

Radio News

April, 1936

New Styles In BROADCAST STUDIOS

In accordance with the latest trends in modern architecture and acoustics, American broadcasters are building new studios to house their air programs with a view to improving pick-up, to making the artists feel more at home, and at the same time providing for a growing demand on the part of the public to see and hear productions as they are being broadcast

THE networks and the large individual stations throughout the United States are investing heavily in modernized and enlarged studio quarters. It was natural that, following recent trends in programs and technical equipment, appropriate studio settings for the physical presentation of broadcasts should be provided. While it is true that the decorative features of a broadcasting studio have no direct bearing on what the listener thinks of the station's offerings, the new and attractive type of program chambers prove their worth as a psychological factor in getting the best out of entertainers' endeavors. Also, with the growing trend for visible audiences in the key cities, stations are eager to provide surroundings as pleasing to the eye as they hope their programs are to the ear.

While studio improvements have been made at many stations in recent weeks, the two outstanding ventures in broadcasting halls are in Hollywood and Chicago. Hollywood has been growing in importance as a radio talent center since the exodus of big names from the East due to lucrative talking-picture offers for the headliners of the air.

Hollywood Studios

NBC, long feeling the need for more modern studio facilities in the Cinema Capital, took over the old Consolidated Film Industries Studio on Melrose Avenue. Or rather, they took over what was left of the building. The structure was largely destroyed by fire several years ago. Now as the network's West

By Merle S. Cummings

Coast studios, the building has been made fireproof and earthquake proof. The broadcasting

chambers, of modern design, have been constructed according to the principles followed in New York's Radio City.

The structure's exterior is modern, coinciding with the interior. Air-conditioning, sound-proofing and other technical features of Radio City were applied to the building. O. B. Hanson, the network's chief engineer, designed the project which was built under the supervision of Gordon Strang, construction engineer, and E. J. Tyler, installation engineer. Besides the main building housing three studios and administrative offices, there is a second smaller structure which has been converted into a single studio exclusively for auditions. Neighboring the new studios are the RKO and Paramount movie lots.

Two stories in height, the main building is 140 feet long and 75 feet deep. The exterior is of white stucco, with chromium and black metal trim added to the decorative scheme. A large vertical neon sign of black and chrome is over the entrance. The annex building is of similar design.

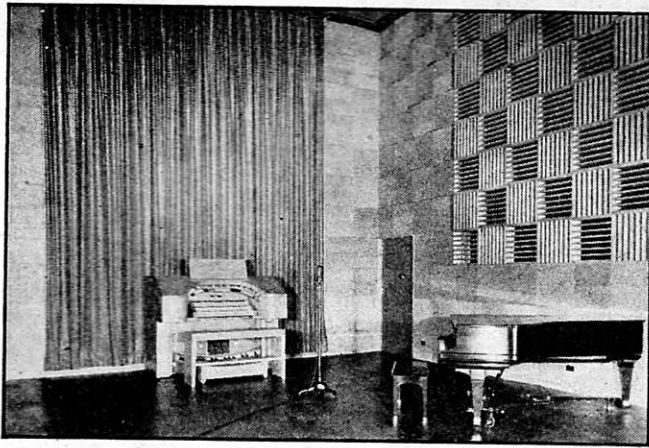
AWAITING THE FIRST NOTE ON A FIRST NIGHT

Scene on the stage in the new Hollywood NBC Studio, where the artists and performers, as well as the audience, tensely awaited the opening strains of the inaugural program



Studio Layout

The two principal studios are on the second floor of the main building. These are known as Studios A and B and are patterned after Studio 8-G of Radio City, along theatrical lines. Studio A accommodates 276 persons as on-lookers while Studio B can take care of 210 guests. Studio D is in the center of the main



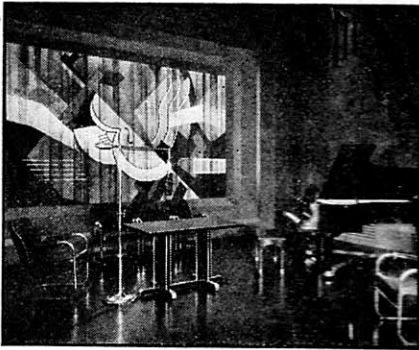
ACOUSTIC PERFECTION IN MODERNISTIC SETTING

No musical instruments are harder to reproduce perfectly than the organ and the piano. This new Studio at WGN, Chicago, introduces the eye and ear to new possibilities



HOLLYWOOD STUDIOS IN A NEW DRESS

The main Hollywood broadcasting center of NBC is the most modern in technical layout and appearance and in keeping with the surroundings, down to the last palm tree



WGN'S NEW LAYOUT

The illustration above shows Studio Number 2. Below are: Studio Number 10 and a nook in the artist's private dressing room



floor while Studio C is in the adjoining smaller building. Dressing rooms, clients' rooms and various executive offices are attractively laid out.

