get five years ago — to the beautiful furniture cabinets with marvelous radio mechanism inside, has occurred within a few years.

We were justly proud of our oatmeal box on which we wound a coil of wire and connected with a galena crystal detector; it actually let us hear the concert. Even today, I, for one, have not ceased to marvel that a string of wire from the corner of my garage to my study window can bring me any entertainment worth listening to, regardless of the set I use.

But, today we need not use the oatmeal box. For \$15 or \$20 we can buy a set that is better than \$200 would have purchased in 1920. No one then knew how to make as good a set as the poorest which can be successfully marketed today.

As we come to buy our new sets the dealers are expecting us to be as fussy as the rich young bride. We want all the exclusiveness and delicacy of construction

that correspond to the hand-embroidered trousseau.

And yet we are demanding this in quantity. Millions of us want what is virtually "an exclusive model." Perhaps our radio dealers, at that, are not much worse off than the town milliner, who, by reputation at least, sells at least a half dozen each of her "exclusive" styles. In radio there are a few of us skilled enough, patient enough and so disposed that we are building for ourselves an ultra-refinement in radio which could not be successfully made in quantity, and very likely could not be successfully operated by the average listener-in. My hat is off to such an exclusive set builder; but he is one in a million.



Here's a young radio expert tuning in on W.E.A.F. His name is Dick Meyer, and already he is following in the footsteps of his father, V. H. Meyer, president of the WorkRite Manufacturing Company, of Cleveland. The set is a WorkRite five-tube Neutrodyne in console cabinet. It is typical of the kind of sets that Mr. McBride speaks of in his article

The rest of us get ours from the store.

Of course, there is still another class of home-made set builders besides the amateur and the radio wizard. This group consists of the men to whom a kit of tools and a mess of radio equipment is the finest

recreation. It is a matter of almost complete indifference whether the finished set is better, or even quite as good as that which could be bought. The important thing is the pleasure obtained in the building. To such radio construction "fans" (they are really not amateurs because the building, not the experimenting, is the game) we all extend our best wishes, for theirs is both a wholesome and instructive avocation. Most of us, are, however, of another type.

We, that is you and I and our wives, most especially our wives, want a fine cabinet suitable for the living room. Dealers and manufacturers know this. Their displays at the radio shows this winter are centered around such fine cabinet sets.

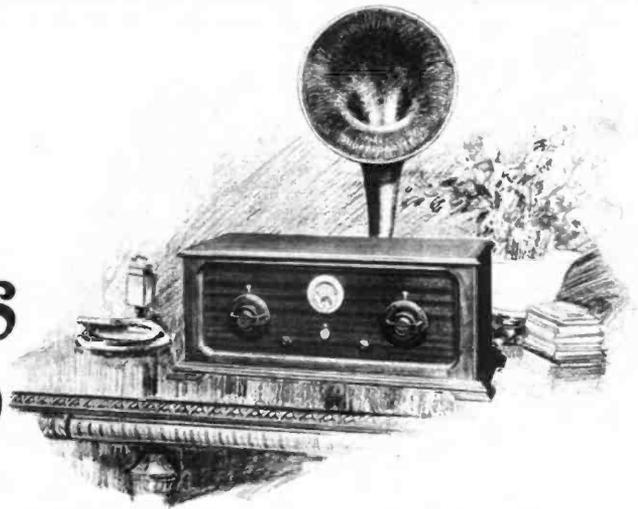
At the recent radio show in Washington, my first impression was that these sets were too fine. It made me worry about the inroads which would probably be made into my pocketbook when we carry out the common threat. "Some day we are going to get a much better set." But the prices which the dealers gave me on inquiry were a most agreeable surprise. I find that the very best there is in multi-tube equipment in beautiful mahogany or walnut cabinets would cost me less than a fivver touring car. Even the player-piano, or an equally fine cabinet-model phonograph, would cost as much.

Certainly we can have no objection to such prices because the enjoyment and profit from fine radio equipment far exceeds that from any other household device. It is comparable with the automobile in its entertainment of the whole family.

In one of the recent radio trade magazines which I have examined I have found what appears to me to be the coming point of view of the radio business. In one maker's advertisement we find a splendid cabinet model in the reception hall beside a handsome floor lamp and high-backed hall chair. The element of elegance was introduced in this advertisement by a marvelous ermine wrap which was thrown over the arm of this chair. The suggestion to each of us is obvious. We want a radio that will make as creditable an appearance to our friends and visitors as would this handsome evening wrap.

Certainly the time is past (we should no longer say it is passing) when we are going to have in the living room or any other place, but the small boy's room the mess of wires and parts which most home-made sets present. Radio is no longer a toy. It is no longer a novelty. Radio equipment, therefore, must step up in appearance from the class of toys and nov-

# Real Progress in Radio



**Emphatically Yes!**

Radio IS marching forward, this season as before. But it is marching in a new direction.

*Quality of Reception.*

That is the big, new theme. And the new Jewett Receiver is its inspiration.

At last Radio commands a Receiver that is truly a Musical Instrument, by a manufacturer of experience in the musical instrument field.

Mere words cannot describe this new Jewett Quality of Reception. You must hear to understand.

So just visit an authorized Jewett Dealer and let him prove to you that here is a new kind of Radio—so different from the old as to create new standards and ideals.

For the first time, B-Battery current and resulting distortion have been completely barred from the speaker circuit.

You should know the story of this epoch-marking Receiver and its birth in the brains of our straight-thinking young engineers who refused to admit that it couldn't be done. Ask us for it.

*"There Is No Substitute For The Best"*

**JEWETT RADIO & PHONOGRAPH CO.**

5682 TELEGRAPH ROAD PONTIAC, MICHIGAN

Factories: Allegan, Michigan—Pontiac, Michigan

In Canada: Jewett Radio-Phonographs, Ltd., Walkerville, Ont. Export Sales Offices: 116 Broad Street, New York City

Special Wednesday WJR feature—The Burroughs Hour, 9 to 10 p.m.



**The Jewett Receiver**  
—Three simple controls provide distortionless reception and eliminate all receiver noises—The most richly beautiful Receiver you have ever seen.

