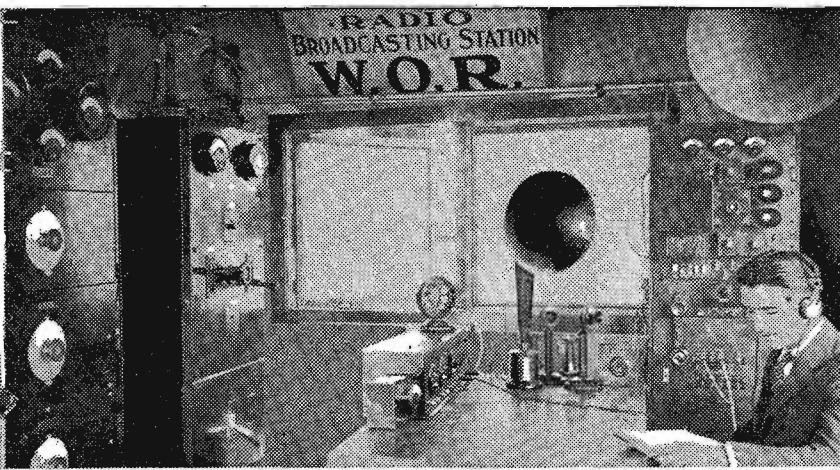
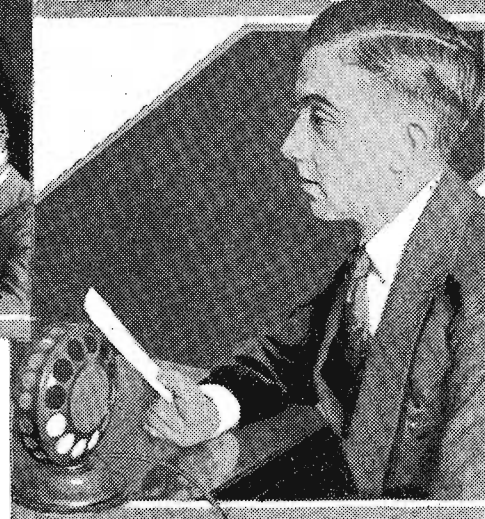


Six Continents Hear WOR at Newark, N. J.

Sometimes the boss himself relieves the announcer at WOR and below we see Mr. Louis Bamberger of the Bamberger Department store, Newark, N. J., taking a turn at the WORld microphone of the Bamberger store.



At the left is the transmission room of this famous Newark station and below is "Hollywood" McCosker who has brought many a cackle from dry throats by his "Broadway Bed Time Stories"—ever hear him?



SOME day Mr. Louis Bamberger may call the boys together at Radio Station WOR, located on the Bamberger store at Newark, N. J., and decide to adopt a new slogan.

It probably will be something like this:

"WOR—Heard Round the WORLD."

And there may be some justice to the claim. Records show that WOR has indeed been heard on six continents and as we go to press that is about all the continents that are doing any broadcasting since Gene McDonald and Donald B. McMillan have brought the Peary and the Bowdoin back from Baffin's Bay leaving the other undiscovered continent for next season's hunting expedition.

So adding them all together—North America, South America, Europe, Asia, Africa and Australia sending in their

applause cards—why not come right out with it and admit that WOR has been heard around the world?

Early in 1922, WOR went on the air with the original DeForest transmitter which was used by the noted inventor for his early experiments. In July, the same year, they installed one of the modern Western Electric broadcasting units.

WOR is owned by L. Bamberger and company, and as the slogan of the station goes: "One of America's Great Stores." In fact, it was the second department store in the country to enter Radio. The original impulse behind the Bamberger organization in entering the broadcasting field, was to offer an opportunity to aspiring young artists in the various arts to get before the microphone. Louis Bamberger prides himself in being a patron of the arts.

The original personnel of the station at the time of its inception was composed of three people. At the present time, fourteen are engaged in the handling of the station.

Joseph M. Barnett, or JMB, as he is better known on the air, is station director. He has been with the station since the beginning. His baritone voice has entertained thousands throughout the world. Surrounding his desk are photographs of various celebrities who have broadcast from WOR. It is said that nothing less than a "General" can hang in his collection.

