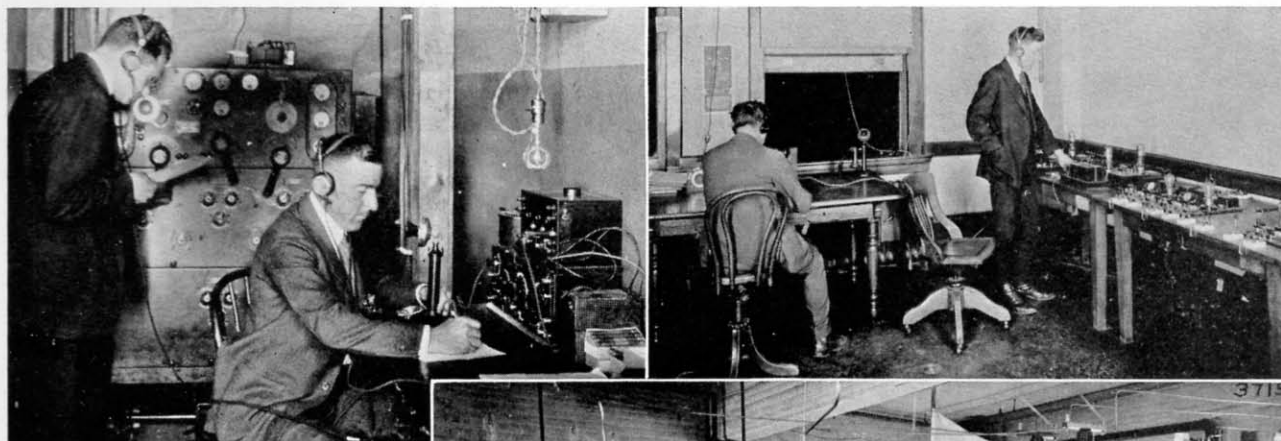
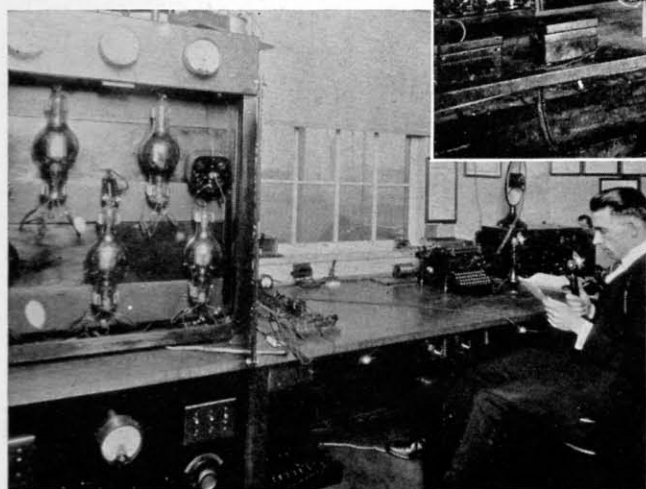