**The Jewett Superspeaker**  
—All that the name implies. Recommended by experts everywhere.

**The Jewett Superspeaker Console**  
—A handsome cabinet with Superspeaker performance.

**The Jewett Cone**  
—Faithful in tone and pitch regard less of heat, cold, or dampness. Semi-adjustable.

**The Jewett Vemco Unit**  
—Makes a loud speaker out of your phonograph.

**The Jewett Parkay Cabinet**  
—Puts the amateur on a par with the most exclusive cabinet worker.

**The Jewett Micro-Dial**  
—Makes tuning 50 times as accurate. Fits any standard receiver.

**The Jewett Superspeaker Highbay**  
—Houses any standard Radio set and all batteries. Superspeaker built in.

**"Quality Broadcasting to Match Quality Products —Station WJR"**

elites which may be crude or gaudy. It must become a fine piece of furniture, fit for the furnishing of our most attractive room.

The latest campaign idea is well expressed by one of the Department of Agriculture specialists, who recently presented his ideas under the title "Every Farmer Needs a Radio Set." In this paper Mr. Gilbert estimates that there are approximately 550,000 farms which now have radio, but that 5,950,000 more farms are still awaiting this device. And there is no point at which radio should have greater opportunity of giving satisfaction and service. It will bring out to the farm, several times a day, market returns and weather reports to guide the farmer, who must, if he is to succeed, be a real business man. It will bring enjoyment and entertainment for the evening. It will bring recreation to the tired

members of the household in a measure that even the cheap automobile, with its tremendous benefits to the agricultural community, has not exceeded.

It is interesting to know what types of instruments the radio business man thinks the agricultural population is going to buy. Estimates on this subject forecast an average expenditure by farm customers of more than \$150 per set. It is believed that these sets are almost invariably going to be multi-tube devices with attractive cabinets. The average number of tubes anticipated is four or more per set.

To be sure the farm is a little farther from the nearest broadcasting station, but the farmer has no greater interest in getting absolutely certain reception from 100 miles or more away than has any city dweller. In order to get any variety in choice most of us must have a

fine enough set to reach out that distance. Such a set necessarily must have its parts properly proportioned as no helter-skelter assembly will do good work on distant stations. Of course, we expect to have a loud-speaker, and that means that ample power must be available, too.

Our wants as listeners were recently investigated as in comparison with the requirements which most of us imposed upon the dealer a few years ago. Two years ago it seems that our requirements were found to be in the following order: distance, volume, low price, selectivity, and last, quality of reproduction. Now the order is almost exactly reversed. The seven characteristics which we impose as listeners when we buy a set must, therefore, be put down in the following order of importance:

1. Tonal quality; that is,

faithful reproduction and clarity.

2. Selectivity; sharp tuning with a minimum of overlapping of the stations.
3. Appearance; "style" certainly has entered.
4. Price; we still would like low price, but convincing demonstrations quickly convert us to the best sets which our pocketbooks can afford.
5. Distance; this surely remains, but is far from a dominating requirement as any well-built set will take us hundreds of miles without effort.
6. Loop reception; a convenience which we all would like, but far from a necessity.
7. Volume; but why worry about this, as any good set gives splendid loud-speaker performance with proper conditions of use.

I think none of us would deny that any set which afforded all these seven characteristics would merit nothing but praise.

### The World's Most "Unpopular" Announcer

(Continued From Page 10)

out West want to know what the boys of the East are doing, and so it goes. I get about a thousand letters a month and I read them all. Not all of them ask me to "get off the air," or I might feel more like obliging a portion of our audience.

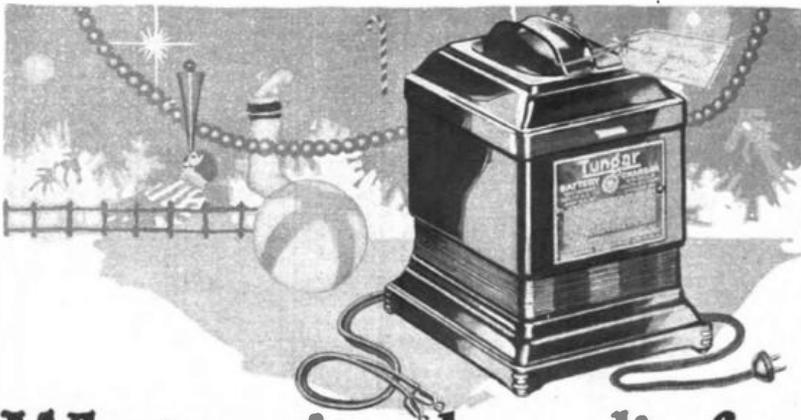
Most of the criticism of the market-report period comes from listeners whom I excuse by saying that they just don't stop to think. One of the earliest fights I had to make was on the time of giving the market report.

Radio station managers generally believe that the listening audience wants entertainment. I agree with them. We do want to listen to entertainment, especially in the evening. But the other side of the story is this:

The farmer enjoys entertainment as much as anybody, but he also wants that market information which may mean profit or loss to him. Hence it followed that I must give the market report in the evening when most people want to listen to music instead of quotations on hogs, butter, etc. If you listen to KDKA, you know that we give the market report late in the evening, which is another tribute to my obstinacy. I won that argument with the following figures. (You know that figures don't lie, but liars can figure.)

There are in the United States some six and a half million farmers. At an average of five to a family this means our farming population totals more than 30,000,000 people. In addition

(Continued on Page 31)



## What to give the radio fan

Give him a two-ampere Tungar if he has a storage battery of any kind. It will charge all his radio batteries and his auto battery, too.

Or, for bigger jobs, give him a five-ampere Tungar—built to do the same work but to

do it more than twice as fast.

Every man who has a storage battery wants a charger. And every man who wants a charger wants the original General Electric bulb charger—the Tungar.



The Tungar is a G. E. product, developed in the Research Laboratories of General Electric.

The new Tungar charges any make and size of storage battery, radio "A" and auto batteries, and "B" batteries as high as 96 volts in series.

#### Prices

Best of the Rockies:  
Two ampere size \$18.00  
Five ampere size \$23.00  
60 cycles. 110 volts

# Tungar

REG. U.S. PAT. OFF.

## BATTERY CHARGER

Tungar—a registered trademark—is found only on the genuine. Look for it on the name plate.

Merchandise Division

General Electric Company, Bridgeport, Conn.

# GENERAL ELECTRIC



Radio Receiver



# This new principle of radio is exclusive in the Valleytone

### Appearance

The Valleytone is mounted in a solid walnut cabinet, finished in two tones with inlaid gold stripes. It may also be procured in beautiful console models. Special Valley tables with built-in loud speaker may be obtained for the cabinet model.

