



WTIC

.....six years
on the air



ANOTHER milestone—its Sixth Anniversary—has been left behind by Station WTIC of The Travelers in Hartford, Connecticut.

¶ Utilizing the most efficient technical facilities available in modern radio, the staff of WTIC is doing its utmost to fulfill the three-fold purpose of broadcasting—"public convenience, interest and necessity."

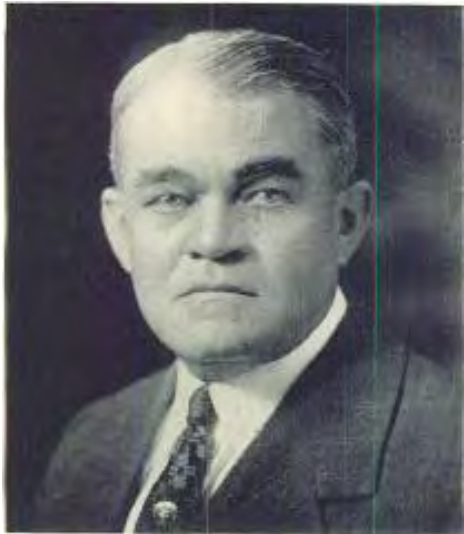
¶ This booklet is designed to familiarize you with the personalities responsible for the programs of this station.

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EXECUTIVES



¶ PAUL W. MORENCY, general manager... Former manager of field service, National Association of Broadcasters... Previously on Chicago American advertising staff... Graduate of University of Chicago.



¶ JAMES F. CLANCY, business manager... Former manager Poli theaters... Has operated chain of Canadian theaters and represented Paramount Pictures... Once political correspondent for metropolitan newspapers.



¶ J. CLAYTON RANDALL, plant manager... Chief technician of WTIC since its founding in 1925... Has supervised several elaborate network features, including annual Yale-Harvard regattas.

STUDIO » » » » STAFF



THOMAS C. McCRAY, whose six years' radio experience and comprehensive musical training provide the background for his position as WTIC program manager.



PAUL LUCAS, chief announcer, during three years with WTIC, has been spokesman for many important programs, including several of national significance.



HUGH WALTON, former national chain announcer now at WTIC.



JACK BRINKLEY, the Southern voice which charms the North.



FRED WADE, a New Englander singing announcer of WTIC.



SAM MAGILL, announcer well known to metropolitan listeners.



MALVINA C. SAMOLIS, assistant to the WTIC program manager.



LEONARD J. PATRICELLI, continuity writer and author of radio skits



LAURA C. GAUDET, accomplished musician and WTIC staff pianist.



MARJORIE WATERS, staff writer on topics of interest to householders.



JOHN BERLIN, who is in charge of the studio information desk



MARIE S. PATTERSON, known to feminine listeners as "Susan."



THE career of Christiaan Kriens, Musical Director of WTIC, has been international in scope. As a precocious lad of 14, tutored by Ysaye and de Sarasate, he conducted the Amsterdam Symphony in Holland and toured Europe in Beethoven recitals. Coming to America to direct the French Grand Opera Company, he remained to be first violinist in America's greatest symphony ensembles under such conductors as Damrosch, Toscanini, Mahler, Scheel and Mottl. A prolific composer, his works include published oratorios, symphonies, overtures, orchestral suites and scores for talking photoplays. Although a brilliant violinist and pianist, his forte is the creation and presentation of radio programs in the classic vein.

DANCE Director Norman Cloutier, before coming to WTIC in 1925, organized and directed dance bands appearing in New England resorts, country clubs and colleges, including Yale, Smith and Amherst. A New York columnist recently praised the WTIC dance band as "much better than most ensembles in our own little burg."



OF Moshe Paranov, Associate Musical Director of WTIC, the renowned critic Ernest Bloch has said, "He is a real genius, an exceptional phenomenon of the highest value. He has a gift for swaying audiences, an activity, a practical intelligence, a power over people that is prodigious." Mr. Paranov is well known in New England as a concert pianist and has achieved great success with choral as well as orchestral groups, a notable example of the former being the Young Men's Symphony Society of New York City.



Walter Seifert, "midnight organist" of WTIC, whose recitals are imbued with that touch of "showmanship" he has used to advantage in the writing of musical comedy numbers.

Collin Driggs, another organist whose recitals emanate from WTIC after midnight. Driggs, a protege of the noted Lew White, is known as "Radio's youngest featured organist."



WTIC CONCERT ORCHESTRA



Forty staff musicians comprise the concert orchestra of WTIC—one of the largest studio ensembles maintained by any radio station. Several members were drawn from the personnel of famous American symphony orchestras.

THE MERRY MADCAPS



Snappy syncopation in special arrangements constitute the wares of "The Merry Madcaps," who have won a loyal following throughout the northeastern states and many admirers in the west and south.



» **STRING
QUARTET**

Christiaan Kriens, one of America's foremost violinists, and his colleagues in the String Quartet, which offers lovers of the classics the best that the masters have produced in chamber music.