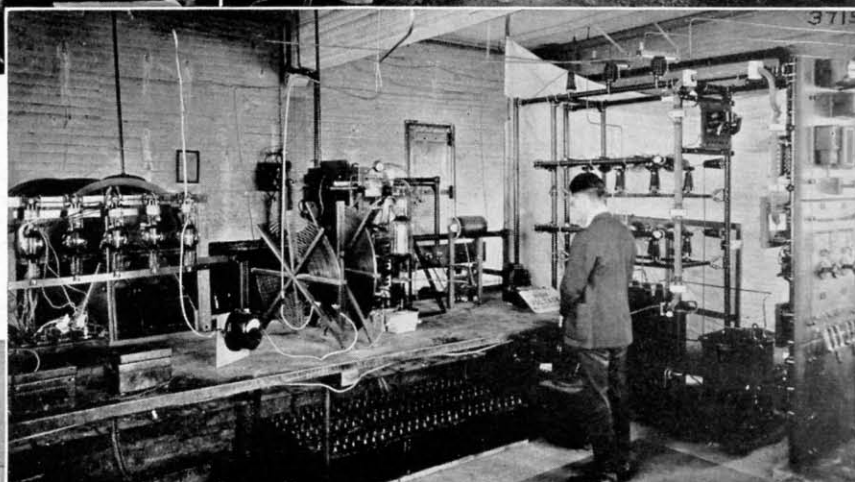
EARLY TRANSMITTER INSTALLATIONS



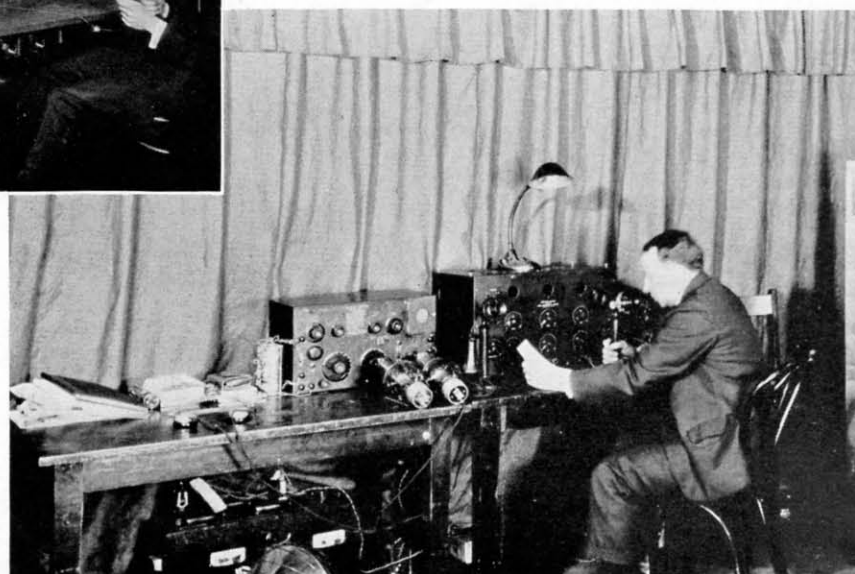
(Above) Tubes, circuits and switches were spread over a wide area.



(Above) Tube changes were easy, even way back in 1922.



(Above) Transmitters were operated at a great risk of personnel injury.



(Right) Operators needed several pairs of eyes to handle equipment.

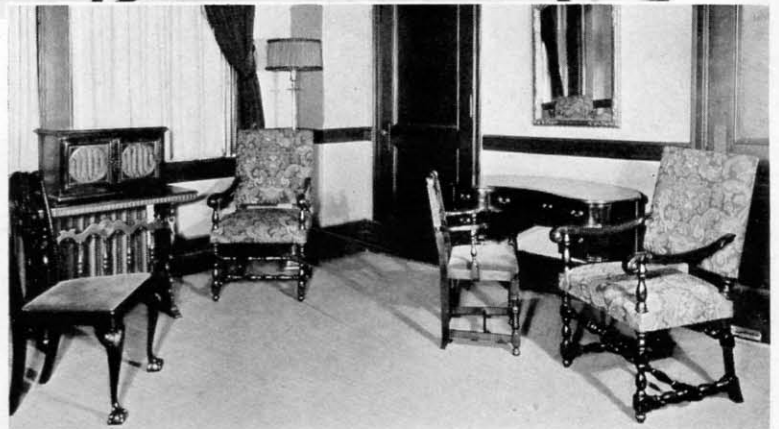
In a day when skirts were getting shorter and eyebrows were being raised over the "flaming youth" generation, radio broadcasting made its modest bow. Greeted with mixed emotions by the press, buffeted by criticisms not

unlike those directed at television today . . . radio nevertheless gained a foothold in public favor. Soon, like "Avalon," it was the rage . . . and building home receivers became the nation's number one hobby.

LOOKING AT EARLY RECEIVERS

(Right) Scenes like this were heralded by the trade as "Radio Keeps the Family Together."

(Below) A new world of interest and entertainment was opened to those who had been forced to live on memories.



(Above) A great advance was made when trailing wires, leaking batteries and other paraphernalia were hidden from view.