Valleytone Console Model



Valley table with built-in loud speaker

Set the dials of a Valleytone for any station you choose. Bring in the signals strong and clear.

Then turn the dials one point beyond or back from the correct tuning. You merely diminish volume. The quality of the signals remains the same. There is no incoherent babble of noises.

Turn the dials two or three points either way from the correct tuning. Your program is gone.

Such tuning is possible only in the Valleytone. It is due to the *potential balance* method of preventing distortion and oscillation . . . a new principle for radio which is exclusive in the Valleytone 5-Tube Radio Receiving Set.

The *potential balance* gives a balanced tone to the Valleytone. The results are an amazing clearness and naturalness of reproduction. If you have never heard the Valleytone, a new experience in radio reception awaits you.

The *Valley Toroidal* Coils make possible a selectivity not previously achieved. Stations four or five meters apart can be brought in clearly and distinctly one after the other whether they are distant or local stations.

Before you buy a radio, hear the Valleytone. Judge it by results. Avoid regrets later by listening to the Valleytone now. Any authorized dealer will be glad to demonstrate the Valleytone for you.

VALLEY ELECTRIC COMPANY, Radio Division,  
ST. LOUIS, U. S. A.

Branches in Principal Cities

Valleytone Receiving Sets

Valley Battery Chargers

Valley B-Eliminators

# Valley Electric

# RADIO and the N

Conducted I



Stephen Collins Foster, creator of "My Old Kentucky Home"  
Drawn for "Radio in the Home" by George Fogbo

## MY OLD KENTUCKY HOME, GOOD NIGHT

The sun shines bright in the old Kentucky home,  
"Tis summer, the darbies are gay  
The corn top's ripe and the meadow's in the bloom,  
While the birds make music all the day,  
The young folks roll on the little cabin floor,  
All merry, all happy and bright,  
"By-a-by Hard Times come a-knocking at the door,  
Then my old Kentucky Home, good-night!

### CHORUS

Weep no more, my lady, Oh! weep no more today!  
We will sing one song for the old Kentucky Home,  
For the old Kentucky Home for easy.

### II

They hunt no more for the possum and the coon  
On the meadow, the hill, and the shore,  
They sing no more by the glimmer of the moon,  
On the bench by the old cabin door,  
The day goes by, like a shadow o'er the heart,  
With arrows where all was delight:  
The time has come when the darbies have to part,  
Then my old Kentucky Home, good-night!

### III

The head must bow and the back will have to bend,  
Wherever the darkey may go,  
A few more days, and the trouble all will end  
In the field where the sugar-canes grow,  
A few more days for to tote the weary load,  
No matter, 'till never be light,  
A few more days (Oh we tetter on the road,  
Then my old Kentucky Home, good-night!

**STEPHEN COLLINS FOSTER,** creator of simple, but not trivial melodies that go straight to the human heart, occupies a unique position among American composers. There is a vast difference between simplicity and triviality. True simplicity in art is almost invariably beautiful, or at least is an element capable of evoking beauty at the hands of an artist endowed with intuition and equipped with skill. The beautiful simplicity of Foster's melodies has made scores of

### Scheduled for

Tuesday Evening, Dec. 8

In their program of songs to be broadcast from WEAf and allied stations, on Tuesday evening, December 8, between 8:30 and 9 o'clock, The Gold Dust Twins will include Stephen Collins Foster's

### "MY OLD KENTUCKY HOME"

Watch for this and Listen In

his songs known in every American household—has made them genuine folk-songs.

Born of the impulse of creation—both the words and the music (for Foster generally wrote the words as well as the music)—these songs of Foster's are as simple and beautiful in their expression as they are sincere in their sentiment. They are true American folk-songs, and they are immortal.

The folk-songs of a nation are imbued with at least some of the salient characteristics of its people. But once in a while in the multitudinous folk-song family there is born a simple melody, rich in fundamental and universal appeal, whose strains are destined to set vibrating the heart-strings not only of a single race, but of the world. Such a song is "My Old Kentucky Home." A song of the fireside, it is as true and as gripping today as when it was composed nearly three-quarters of a century ago; and because of the universality of its appeal it is known and loved and sung the world around.

Stephen Collins Foster was born in the little village of Lawrenceville (now a part of the City of Pittsburgh), Pa., on July 4, 1826—just fifty years after the signing of the Declaration of Independence. Although he never lived in the South, by instinct and inheritance he was something of a Southerner, for his father came from Virginia, and his mother from Maryland. The father, William Barclay Foster, of Scottish and Irish ancestry, was a successful Pittsburgh merchant. The mother, Eliza Clayland Foster, was of English ancestry.

The boy Stephen began to show his

The old Rowan homestead, known as "Federal Hill." "My Old Kentucky Home" was written here in the summer of 1852



musical proclivities almost as soon as he was able to walk, but he was chiefly self-taught and he studied assiduously. When 7 years old he learned to play the flageolet, and later the flute and the piano. He developed a remarkable talent for composition, but did not rely solely on his inspiration for guidance. He was a student of the classical masters, and was particularly fond of the music of Mozart, Beethoven and Weber. The simple melodies that he gave to the world were not the accidental outpourings of an uncultured intellect, but the results of deep and arduous study and a thoroughgoing analysis of the laws of harmony.

When he was 13 years old he composed his first piece of music, "Tioga Waltz," for four flutes, and took the leading part in its performance at the school commencement. In 1842 his first published song, "Open Thy Lattice, Love," was produced. "Old Uncle Ned," written in 1845, was his first great popular success. From 1846 to '48 he worked as a book-keeper for his brother, Dunning Foster, in Cincinnati. But finding that he had no taste for business, he returned home in 1848 and, thereafter, devoted his whole time to musical study and composition. Such songs as "Nelly Was a Lady," "Gentle Annie," "Laura Lee," "Old Dog Tray," "Come Where My Love Lies Dreaming" and "Old Folks at Home," enhanced his reputation steadily and gave him a nation-wide popularity. He was urged by some New York music publishers to make his home in that city; so when he married, in 1850, Miss Jane Denny McDowell, daughter of a Pittsburgh physician, he took his bride to New York to live. After little more than one year, however, homesickness took them back to Pittsburgh, where

# MUSIC STUDENT

W. HARRIS

## ictory

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they continued to live  
for the next ten years.