Chicago also has come to the fore along with Hollywood as a talent center. Hence, it is not surprising to find the station owners making heavy investments in new studio accommodations. The most elaborate new studio venture of the Windy City was the opening of the \$600,000 building of Station WGN on Tribune Square. This 50-kilowatt station, one of the most prominent in the Midwest, is a point of origin for several programs on the schedule of the Mutual Broadcasting System.

Modern Interior

The building exterior is Gothic while the interior is modern. The structure includes six studios—each with a control room. There are also four clients' rooms, three observation rooms, one main control room, dressing and lounging rooms, a sound effects laboratory, a transcription chamber, a music library and various offices and work rooms. Prizes totaling \$5,000 were offered in a competition of interior designs. Out of 189 submitted

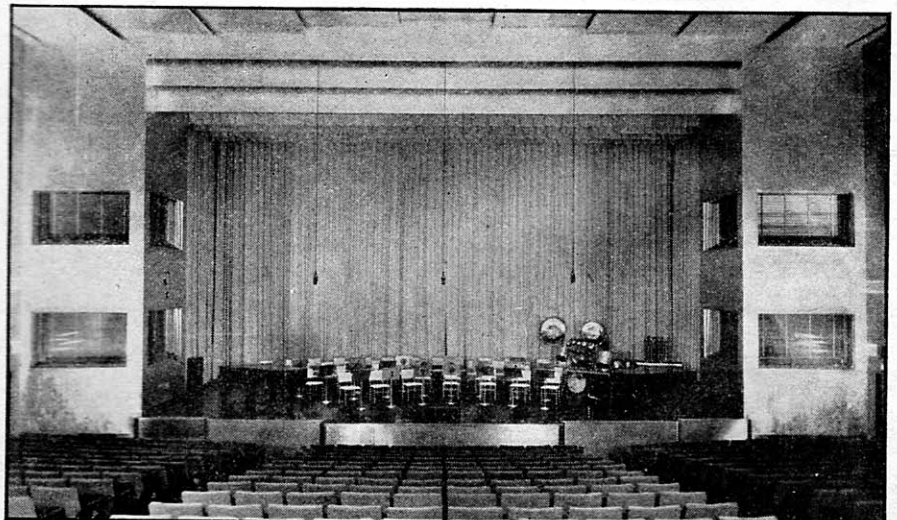
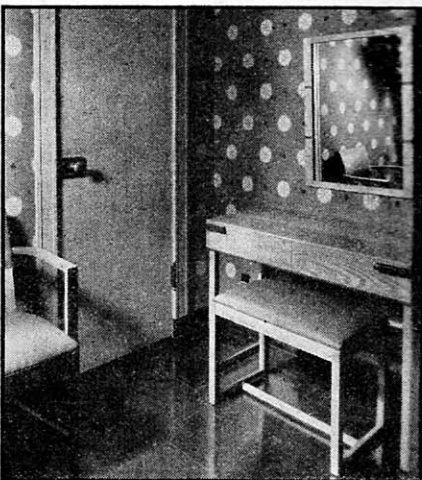
plans, the first award went to Ernest A. Grunsfeld, of Chicago, who was retained to supervise the execution of his designs and decorations for Studio One. This studio, the main attraction of the building, is the largest radio studio in the country, outside of New York.

The Large Auditorium

Studio One is 70 feet long and 65 feet wide with 588 opera chairs placed in permanent rows and tiered from the front of the house to the rear providing clear views of the production platform for every guest. The concert stage is large enough to accommodate an entire symphony orchestra. There are two glass-walled booths on either side of the platform. The lower left booth is for engineering controls while the one above is for lighting controls which yield special effects as programs are presented. The upper and lower-right booths are for clients and guests. A public-address system, enabling the studio guests to hear the programs exactly as they go on the air, is also provided. A projection room, completely equipped, provides for the showing of talking pictures in this auditorium (*Turn to page 637*)

A REAL STAGE SETTING FOR AIR BROADCASTS

This is the main Studio Number 1 at WGN, seating an audience of 588 persons. The control, monitoring and announcing rooms, totally enclosed in glass, are seen at the right and left of the stage



Broadcast Studios

(Continued from page 584)

studio. The smaller studios, all embodying distinctive features, include a speaker's chamber with the trappings of a luxurious lounge to offset mike-fright, an organ room and a small announcer's studio for the presentation of news flashes and various program cut-ins.