» **SALON
ENSEMBLE**

Consisting of French horns, clarinets, bassoon, oboe, piccolo and flute, this wind ensemble is one of the most unique combinations on the air. This group of staff musicians offers salon music each week.



The Ilima Islanders, foremost exponents of the music of their native land, Hawaii. Prior to joining the staff of WTIC, they were featured in "talkies," made scores of phonograph discs, and were members of Vincent Lopez' St. Regis Orchestra.



Hank Keene and his Connecticut Hillbillies present an unimposing appearance on their farm at the birthplace of the patriot-martyr, Nathan Hale. Yet, in their first sponsored broadcast they elicited more than 6,000 praise-laden letters from fans.



Jane Dillon was a vaudeville headliner who had won glowing tributes in every English-speaking country before she entered radio. With an exceptional gift for mimicry and a control over her voice which permits her to assume as many as a dozen male and female roles in one skit, she became the stellar feature of WTAM of Cleveland, from which station she came to WTIC.

“THE MIXING BOWL”



FLORRIE BISHOP BOWERING, director of the WTIC “Mixing Bowl.”

¶ Under the supervision of Florrie Bishop Bowering, known among housekeepers throughout New England as the author of numerous cook books and as a domestic science lecturer, Station WTIC conducts a modern radio cooking school, “The Mixing Bowl.” Three times a week, on Tuesday and Thursday afternoons and Saturday mornings, Miss Bowering broadcasts an informative talk on domestic science. Adjacent to the studios is a model experimental kitchen, in which every recipe and suggestion offered by the mistress of “The Mixing Bowl” is put through a thorough test.

“FARM AND HOME FORUM”



WILLIAM MACKENSEN, announcer of “The Farm and Home Forum.”

¶ In cooperation with the Connecticut State Department of Agriculture, the Hartford County Farm Bureau and the Extension Service of Connecticut Agricultural College, Station WTIC is providing a thrice-a-week service to residents of the rural communities not only of Connecticut but of other New England states as well. Addresses by experts and state officials in such lines as marketing, stock-raising, household economics and 4-H Club promotion are supplemented by market reports, weather forecasts and music by the Harvesters Brass Band.

ARTISTS WHO HAVE BROADCAST *from* WTIC



THELMA KESSLER, youthful dramatic soprano whose meteoric rise in broadcast opera is one of the romances of radio.



HAROLD BRANCH, star of such network programs as the National Grand Operas and the Dutch Masters Minstrels.



MARY SILVIERA, coloratura soprano of the American Opera Company noted for her network broadcasts.



NICHOLAS VASILIEFF, once soloist of the Romanoff court, now director of Roxy's Russian Cathedral Choir.



EARLE SPICER, premier Canadian baritone famous throughout America as soloist of several chain programs.



HOWARD PRESTON, soloist of the Chicago Civic Opera Company and internationally known dramatic baritone.



ALMA KITCHELL, one of the real favorites of radiodom, featured each week in her own N. B. C. solo recitals.



The COUNTESS OLGA ALBANI, soprano, recently chosen as the most beautiful member of the staff of N. B. C.

TECHNICALLY SPEAKING



Control room adjacent to studios, where operator measures and amplifies programs telephoned to plant.



Transmission room with compact panel arrangement which permits one operator to observe all operations.



Automatic inductance regulator keeping constant the voltage on the 100-kilowatt tubes.

FROM microphone to antennae, the 50,000-watt equipment of Station WTIC represents the height of engineering achievement in the modern art of broadcasting.

¶ Its transmitter, known by RCA engineers as "Number One," is the result of a decade of ceaseless effort to attain perfection in broadcasting mechanics. Incidentally, this transmitter served as the model after which engineers patterned the new national radio station of the Italian government in Rome, the most powerful and best known station in the Old World.

¶ Complete in every detail, WTIC has set new standards in quality of program reproduction, transmission range and reliability of operation. The studios are located in the heart of Hartford; the transmission plant is located on a 200-acre tract on the summit of Talcott Mountain in Avon, 10 miles from the city. Housed in a commodious building covering more than 3,600 square feet of ground, the transmitter occupies a large room 2,000 square feet in area. An equal area is



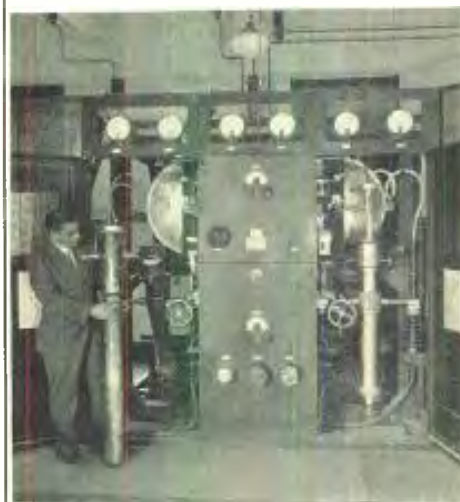
Technical Staff. Seated—Milton Mix, Herman Taylor (plant engineer), J. Clayton Randall (plant manager), William F. Coleman, Albert H. Jackson and Robert S. Coe; standing—William G. Clancy, Wallace Rushing, Rue Luckingham, William H. Dillingham, Walter Gilbert and Carl Scott.

required on a floor below for the associated power equipment. Connecting the downtown studios with the Talcott Mountain transmitter are nearly 150 tons of privately leased telephone cable, which is submitted to constant testing to insure reliability of service and fidelity to tone.