In 1852, Foster and his wife made a trip down the Ohio and Mississippi Rivers to New Orleans with his brother, Dunning Foster, who was the owner of a large river packet; and that trip gave him the inspiration and the materials for some of his plantation melodies. In 1860 he again went to New York to live. He died in that city on January 13, 1864. His published songs number about 160.

"My Old Kentucky Home" was written in the summer of 1852, while Foster was visiting the old Rowan homestead, situated close to the horseshoe bend of Beech Fork River, about a mile southwest of Bardstown, Nelson County, Kentucky, thirty-nine miles from Louisville. The old manor house, long known as "Federal Hill," dates from 1795, when John Rowan, an able young attorney, built it for his home on a plantation of 1500 acres carved from the surrounding wilderness. John Rowan became a local judge, a member of Congress, a United States Senator, and finally Chief Justice of Kentucky. He made Federal Hill a center of the political, legal and social activities of the new commonwealth. It typified all that once was best in the country life of Kentucky. Its quiet and quaint simplicity, its picturesque environment and its old-time customs made possible the atmosphere that inspired Foster's song.

And the song gave a new fame to the old manor house. In 1921 the Legislature of Kentucky authorized and Governor Edwin P. Morrow appointed a special commission to raise funds for the purchase of the house with its remaining 236 acres, in order to preserve it as a shrine in a State park.

(Continued on Page 19)

Scheduled for  
Thursday Evening, Dec. 10

Broadcasting from WEAF and allied stations, on Thursday evening, December 10, at about 10 o'clock, Miss Kathleen Stewart, pianiste, will play Frederic Francois Chopin's

FANTASIE IMPROMPTU, Op. 66

Watch for this and Listen In

## CHOPIN'S "FANTASIE IMPROMPTU"

CHOPIN'S *Fantasia Impromptu* in C Sharp Minor, Opus 66, is intrinsically so beautiful, so thoroughly delightful, and so characteristic of its composer's genius, that one cannot help wondering why he wrote across the back of the completed manuscript (left unpublished at his death) the words "To be destroyed when I am gone."

Fortunately for untold thousands of music-lovers, that injunction was disregarded. Chopin's pupil and lifelong friend, Julius Fontana, published the piece in 1855, and it has become one of the best-loved, as it is one of the most faultlessly beautiful of Chopin's works. It is a true *Impromptu*, and the descriptive epithet "*Fantasia*" bestowed upon it by Fontana is really superfluous, except as it provides a convenient title for differentiating this one from the three other *Impromptus* written by Chopin.

Although possessing almost the freedom of an improvisation, the *Chopin Impromptu* yet has a well-defined form; there is structural impulse, albeit the patterns are free and original. Perhaps Chopin feared that



Frederic Francois Chopin  
Reproduced through the courtesy of the  
Historical Society of Pennsylvania

both the form and the content of the "*Fantasia Impromptu*" were too original, too subtle and complex and too wholly unfamiliar to the musical world of his day to be understood or appreciated and, therefore, doubted the advisability of publishing it.

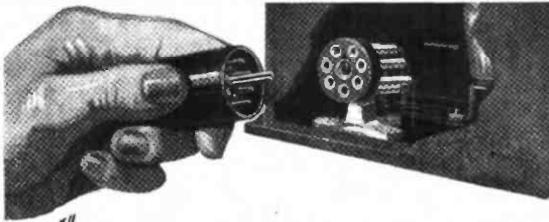
The piece presents peculiar rhythmical difficulties. The whole first section consists of a continuous rapid figure of four notes in the right hand against three in the left—a problem to be mastered only by long and special practice. But when this is smoothly played it produces just that sinuous, interwoven, flowing effect which the composer desired, and which could not have been obtained, in such perfection, in any other way. This first section, *allegro agitato*, breathes spontaneity in every bar, while the middle section, a *largo* in D flat, contains some of the master's choicest thoughts. The closing phrase of eight bars where the melody—previously given at the *largo* part—rhythmically and melodically modified is taken up in the left hand, while the right hand accompanies with the rapid figure of the opening section, played pianissimo, constitutes one of the most beautiful and telling effects to be found in Chopin's works.

"The content of this composition," says Edward Baxter Perry, "is purely emotional, like a strictly lyric poem; it is a wholly subjective expression of a mental state, an emotional condition, not of any scene or any action. It touches the minor key and sounds the plaintive harmonies to which his heartstrings were tuned and vibrating at the time when it was written. It voices a soft summer twilight mood, half sad, half tender, full of vague regrets, of indefinite longings and aspirations, of fluttering hope, never destined to be realized, and bright fleeting memories that rise and pass, dimmed by intervening clouds of sorrow and disappointment, like the shifting forms and hues of a kaleidoscope seen through a misty glass, or the

(Continued on Page 20)



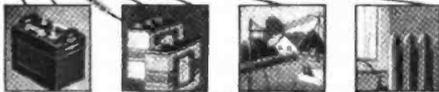
Miss Kathleen Stewart, pianiste, who will play the Chopin "*Fantasia Impromptu*" on the evening of December 10 over the WEAF link of stations



Affording a plug and socket connection between the radio set and all outside connections, Jones Multi-Plug is as essential to the radio as a cord and socket to the electric iron. For safety and convenience leading set manufacturers have adopted this item as standard equipment. You, too, need a Multi-Plug for the set you are building or the set you now have. See your dealer or write direct for descriptive folder B.

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This condenser utilizes the complete 360° of the dial.

Unique construction eliminates all possibility of back lash.

Electrostatic field is concentrated in the center of condenser.

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Die cast throughout insuring uniform characteristics in all units.

Dial shaft is dead—not connected to either set of plates.

Compact being no larger than the old style semi-circular job.

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All condensers have provisions for single or three-hole mounting.

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If you are not fully acquainted with this popular condenser, ask us to send you complete information. Signal Radio Products are quality built; a good life to stock.

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This new 52 page Radio Catalogue shows everything in parts, batteries, cabinets, contains a list

Write to the house nearest you for your free copy of Ward's new Radio Catalogue. Address Dept. J.R.

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of stations, a radio log for recording the new sets. One tube sets that give amazing results. Five tube sets with a single dial to turn. Think of tuning in one station after another by turning a single dial!