An unusual feature for a radio station is a plant for the manufacture of electrical transcriptions.

As this article is being written, finishing touches are being applied to the three additional studios of NBC in Chicago. These three chambers supplement the previous NBC space of 65,000 square feet previously utilized atop Merchandise Mart. It is quite likely that the three new studios will be in use at the time this article reaches print.

When the initial Chicago studios were opened in 1928, only two were needed. Two years later, the quarters were moved to the Merchandise Mart where first six and later eight studios were opened. The Chicago staff, exclusive of artists, exceeded 300 persons. A portion of space in Merchandise Mart was left unfinished for future expansion and it is this space that the new studios occupy. The new units are each 17 by 30 feet in size with adjoining control rooms and storage space. The storage compartments are an innovation in studio design yielding facilities to stow chairs, drums and other equipment that is unsightly when not in use. Echo chambers, similar to those in Radio City, have also been constructed. There is also a new pipe organ chamber 12 by 30 feet in size.

It should be noted that this trend toward studio expansion and modernization has also been effective in New York, despite the previously constructed or acquired auditorium-sized presentation chambers. The Columbia Broadcasting System now operates three Radio Playhouses in the Times Square area in addition to its modernized studio suite at its headquarters building on Madison Avenue. The three CBS radio playhouses were formerly known as the Little, Avon and Hudson Theatres. NBC, despite its own huge auditorium studio, utilizes the Hippodrome Theatre for the Tuesday "Jumbo" program. And WOR, the Newark station serving as the metropolitan New York outlet for Mutual Broadcasting System programs, has taken over the Times Square Studios atop the New Amsterdam Theatre Building formerly occupied by NBC.

From London, too, comes news of studio expansion by the British Broadcasting Corporation. In order to meet new demands of program development, new studios have been erected at Maida Vale, London. The main premises were originally designed to house one of the largest skating rinks in the world. The total floor area of the five new B.B.C. studios and their associated listening rooms is over 17,000 square feet. The building also includes recording rooms—presumably for the Blattnophone rebroadcasts on the Empire short-wave stations—a suite of offices and a staff restaurant.

The largest Maida Vale studio—Number One—has a floor area of 72 by 110 feet. Studios Two and Three, are of the same size and shape—70 by 43 feet. Zig-zag wall panels—similar to those recently introduced at the CBS New York studios are employed in one of the British radio chambers. Two smaller studios are designed for dance bands or other musical groups.

Many experimental features were applied in the new British studios. But they are recognized as methods already used in the U.S.A. For example, there is no structural connection between the studios and the buildings. It is the principle known here as the "box-within-a-box" method. Special emphasis in design has been placed on acoustical properties.

It is apparent that all improvements in studio facilities should lead to still better program fare.

Kicking up DX

(Continued from page 587)

tuned approximately to the center of the band to be explored. Since C2 affects the tuning its best setting for each coil-range should be determined, noted, and duplicated after the signal of a desired station has been tuned in on the receiver. Then, the dial of the pre-selector is adjusted for maximum volume.

Receiving conditions and the preferences of the operator will determine whether or not regeneration should be used. Adjusting the regeneration control to the best setting will increase the sensitivity and selectivity to a surprising degree. The tuning becomes quite critical and it is good practice to tune for maximum volume after each adjustment of the regeneration control. Every regenerative set has a few peculiarities of its own, and a little patience and practice may be necessary to fully realize the advantages of r.f. regeneration. In general the considera-

I'LL SEND MY FIRST LESSON FREE



It shows how EASY it is to learn at home to fill a GOOD JOB IN RADIO

Clip the coupon and mail it. I will prove to you that I can train you at home in your spare time to be a RADIO EXPERT. I will send you my first lesson free. Examine it, read it, see how clear and easy it is to understand. Then you will know why many men with less than a grammar school education and no technical experience have become Radio Experts and are earning more money than ever before as a result of my training.

MANY RADIO EXPERTS MAKE \$30, \$50, \$75 A WEEK

In about 15 years, the Radio Industry has grown to a billion dollar industry. Over 300,000 jobs have been created by this growth, and thousands more will be created by its continued development. Many men and young men with the right training—the kind of training I give you in the N. R. I. Course—have stepped into Radio and quickly increased their earnings.