(Left) Receivers had not yet escaped the "music box" stage.

Few now long for the "good old days" in radio, or mourn the passing of receivers like these. Yet, in their day, they did their job well and taught America the listening habit which persists as the basis of the radio industry.

The first chain broadcasts . . . the first political convention broadcasts . . . and the radio debuts of stage and screen stars made history for listeners who were the proud owners of these instruments.

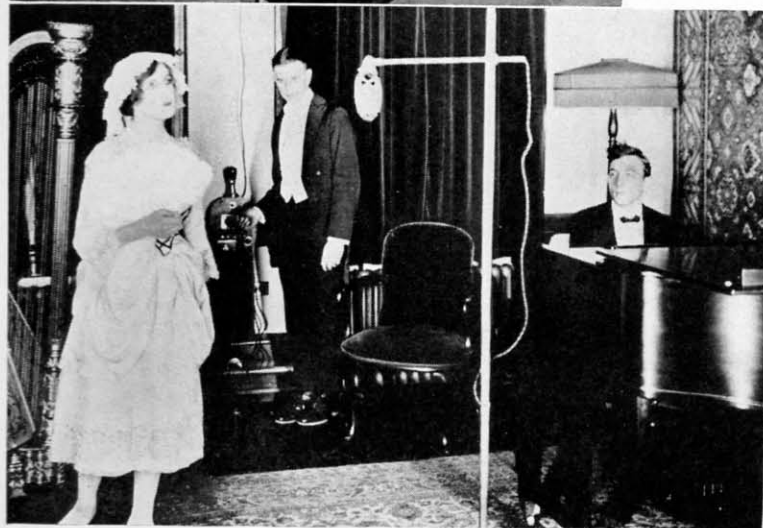
STUDIOS OF ANOTHER DAY



(Left) Performers in that far-off day kept eager listeners up through the long hours of the night. Note the microphone which hadn't yet decided whether it was a mechanical gadget or a musical instrument.



(Above) A few short years ago this was perfection as studios went. Heavy drapes were used for sound insulation.



(Above) Ready to go on the air! Equipment in studios, other than microphones, at that time was the usual thing.

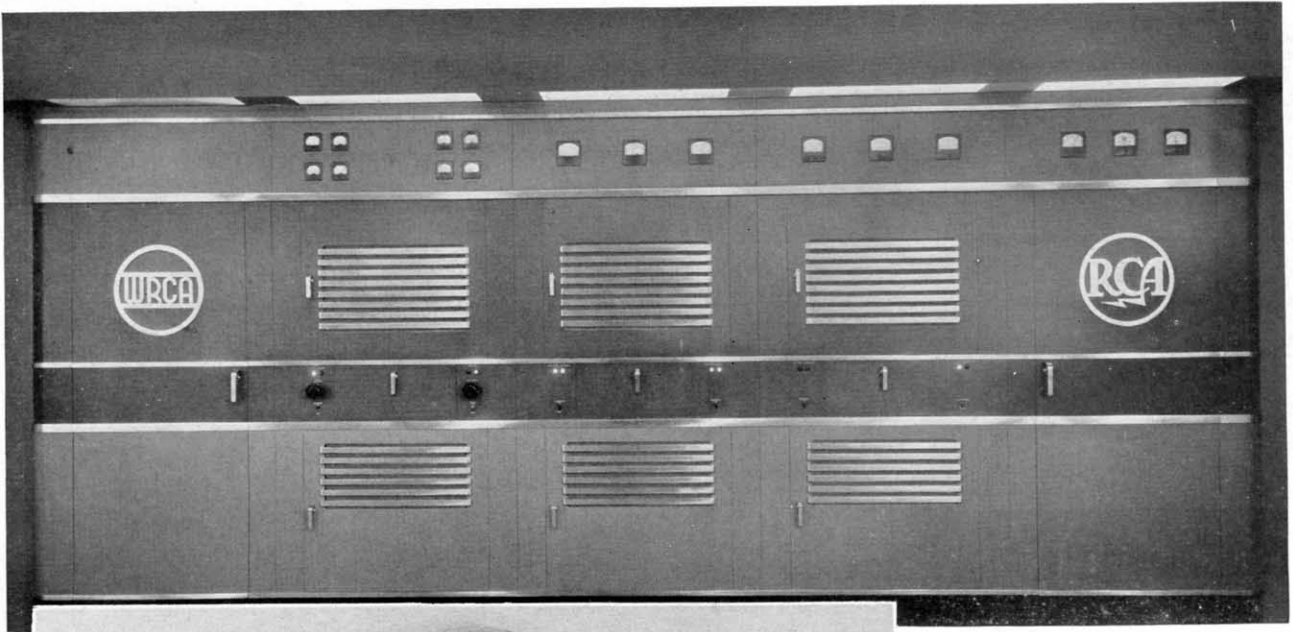
(Right) Performers were dressed in the height of fashion and if you think this is funny look at hats anywhere today.