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Our 53 year old Policy

For 53 years we have sold only quality merchandise under a Golden Rule Policy. You can rely absolutely upon the quality of everything shown in this Radio Catalogue.

**"My Old Kentucky Home,  
Good Night"**

(Continued From Page 17)

*Helpful Hints*

A biography of Stephen Collins Foster, by Harold Vincent Milligan, is published by G. Schirmer, New York.

A complete edition of Foster's songs, words and music, entitled "The Melodies of Stephen C. Foster," was published in 1909 by T. M. Walker, Pittsburgh.

"My Old Kentucky Home" is to be found in many and various collections of old, favorite and popular songs; and there are many editions of the sheet music of the song—a good one being that published by Oliver Ditson Company, Boston, at forty cents.

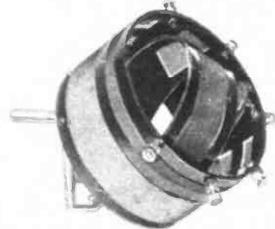
"My Old Kentucky Home" is to be had in the following phonograph records:

**Victor Records—**

- By Alma Gluck (with male chorus) 6143 \$2.00
- By Geraldine Farrar (soprano) 88238 1.50
- By Elsie Baker (contralto) 18045 .75
- By Harry Macdonough (tenor) 16389 .75
- By Samuel Gardner (violin) 17756 .75

- By Neopolitan Trio 18127 .75
- By Chimes 16160 .75
- By Victor Band 18145 .75
- By Ford Hanford (Wood Saw) 18767 .75
- Edison Records—
- By Frieda Hempel (soprano and Criterion Quartet) 82551 \$2.00
- By Thomas Chalmers (baritone) and chorus 80321 1.50
- Brunswick Records—
- By Marie Tiffany (soprano) and male trio 13091 \$1.25
- Vocalion Records—
- By May Peterson and quartet 30109 \$1.00
- By Criterion Quartet 14783 .75
- For reproducing pianos "My Old Kentucky Home" is available in recorded interpretations as follows:
- Duo-Art—
- By Herbert Jones 101135 \$1.25
- By George H. Gartlan 101906 1.50
- Welte-Mignon (licensee)—
- By Adam Carroll C-6166 \$2.00
- Ampico—
- By Andrei Kmita 51914F \$1.50

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*For Distance, Volume and Selectivity*

**Birnbach Radio Frequency Coil \$1.00**

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*There's a Store in Your City*

**BIRNBACH RADIO CO.**

370 Seventh Ave. New York City

**The Sensation  
of the Season**

MODEL 5-F-5

New and Improved  
**FRESHMAN  
MASTERPIECE**



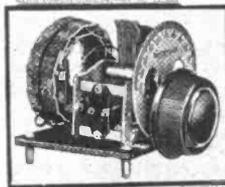
Encased in as fine a heavy 5 ply solid, genuine mahogany cabinet as ever graced any radio set.

**\$60.**

Every part embodied is newly constructed resulting in greater efficiency and finer tone quality. The illustration shows our new straight line wave length, low loss condenser and vernier device, permitting the reception of stations over a wave length from 190 to 550 meters.

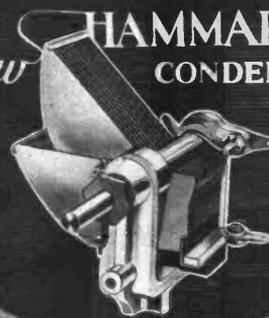
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*Radio Receivers and Parts*  
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Stations  
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For Better Radio  
**Hammarlund**  
PRECISION  
PRODUCTS

### Chopin's "Fantasie Impromptu"

(Continued From Page 17)

luminous phantoms of dead joys and shadowy suggestions of the 'might have been,' against the gray background of a sad present and an uncertain, promise-less future. It is a strange, delicately complex mood, a mood of life's sunset hour, colored by the pathetic glories of the dying day, and the depressing, yet tranquilizing shadows of the coming night—a mood well-nigh impossible to express, but perfectly embodied in the music."

To say that this is among the most delightful of Chopin's works means that it is one of the most delightful pieces in the whole range of piano music. For Chopin is the incomparable poet of the piano.

Frederic Francois Chopin was

born at Zelazowa-Wola, a village near Warsaw, Poland, on March 1, 1809. His father, Nicholas Chopin, teacher in the Warsaw high school, was a native of Nancy, France. His mother, Justine Kryzanowska Chopin, was a Pole. The boy was brought up in his father's private school among the sons of the Polish nobility. He took his first piano lessons from Adalbert Zywny, a Bohemian, who was a violinist, pianist and composer, and from whom he learned with such success that he played a concerto in public before he was 9 years old.

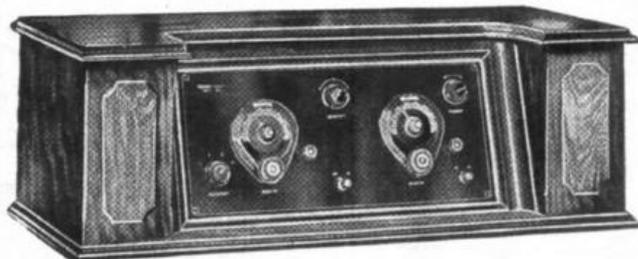
When he was 14 his father sent him to Joseph Elsner, head of the Warsaw Conservatory, for instruction in harmony and counterpoint. His first attempts at composition were Polonaises, Mazurkas and Waltzes; but in 1825 he published as his first

work a Rondo, and as his second a Fantasie with orchestra.

In his youth he appeared at irregular intervals as a pianist in several German towns—Berlin, Danzig, Dresden, Leipzig and Prague. In 1829, already a composer with several works of eminent individuality to his credit, and a remarkably fine pianist, he set out for London, by way of Vienna, Munich and Paris. His reception in Paris was so cordial that he gave up his further plan of going to London and made the French capital his home for life. He died, of pulmonary consumption, in Paris on October 17, 1849.

Chopin enriched the world with some 200 original musical compositions, and in them gave the piano a place of its own as a solo instrument. Anton Rubinstein declared:

"The piano bard, the piano



### It's What's Behind the Panel That Tells the Tale

IT'S what's behind the panel that tells the tale. The B-T "Counterphase" is more than a beautiful cabinet—more than a neat arrangement of parts—it is a combination of the highest-grade apparatus found in any manufactured receiver with an exclusive, patented B-T circuit that secures maximum efficiency on both high and low wave lengths. Any expert will tell you the value of this feature.