GET READY NOW FOR JOBS LIKE THESE

Broadcasting stations use engineers, operators, station managers and pay up to \$5,000 a year. Manufacturers continually employ testers, inspectors, foremen, engineers, servicemen, buyers, for jobs paying up to \$6,000 a year. Radio operators on ships enjoy life, see the world, with board and lodging free, and get good pay besides. Dealers and jobbers employ servicemen, salesmen, buyers, managers, and pay up to \$75 a week. My book tells you about these and many other interesting opportunities to make more money in Radio.

MANY MAKE \$5, \$10, \$15 A WEEK EXTRA IN SPARE TIME WHILE LEARNING

The day you enroll I start sending you Extra Money Job Sheets which quickly show you how to do Radio repair jobs common in most every neighborhood. Throughout your training, I send you information for servicing popular makes of sets! I give you plans and ideas that have made good spare time money for hundreds of fellows. My Training is famous as "the Course that pays for itself."

TELEVISION, SHORT WAVE, LOUD SPEAKER SYSTEMS INCLUDED

There's opportunity for you in Radio. Its future is certain. Television, short wave, loud speaker systems, police Radio, automobile Radio, aviation Radio—in every branch, developments and improvements are taking place. Here is a real future for men who really know Radio—men with N. R. I. training. Act now to get the training that opens the road to good pay and success.

YOU GET A MONEY BACK AGREEMENT

I am so sure that N. R. I. can train you satisfactorily that I will agree in writing to refund every penny of your tuition if you are not satisfied with my Lesson and Instruction Service upon graduation.

FREE 64-PAGE BOOK OF FACTS

Mail the coupon now. In addition to the sample lesson, I send my book, "Rich Rewards in Radio." It tells you about the opportunities in Radio, tells you about my Course, what others who have taken it are doing and earning. This offer is free to any ambitious fellow over 15 years old. Find out what Radio offers you without the slightest obligation. ACT NOW! Mail coupon in an envelope or paste on a 1c postcard.

J. E. SMITH, President
National Radio Institute, Dept. 6DR
Washington, D. C.

I have helped hundreds of men make more money



MAIL THIS NOW!

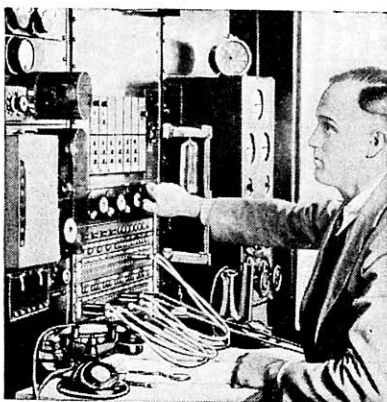
J. E. SMITH, President
National Radio Institute, Dept. 6DR
Washington, D. C.

I want to take advantage of your offer. Without obligating me, send me your Free Sample Lesson and your book, "Rich Rewards in Radio." (Please Write Plainly.)

NAME.....AGE.....

ADDRESS.....

CITY.....STATE.....



You Get PRACTICAL EXPERIENCE with Radio Equipment I GIVE YOU

I'll show you how to use my special Radio Equipment for conducting experiments and building circuits which illustrate important principles used in such well-known sets as Westinghouse, General Electric, Philco, R. C. A., Victor, Atwater Kent and others. You work out with your own hands many of the things you read in my lesson books. This 50-50 method of training makes learning at home easy, interesting, fascinating, intensely practical. You learn how sets work, why they work, how to make them work when they are out of order. Training like this shows up in your pay envelope—when you graduate you have had training, and experience—you're not simply looking for a job where you can get experience.

Here's Proof



\$75 in One Week



Does Police Radio Work

"One week my business netted \$75.00 on repairing alone, and there were sales to be added. I have only you to thank for it. In my estimation, N. R. I. is the best home-study school in the United States." — R. S. LEWIS, Box 514, Pittsfield, Ill.

"I am doing the work on the Radio cars of the Police Department of West Seneca township. This is not a full-time job, but averages about \$25 a week. Besides this I am working as assistant manager in a local Radio store and average \$20 a week on this job. J. M. TUCKER, 111 Edison Street, Buffalo N.Y.



\$5,000 on Repair Work Alone
"I am doing around a \$5,000.00 business in repair work alone, not counting the new Philco Radio sales." — C. D. THOMPSON, R. F. D. 2, Troy, Alabama.

The Tested Way to BETTER PAY