The actuating standard for WOR's existence is to present better and greater programs, cognizant of the fact that there are more seats in the gallery than in the orchestra. This is the policy of Station WOR. Not such a bad goal, is it?

One of the greatest programs ever put on the air was through WOR. It was known as the Consul-General party, and was held December 31, 1924. Representatives of thirty-six nations gathered in the WOR studio, and extended their felicitations

to their countrymen both here and abroad.

The outstanding feature of the station is the educational angle that WOR presents. In each case they insist that the most noted exponents of the various branches of arts and science give their talks from an entertaining angle. This series ranges from Dr. Frank Vizetelly, lecturing on English, down to dancing lessons. In between are talks on home economics, political science and medicine. For the medical talks, only the outstanding members of the profession who are vouched for by the American Medical association, are permitted to give their views.

An act of Congress was passed thanking WOR for their cooperation in saving the Shenandoah, when it broke loose from its moorings early in January, 1924. The story is now history, but Secretary of the Navy Denby and Commander Kline made public a vow of debt the government owed the WOR microphone and those who were "standing by" during the trying hours of the night.

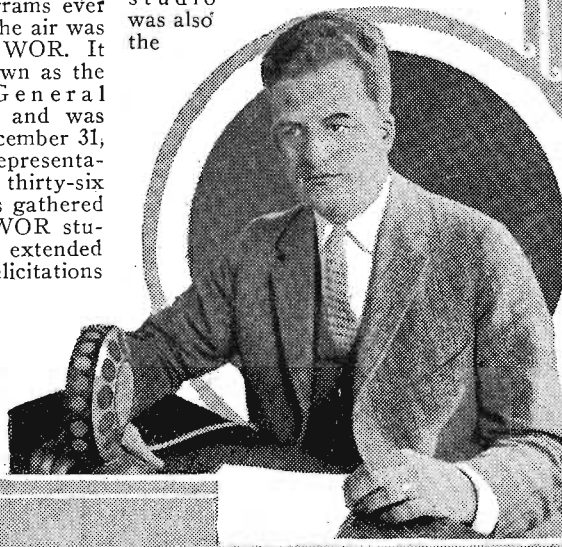
The WOR studio was also the



"Gannon will attend to it," they all say at WOR when any detail needs attention. They mean C. Feland Gannon (above). Joseph M. Barnett (right) is the conscientious director who brought WOR up from its infancy.



"One! Two! Three! Four!" J'ever get up in time to go through the dozens as they are broadcast from WOR? Well, this is the way it looks in the studio while you are doing the up and over (above). At right is a cozy corner in the WOR studio. Jack Poppele (extreme right) chief engineer.



scene of a national meeting. When people all over the country were attempting to gather funds for the preservation of the Thomas Jefferson home at Monticello, Va., instructions were given to the captains of the various teams regarding the progress of the fund.

The WOR chimes are a well known trade mark of the (Continued on page 10)

WOR "AROUND WORLD"

(Continued from page 6)

station. They are the original chimes used in broadcasting, and have been copied by a number of stations in one form or another for signing off and on.

It was the first station in the country to have a Radio wedding, and in the words of the celebrated "Hollywood" McCosker: "WOR played the part of everything but the bride." Houdini, who holds the long distance record for escaping and evading things, was arrested in the WOR studio. It was the only place in his experience from which he couldn't escape.

Among the celebrities who have faced the WOR mike are, Duke Boris, Lady Aberdeen, Dr. Adolph Lorenz, famous Viennese surgeon; Dr. Gustav Lindenthal, builder of the well-known Hell Gate bridge over the East river, New York; Charles H. Levermore, winner of the Bok \$50,000 peace prize, and numerous stage and screen stars.

One of the brilliant characters at WOR is Alfred J. "Hollywood" McCosker. He is in popular demand because of his "I See by the Papers" and his motion picture reviews. His past experience in the motion picture industry and newspaper field, makes him especially fitted to handle this phase of broadcasting.