Three stages of radio frequency amplification give distant loud speaker reception with an indoor aerial. Two tuning dials make operation easy—more are unnecessary—less would be unsafe.

A B-T "Counterphase-Six" insures distance, selectivity and quality consistently, because, behind the panel it's right.

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Ask any expert. He'll tell you where B-T products stand. The "Counterphase-Six," in beautiful walnut cabinet, fully copper-lined and shielded, with B battery compartment and multiple plug connectors, is \$165.00.

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THE  
SUPER-TUBE

### The Giant Tube With the Small Appetite

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With the Stabilizing Triangular Filament



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A stunning piece of furniture that restores order in the room where you have your Radiol! No more cluttered table-tops, nor litter of equipment under-foot.

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The clearest tone producer on the market. Made of special composition which defeats vibration.

For it has the highest-developed type of unit. With horn built of special non-vibrating, extra-hard, ceramic material. Produces clear non-vibrant tone.

There's ample room for everything; space for largest A and B wet batteries—or battery eliminator—required for any home set; and for a big charging outfit, too.

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The price, forty dollars, is for the complete console and includes the loudspeaker horn and unit. Thousands of dealers are showing this artistic addition to home radio equipment.

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rhapsodist, the piano mind, the piano soul is Chopin. Tragic, romantic, lyric, heroic, dramatic, fantastic, soulful, sweet, dreamy, brilliant, grand, simple—all possible expressions are found in his compositions, and all are sung by him upon his instrument."

### Helpful Hints

Many books have been written about Chopin. One of the best is "Chopin: the Man and His Music," by James Hunker, published by Charles Scribner's Sons, New York, at \$2.

The sheet music of the Fantasia-Impromptu is published by Oliver Ditson Company, Boston, at 75 cents; by G. Schirmer, New York, at 60 cents, and in many other editions.

The Fantasia Impromptu may be obtained in music-roll re-

corded interpretations for reproducing pianos as follows:

- Duo-Art—  
By Harold Bauer 6058-4 \$3.00
- Welte-Mignon (Licensee)  
By Raoul Pugno C-547 \$2.00
- Ampico—  
By Adriano Ariani 52486H \$2.00
- By Germaine Schnitzer 60743 \$2.00
- And in the following phonograph records:  
Brunswick—  
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- Edison—  
By Andre Benoist 80408 \$1.50
- Victor—  
By Alberto Salvi (harp) 55141 \$1.50

## The World's Most "Unpopular" Announcer

(Continued from Page 14)

there are about 20,000,000 people engaged in the various industries allied to agriculture, such as those engaged in the transporting, processing and merchandising of food products. We may truthfully say then that approximately one-half of the population of the United States is interested in a business way in the price of food products. We may also say that the other half are consumers of these food products and ought to be interested in the prices whether they are or not. All of which argues that 100 per cent of the listening audience ought to be interested in the market report.

You must admit that this argument is a good one. I even convinced the Westinghouse Company officials that they



**\$50. to \$250 a week**  
**IN WORK THAT IS ALMOST ROMANCE**

### Be a Radio Expert

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. Be a Radio Expert and draw down big money for the easiest and most fascinating work in the world. Positions everywhere. Thoroughly trained men are in big demand. Need for Radio Experts in every community. Short hours, BIG PAY. Free book gives all the facts. Astonishing opportunities—thousands of them! Every day N. R. I. trained men are taking good places in the Radio field. Free book tells all about their success. Send for it now!



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Leslie G. Biles, shown above in the editorial offices of Radio in the Home, has won his success and big position in Radio by training — by knowledge that is fully rounded, out and exact. Mr. Biles learned Radio through the N. R. I. course. Mr. Biles says: "Radio offers more in the way of salary, opportunity and interesting, pleasant work. I can heartily endorse the National Radio Institute's training as a thorough, practical preparation for Radio."



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Without obligating me in any way, send me your free book "Rich Rewards in Radio" and all information about your practical, home-study Radio course.

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**LARGEST RADIO SCHOOL IN THE WORLD**  
ORIGINATORS OF RADIO HOME—STUDY TRAINING

ought to listen to the market report. Naturally I am a great believer in the value of radio market reports. I am convinced of their business value to farmers and others. But I will make an admission. Hundreds of the letters which my listeners have so kindly written me state that they enjoy listening to the market report, not so much for the information, as for the contact with the station. It is easy to visualize the lonely farm home, perhaps isolated by distance and natural barriers, or maybe isolated by storms, bad roads or severe weather. Radio means much to such a home; and then we must remember that we all like to hear and talk about the subjects in which we are most interested. Markets to a farmer are much like baseball to a baseball fan. A perennial subject to talk about.

It seems to me that radio is a human thing; at any rate it

should be. It's a little hard to sit down in front of the microphone and seemingly talk to yourself. It was hard for me at first, but soon my audience established contact with me, and now we sit down together every night and just have a chat, with me doing all the talking. As one listener wrote me just this week: "Dear Mr. Mullen:

"I have been thinking of writing to you for some time. I hear you talk almost every day, and sometimes I answer you, but you won't talk to me. I take great interest in the market report and I do love music, but I don't like to hear them ladies sing or some of them. I think it hurts them to sing. Come to the country and see us. We have, I was going to say, lots of fruit and chickens. I am sending you a few plums. Try them \* \* \*"

I quote that letter verbatim. The above reference to the ladies' singing is not unusual.

Soprano singing comes in for a good deal of criticism and we must admit often deserves it.

To make this long story longer (I'm getting paid for it) I will conclude with the best story I've heard on my market report. A friend of mine occasionally calls on an elderly Jewish lady who is quite a radio fan. It developed in their conversation one day that my friend knew me. The Jewish lady at once said, "Oh, I listen to him giving the market report quite often. But tell me, there is one thing that puzzles me greatly. Mr. Mullen always states that there are so many thousand hogs at Chicago, so many thousand at Buffalo and so many thousand at Pittsburgh. What do they do with all those hogs!"

As I say every night from our studio, the program of *Radio in the Home* will be continued on another page and I am bidding you all good-night.