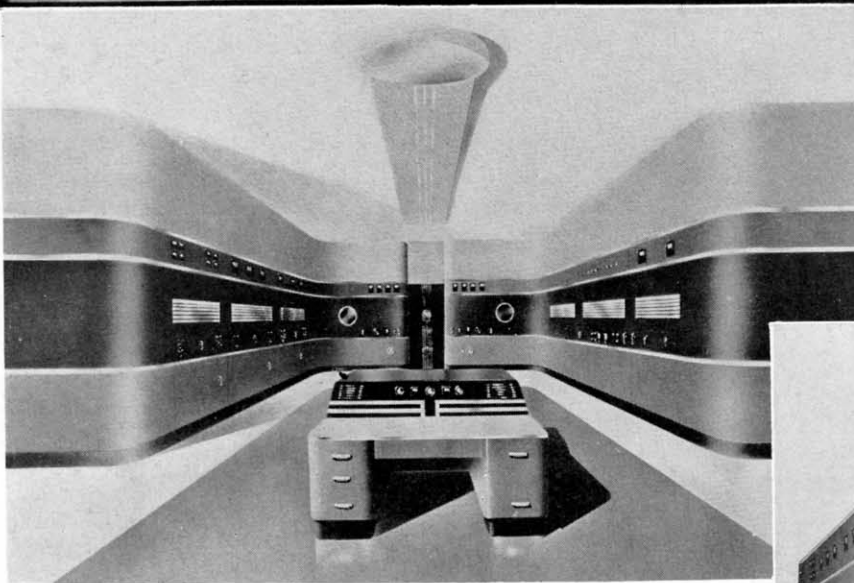
America's first president to speak on the radio addressed his remarks through equipment such as this. Hot "jazz" picked up by these microphones electrified some listeners, shocked others. Broadcasts of symphonies and educational features began to convince many that radio

was potentially a great cultural force. Called upon to originate many new types of programs this equipment carried on with stout heart and a rather surprising freedom from breakdown. The American Way of Broadcasting was just beginning to find itself.

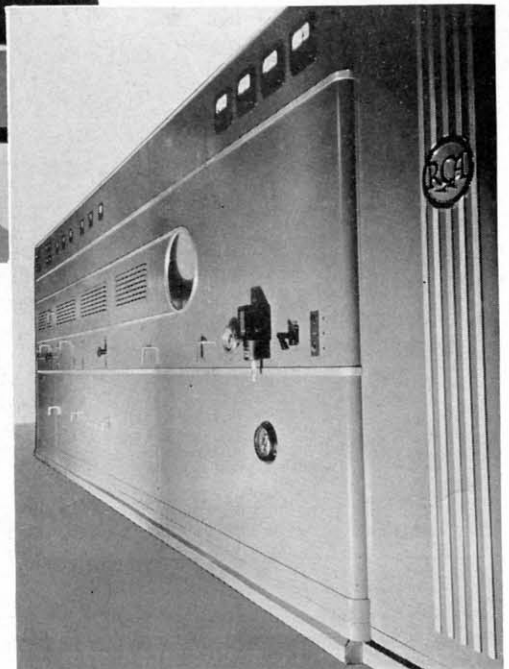
DESIGNS HAVE BEEN REVOLUTIONIZED



(Above) The RCA 5-DX Transmitter in which all equipment is housed behind a unified front.