Feland C. Gannon, assistant director, gives the fans a treat when he sings to them. His baritone voice is known to thousands of listeners throughout the world. Being one of the busy men at the station, his time is well taken up with numerous duties which prevent him from broadcasting daily.

J. Seabeck is the announcer. Listen to him some time and you are sure to come back for more. His clear enunciation and the tone of his voice are pleasing to the ear. It is seldom that Radio fans can listen to such a wonderful announcer. And when he sounds the chimes and you hear: "One of America's Great Stores," you know you are in for a treat.

RADIO DRAMA GAINING

(Continued from page 4)

Church graduated from the Boston School of Oratory years ago. She has taught English and dramatics at numerous leading colleges and schools throughout the country. She took an interest in the movies at one time, but found the work disappointing and is now convinced that the most interesting adventure in play producing lies in Radio.

"The conditions are different from any other work of this nature," she says. "There is, of course, no scenery, no setting of costume to create the necessary atmosphere, and everything has to be done by the voice alone, or by accessory sounds, such as the ringing of telephone bells or the slamming of a door. I try to use as few accessories as possible, getting the effects by speech alone.

"One advantage of Radio drama is that the parts can be read without being committed to memory. We usually need only three rehearsals. And, of course, there is no stage business to be learned, either.

"Our players find that previous experience on the stage is a great help, but not without its drawbacks. Those accustomed to depend to any extent upon facial expression, costume or action, are often at a loss when they find everything must be done by vocal inflection alone. For this reason, it is often possible to train beginners with no stage experience whatever so as to get excellent Radio results. But a trained dramatic intelligence is a great advantage.

"Another advantage is that parts can be doubled, the same player undertaking more than one role and differentiating between them by accent, pitch of voice, vocal inflection and so forth. This, of course, reduces the cost of production, but adds to the difficulty since the player must be careful to distinguish between the two parts so that each is identified with the same name and vocal characteristics throughout the play."

Much is yet to be accomplished by the coordination of music with words, according to Mrs. Church. As yet very little is really known about this phase of Radio drama. Recent experiments at KGO with educational drama, during which a boy and a girl and "The Old Man of the Rivers" drifted down the Volga river and talked about what they saw and heard, show clearly that music can be made an important part of the drama over the air.

Drama by sound alone is yet in its infancy and only a good beginning has been made, according to Mrs. Church, who sees it carried into educational fields with revolutionary results to methods now employed. Several educational dramas have been planned at KGO as a result of the "Volga River" playlet.

Many other stations have been making rapid strides in productions for the aerial stage. WGY at Schenectady, N. Y., is one of the pioneers in the eastern part of the country with its WGY players. Within the last few days they repeated their late musical comedy success, "The Hidden Idol." Their applause mail is said to have broken all records. The book was written by Witter Cook, a student at Massachusetts Institute of Technology. TenEyck Clay, who has been the director

for all the WGY productions, directed in this last success and took the part of the Rajah of Kookoostan.

In Philadelphia, Station WLIT produces Radio plays under the direction of Walter Greenough, assisted by Marlyn Brown and Isabelle Osserman. "The Green Goddess" was one of many successful Radio plays produced by the KOA players at Denver, Colo. In New York George V. Hobart, Lieut. Gitz Rice and Joseph Knecht collaborated recently for the production of the WEAf miniature musical comedies. In Chicago the Daily News station, WMAQ, successfully presented a number of Radio plays during the past year and the Evening Post WEBH Light Opera company presented many of the old-time light operas.

The Crosley superstation, WLW, has been making a thorough study of the Radario for its WLW players and has presented almost from the beginning some of the most successful Radio plays. This organization has been well in the foreground for the development of Radio play technique and out of its literary workshops are expected to come some of the most important developments for 1926.

WEAF HAPPINESS BOYS

(Continued from page 5)

After talking things over, both boys decided that there was enough room for another duet team, so they formed a partnership. This combination has been together for six years without even an argument.

The reason for this is due to the fact that Billy Jones goes out to Long Island and puts on the gloves with Paul Berlenbach, light-heavyweight boxing champion of the world. Two rounds with Paul takes all the fight out of him. Ernie is married—that speaks for itself. Even at that, he never has an argument with the wife.