## "Quality Is Season's Watchword"

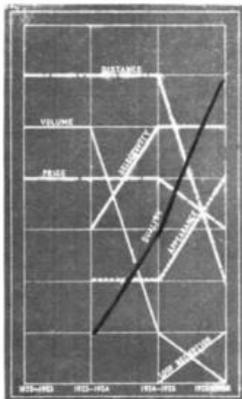
"Fidelity of Tone Production Will Be Greatest Public Demand this Fall"—*Radio Retailing*, issue of August, 1925.

*Radio Retailing* asked one hundred dealers in ten states what was the most important thing in Radio today.

They all said "Tonal quality is the first requisite."

For years Daven has pioneered quality. It is gratifying to see our vision come true and our judgment substantiated.

Daven engineers have long recognized that the present day receiving set needed to be greatly improved from a quality standpoint. They worked



A graph from August issue of *Radio Retailing*, showing the most important selling point of Radio from 1921 to date.

and perfected Resistance Coupled Amplification, the only existing method known whereby you can procure amplification without distortion and no distortion means simply quality.

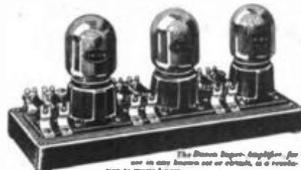
The Daven Resistance Coupled Amplifier shown below can be conveniently added to any existing set owned by the public. Manufacturers and amateur set builders should also investigate Daven Resistance Coupled Amplification. Your set will not be 1926 Model unless it is Daven Resistance Coupled.

### DAVEN RESISTANCE COUPLED AMPLIFICATION

To the public—Daven Resistance Coupled Super Amplifier in a genuine Bakelite base with all resistors, grid leaks and condensers inserted—or in kit form, for those who like to build their own.

To radio dealers—Send for our complete catalog and the name of our nearest established distributor.

To set manufacturers—The facilities of our Engineering Department are yours to command. Call upon



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us at any time. We can offer you constructive advice on how to improve the audio end of your set.

THE RESISTOR MANUAL is the handbook of Resistance Coupled Amplification. At your dealer's 25c. By mail postpaid 30c.

*"The Sine of Music"*  
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Resistor Specialists  
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Please send me the following on Resistance Coupled Amplification:  
Check this  Resistor Manual. 25c. in enclosed.  
 Complete Catalogue (free).

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Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_

For Dealers: Send your letterhead or word, or this coupon and we will have our nearest distributor communicate with you.

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*The Wilson B*  
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In Walnut Case

Pat. Pend.

This new unit makes it possible to use a light socket for 117 voltages, without any troublesome hum from alternating current. Supplies the constant voltage necessary for perfect reception. No acid to spill. No moving parts. Requires no attention. Semi-automatic in operation. The least expensive type of unit because of low first cost, minimum current consumption and long life. In handsome walnut case. Price \$35.

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Pat. Pend.

For best results in home-built sets it is safer to use a coil employed in the best commercial receivers. Here is a superior coil used in such high-grade receivers as the *Dereznas* and *Buelch* and *Wesgram*. It can be used in any hook-up requiring a high type inductance. Has exceptionally high ratio of inductance to resistance with minimum distributed capacity. Improves tone. Increases range, volume and selectivity. High points of tested hook-ups employing this coil are available. Our Technical Dept. will answer inquiries.

Price \$2.50

**Duo-Spiral**  
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Handsome finished in silver and mahogany to harmonize with the finest home furnishings.

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Easily portable. Has insulated handle and graduated dial. Reduces static and other interference. A special model for every circuit. See these standard tests at your dealer or write for complete information.

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Economy and performance are combined. Economical at a negligible cost. Approved and listed as Standard by the U. S. Standard, Radio News Lab., Long, Tex., and other leading authorities. It is the only battery that will give you more power and longer life than any other battery. It is the only battery that will give you more power and longer life than any other battery.

**SEND NO MONEY** Just state number of batteries you wish to purchase. Free trial will be sent. If you are not satisfied, return them for a full refund. No obligation after examining batteries. Get your trial set now.

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Sole Distributors of the Radio Storage "B" Battery, Radio News Lab., Long, Tex., and other leading authorities. All orders shipped by express.

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are obtained when the filaments are burning at the lowest possible voltage. Bear this in mind when the quality is not just right, for, by the proper adjustment of these controls, absolutely perfect reproduction can be obtained.

What results can you expect? Well, here is my story: I live several miles from the center of Philadelphia in a fair radio locality. In good weather my reliable range takes in Dallas, Denver, Eastern Canadian stations and down to Havana. I call this my "reliable range" because almost any evening I can get stations within these limits with sufficient volume on the loud-speaker that I can cut down below the "noise level," and reproduce the broadcasts with fidelity and clearness that makes listening a pleasure.

I get no thrill whatever from hearing the same jazz that I can hear in Philadelphia just because it comes from a station 3000 miles away. I have tuned thirty-six stations clear and distinct in one trip from 100 to 0 on my dials, and several times I have had California stations on the speaker. It seemingly is no hardship for this set to get them when they are on the air, but the thing I have striven for above all else is an ability to choose my program from among twenty or thirty stations, and

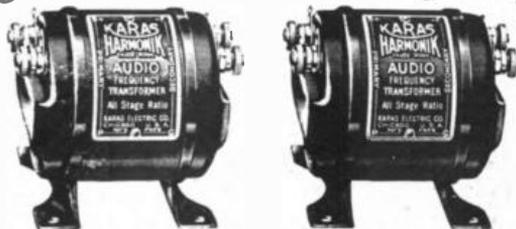
in such a way that I am sorry when they sign off. I put *quality foremost*, with selectivity next and volume and distance last.

This quality is due in no small degree to the construction of the intermediate transformers, and the whole set has been built around these instruments. These are the only parts of the set as it stands today that have not been changed from the original as described in March, 1924. I tried to better them, but found that they were practically perfect in their existing form. In all my experiments, I have invariably returned to these transformers.

The use of the two-way switch is for separating the low-wavelength stations. With the switch thrown to the right you are using the full inductance of the grid coil, and you will find that when you get down to about twenty-five for KDKA, there will sometimes be several stations in each degree of the dial.

By throwing the switch to the left you split the inductance of this grid coil and leaving the loop dial in the same position you will find that KDKA will now be found at about 75, giving you seventy-five degrees to tune all stations below 309 meters instead of only twenty-five degrees, resulting in a very much greater separation of

# For Long Distance with Big Volume and Keen Musical Quality



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There's power and to spare in Karas Harmonika. Power that brings the biggest volume without distortion. You hear big, full, round, sonorous tones because you get the complete musical tone. All the vital harmonics and rich overtones are there in all their naturalness. Low notes, middle notes and high notes all are amplified to the same degree—a rare achievement for audio frequency transformers.