(Above) The U-shaped RCA 50-D and control desk which gives the operator full view and "finger-tip" control.

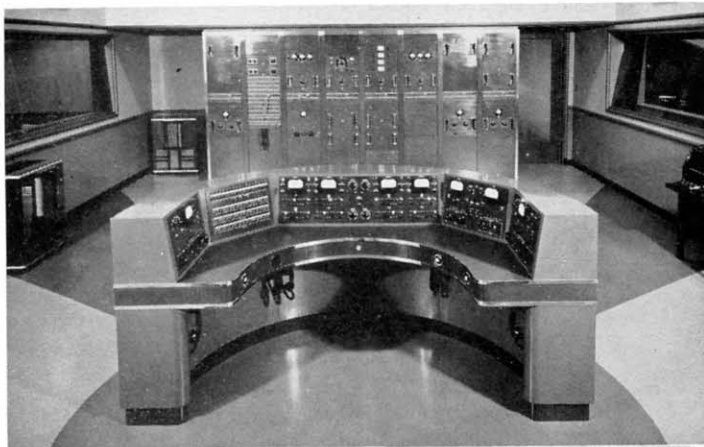


(Right) A section of the RCA straight line type 50-D, showing the streamline construction of this modern transmitter.

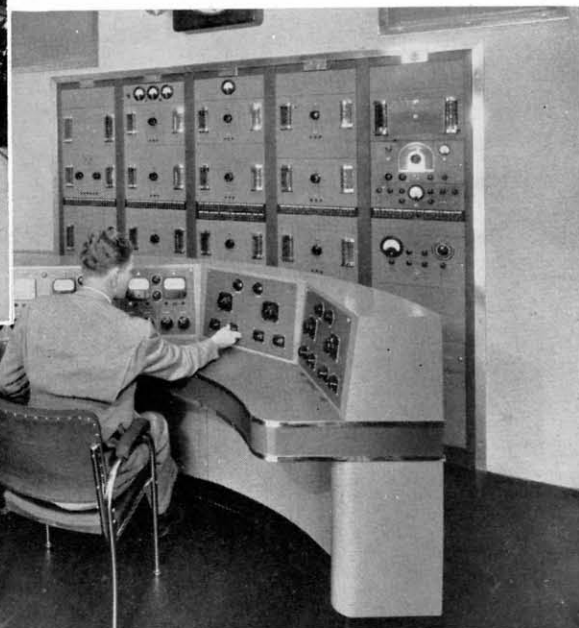
Not only were stations banding together to give better service . . . but they were also replacing old equipment with new. Radio engineering was moving ahead with 7-league strides. And the willingness of station owners to discard usable equipment in favor of new and better equipment acted as a constant spur to the ingenuity of

manufacturers. The tonic of competition kept the industry on its toes, kept it in mood for progress. These were the prime movers that led to the development of broadcasting equipment such as this magnificent modern RCA equipment. Showmanship in equipment was demanded by the American Way of Broadcasting.