The boys have made more records than any team in the business, and like Johnny Walker, they are "still going strong." Wherever they go, they are always known to radiate happiness.

Whenever they appear at a theater, the SRO (standing room only) sign is up at 7:30, proving how popular the boys are. While walking down the street in one of the large cities, a little boy came down the street with his mother.

"Oh, ma, look, th' circus is in town."
"Hush, child, that's only the Happiness Boys."

Their first broadcasting appearance was at WJZ when it was located in Newark. The studio was a corner of the factory draped off with curtains. Being one of the first to broadcast, they were asked to sing "plenty." They did!

After eighteen songs, the boys decided that they needed a rest, and informed the announcer, Tommy Cowan, of their desire. "Why don't you let the piano player give a few numbers," said Ernie. "But I don't know if it will reproduce," remarked Cowan.

"Well," came back Ernie, "there's no time like the present."

The piano player went on the air and "went big." The phone in the studio rang, and the voice at the other end of the wire complimented the station on the quality of the piano reproduction. This was in the days when a telegram from a town twenty miles away was quite a record. The boys entertained that night for about two hours.

A couple of years later they signed a contract to sing for the Happiness Candy company. Every Friday night from 8 to 8:30 they entertain thousands who are listening in on the WEAf link.

During a recent appearance at the opening of a store in Plainfield, N. J., their presence brought forth such a crowd of potential listeners that both front windows of the store were broken. To quell the eager mob, the police reserves of the town were called out. This proved the "smashing" popularity of the Happiness Boys.

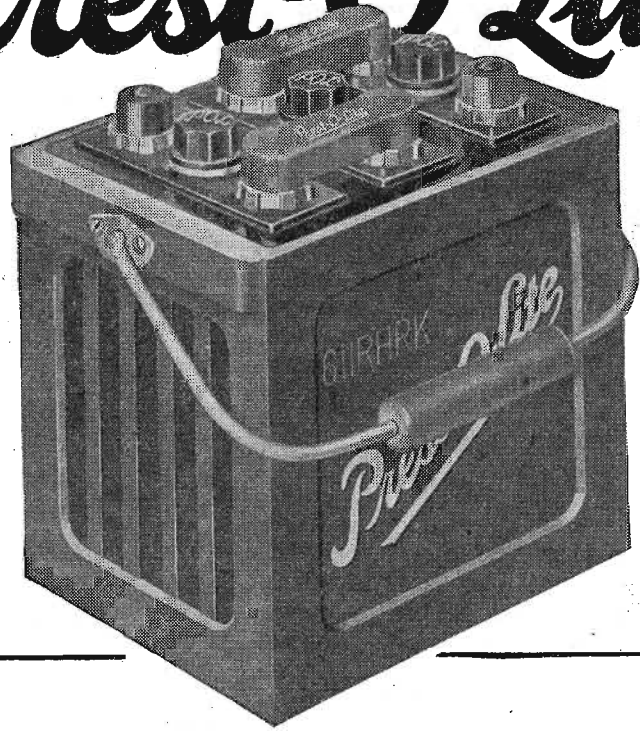
They have appeared at all the large Radio shows in the East, and all they could possibly make in the West. It looks like a busy winter for the boys and, although they are not making a million, they do enough work to warrant it.

When I entered the door, the thought came to mind: "Why do they need an office?" After being with them for an hour, it was easily explained. The phone was ringing the greater part of the time, and visitors were going in and out. Song writers with new songs, the ice man, telegraph messengers and numerous others made up a steady stream.

People write in with original jokes asking the boys to give them the "air." They do, but not on Friday night. At the present time, the boys are favorites in the artists' popularity contest being conducted by a New York newspaper. The prize is a Packard car. Ernie owns a Chevrolet, Billy owns a Ford. They both expect to win the coveted prize.

Spain has granted 25 licenses for public broadcasting stations, of which no less than seven are in or near Madrid itself, but only eleven of the stations are actually working. Of these several are contemplating closing down, while all of them, with possibly two exceptions, are in financial difficulty.

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