If this is the kind of reception you want—whether distant or local, you must have Karas Harmoniks in your set. With the house you can get it over the radio. Don't wait to build a new set. Take the old transformers out of your present set and install a pair of Karas Harmonika. The sooner you do, the sooner you will enjoy the highest quality of radio reception.

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## DID YOU MISS THIS?

The November issue of RADIO IN THE HOME contained complete instructions, photographs and diagrams for building the Victoreen Superheterodyne, as it was constructed at Station XJP, the experimental station of this magazine. Here is a Super-Hit that "Supes." Every "fan" should try it.

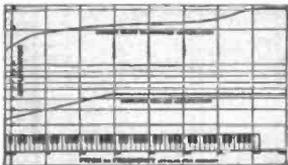
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**RADIO IN THE HOME**  
**CIRCULATION DEPARTMENT**  
 Public Ledger Building Philadelphia, Pa.

# This Amazing Test Proves Tone Troubles Ended

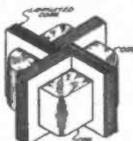
Exact laboratory tests show that amazing new audio gives greatly superior tone curves. Remarkably uniform and even amplification of all tones at frequencies from 32 to 10,000 cycles.

Send Coupon



Note the smooth, even progression of the Concert Grand curve, revealing supreme uniformity of amplification, from lower notes to highest in the musical scale.

A NEW audio frequency transformer has been perfected, the Erla Concert Grand. It is built on a new principle and gives results far superior to any other system of amplification.



Note the quadruple core surrounding the coil, forming an almost perfect path for the flux within the coil. The core is a special grade of laminated silicon steel that provides highest permeability and lowest hysteresis loss, with consequent maximum conductivity in the magnetic circuit of the transformer. Price, \$10.00. West of Rocky Mts., \$10.50.

### Amazing Improvement

Ordinary designs permit too much leakage to amplify properly at low frequencies. So we use the "quadrimorph type," heretofore unknown in radio work. In this design magnetic leakage is practically eliminated by providing twice as many paths for the magnetic field and by a better distribution of the core metal around the copper wire coils. Each of the four core units are complete magnetic circuits within themselves without breaks or joints to the main central core, and it will also be noticed that the central core section has a far greater area than conventional core types. The large area thus obtained reduces the effect of the direct "B" battery current on the pulsating voice currents and eliminates a cause of distortion common to transformers using smaller core sections.



One-piece drawn steel shell provides magnetic shielding. Finished in black crystalline lacquer and attractive in appearance.

The Concert Grand saves you money, too. Resistance coupling depends solely upon the tubes for amplification. Consequently, they must be operated at maximum for efficiency, requiring more "A" battery current and higher plate voltage—125 to 150 volts. Filaments wear out more rapidly as result and battery life is more than cut in half. The higher initial cost of Concert Grand amplification is therefore saved many times over not only in improved performance but also in lowered upkeep cost.

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these low-wave-length stations, than any straight-line frequency condenser could give you. There will be no trouble whatever from dead-end losses in the unused half of this coil.

In conclusion: Stick to the diagrams and pictures shown herewith. Don't try to improve it before you see whether you can make it work my way. I'd like to have a lot of you do that later on, but build it this way first, for I know that in its present form it is a mighty fine receiver.

Don't try to finish it the first evening you have the parts, but take your time and use great care in building it, mixing in with this care a lot of gray matter as well. Quality and volume depends a lot on the tubes you use, so select them carefully. This set can be built for use with 199 tubes, without changing anything but the sockets, but don't expect the same volume from them that is obtained with 201A type.

If you have been operating a set with three or more controls you will appreciate this one with but two. You no longer have use for that "third arm" that you have so often wished for.

### Editorially Speaking

(Continued From Page 4)

that satisfaction the more firmly will it hold this edifice together and make for its permanence.

It is a most fortunate thing that, scattered all over the country, within easy reaching distance of every average set, there are stations which are most admirably realizing all this and which are sparing no expense and no effort to make their programs measure up to the high standards which this condition imposes. But the tragedy is that there are so many of the opposite kind whose existence either compels the better station, to divide time on the wave length or whose operation is so inefficient that a constant heterodyne whistle ruins the high-grade program which we want to hear. One night, not long ago, I remember turning my dials to one after another of my favorite stations and in not one single instance could I get reception without a heterodyne that spoiled everything.

Some of the best of our broadcasting stations are separated only by the minimum of ten kilocycles, and while this is theoretically sufficient to prevent an audible beat-note, it is actually impossible in practice to keep all stations on their exact frequency under the present-day operating conditions—and this ruinous heterodyne is the result.

The answer is obvious. It is easily stated in words, but probably impossible of application. It is this—cut the number of

(Continued on Page 20)

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The successful application of the reflex principle to one tube in many of the leading receivers is a confirmation in itself of the soundness of my Inverse-Duplex System.

I am taking the next logical step in radio and reflexing the greatest possible number of tubes in sets built under rigid inspection.

With the exception of Inverse-Duplex licensees, many other set manufacturers would gladly do the same thing, if they could.

Fundamentally, by inverting the reflex system, I produce a perfectly balanced circuit—even demands on the tubes. Incidentally, I secure economy in operation—low first cost, low cost in maintenance, little strain on the batteries.

Because of the high amplification and the resulting volume of the Inverse-Duplex System, the tendency to operate the rheostat *low* actually prolongs the life of the tubes. This means a minimum tube strain, despite the fact that we get results equal to double the number of tubes.

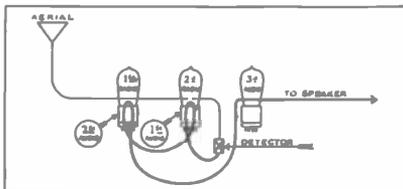


Chart Showing Circuit of Type 3-XP

Type 3X-P Receiver, my official laboratory model, was built and is sponsored by David Grimes, Inc. I recommend it highly.

Inquiries are welcome in regard to my system, and I shall endeavor to answer as many as possible in the columns of *Radio in the Home*.



Inside view of Type 3-XP showing position of 3 tubes and fixed detector.

  
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