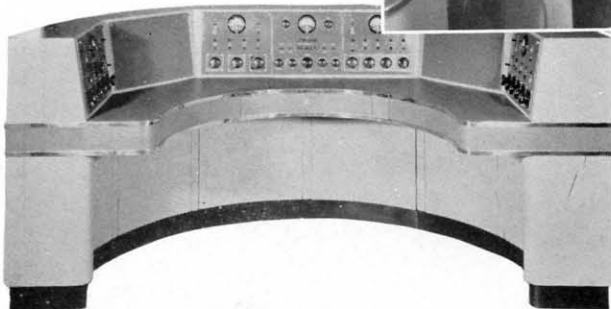
MODERN STATIONS OF TODAY



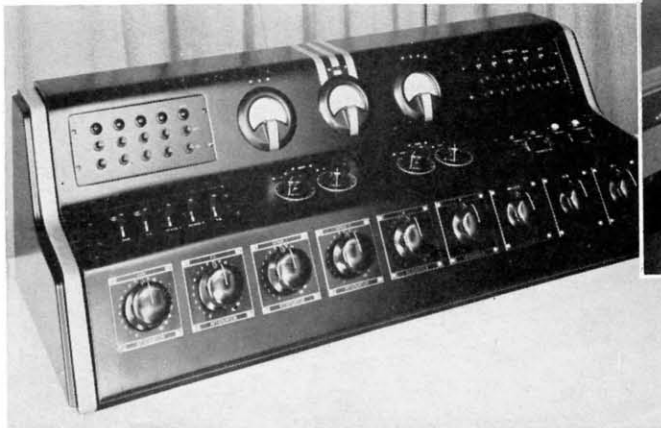
(Left) Speech Input Master Control Desk and Racks at WFBR.



(Right) Speech Input Master Control Desk and Racks at the Golden Gate Exposition.



(Above) Master Control Desk at WWNC.



(Above) A Studio Control Console and Rack built for WFBR.

(Left) Master Control Console at WHBC.

Back when broadcasters never quite knew whether or not they had a listening audience . . . and before sponsors had appeared to furnish free tickets for studio audiences . . . stations wore their working clothes. This homespun character vanished when studios found it necessary to dress up for visitors. Bright, stream-lined mod-

ern stations discover that it is easy to surpass their pioneer ancestors in design, equipment, programs, and in everything else except in transmitting the overpowering thrill which was wrapped up in every program in the early days. New equipment marched abreast in the advance.

NEW WORLDS FOR EVERYONE



(Left) The NBC Symphony Orchestra, one of the finest in the country, with Toscanini conducting, is available to millions.

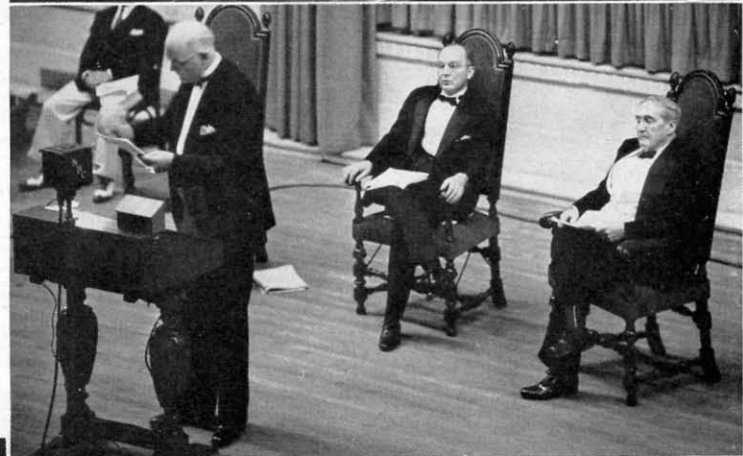
(Below) America can listen in as experts discuss leading questions of the day at the University of Chicago Round Table Conference.



(Above) When Byrd went to the Antarctic he was "just around the corner" for untold millions. John Dyer, of CBS, was the newscaster.

(Right) Town Meeting of the Air gives voice to American thought and opinion.

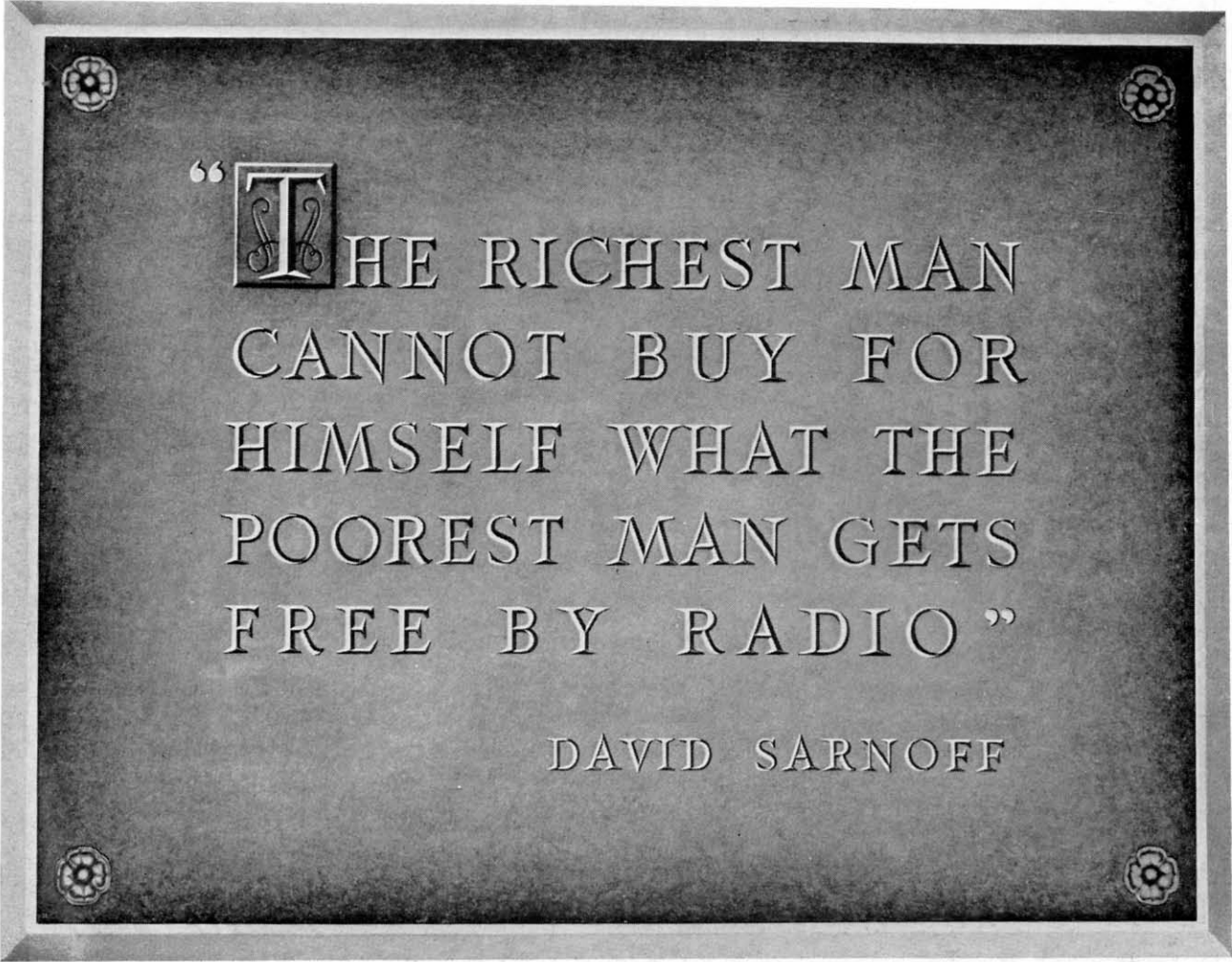
(Below) Another famous orchestra, the Philadelphia, has been heard by millions who would never have enjoyed it without radio.



Since its inception, the radio industry has been conscious of its obligations as a public servant. Adopting a completely non-partisan policy, broadcasters have kept Americans vastly better informed about their government and the issues at stake in making democracy function better. The Radio Corporation of America has

played an important role in rendering this vital service. In addition, RCA helps make radio of utmost service to farmers, educators, government agencies, and to religion. The cultural efforts of RCA are exemplified by the famous NBC Symphony Orchestra. Every American has a box seat in the world's theatre of the air.

TWO DECADES LATER



“THE RICHEST MAN
CANNOT BUY FOR
HIMSELF WHAT THE
POOREST MAN GETS
FREE BY RADIO”

DAVID SARNOFF

Incredible as it seems scarcely more than 20 years elapsed between the time Mr. Sarnoff foresaw the wireless “Music Box” as a means of making radio useful in

the home and the day when he penned the above statement of fact. Jack’s Beanstalk grew at a pedestrian rate in comparison with the American Radio Industry.