¶ "QST," official organ of the American Radio Relay League, has qualified the WTIC transmitter as "America's most modern broadcasting station." James J. Lamb, technical editor of that publication, says, "This 50,000-watt transmitter is truly the last word in modern design. . . . It is the first high-power commercial transmitter to use 100-kilowatt tubes; the first to use mercury-vapor type rectifiers throughout; the first capable of 100 percent modulation of its full rated 50-kilowatt carrier output. It employs screen-grid transmitting tubes where they are applicable. It holds to its assigned frequency to within better than 50 parts in a million and has an audio-frequency characteristic flat from 30 to 10,000 cycles. The design is, withal, simple and straightforward. It exemplifies the finest American radio en-



High voltage transformers increase 2,300 volts alternating current to 20,000 volts.



An operator removes a tube in the 50-kilowatt section from its water-cooled socket.



The transmission plant on Talcott Mountain, ten miles from the center of Hartford.

One of the studios in downtown Hartford.



gineering ability in its most practical form.”

Station WTIC is linked in synchronization with WEAJ of New York City. By means of this hookup, the first of its kind in radio history, WTIC operates half the time on its own wavelength of 1060 kilocycles and the other half on 660 kilocycles, sharing the latter channel with the metropolitan station. The complete WTIC schedule follows:

SUNDAY

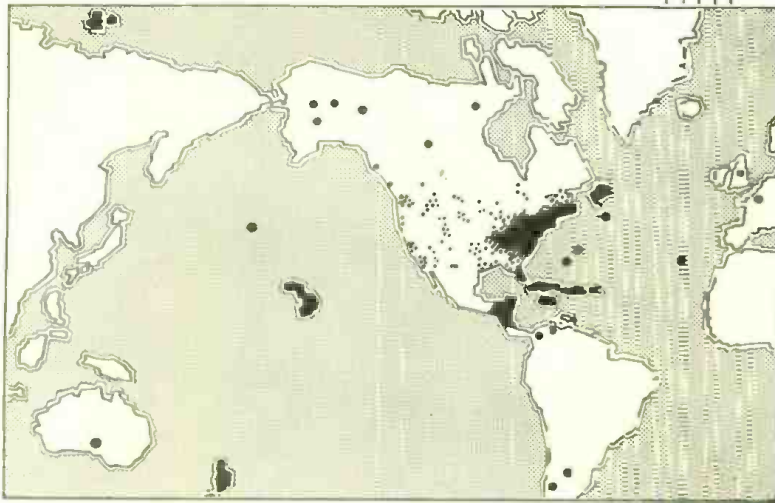
10:00 A. M. to 7:30 P. M. - - - 660 k. c.
 7:45 P. M. to 12:00 M. - - - 1060 k. c.

MONDAY, WEDNESDAY, FRIDAY

8:00 A. M. to 4:00 P. M. - - - 660 k. c.
 4:15 P. M. to 12:30 A. M. - - - 1060 k. c.

TUESDAY, THURSDAY, SATURDAY

7:00 A. M. to 4:00 P. M. - - - 1060 k. c.
 4:15 P. M. to 1:00 A. M. - - - 660 k. c.



WTIC programs have been heard on the opposite shores of both oceans, as illustrated in this map.

A FEW FACTS

Programs from WTIC have been heard in every state in the Union and every province in Canada. They have been received as far west as Australia and as far east as Chateau Thierry in France; as far north as Wrangell Island in the Arctic Circle north of Siberia, and as far south as Chile.

Among the successful network broadcasters who were introduced to the radio audience by WTIC are Rudy Vallee, "Seth Parker" and the Tastyest Jesters. It was the first station to transmit a music appreciation course for school children and the first to broadcast a program from a traveling airplane, both these innovations having been introduced by the Connecticut station in 1926.

A circle with a radius of 300 miles, drawn around the WTIC transmitter, would include the six



"Radio's Biggest Musician", Herbert Berman of the "Merry Madcaps"—365 pounds of music stacked more than six and a half feet high.



Art McGinley entertains an American idol. Here are Jack Dempsey, Art McGinley (sports oracle of WTIC) and Paul Lucas (WTIC chief announcer) as they appeared recently before the "mike."

WTIC ARTISTS BUREAU

¶ Available through the Artists Bureau of Station WTIC is a complete service by means of which individuals and organizations throughout southern New England may obtain professional talent of radio and the stage.



WELCOME LEWIS

¶ Through its affiliation with the National Broadcasting Company and the foremost vaudeville booking agencies, including the Radio-Keith-Orpheum organization, the Bureau is equipped to arrange the personal appearances not only of members of the WTIC staff, but also of entertainers connected with the



FLOYD GIBBONS

National networks and the leading vaudeville circuits. Through the Bureau you may obtain for your club, your lodge or your church society, any type of entertainment you desire—large and small concert ensembles, peppy dance bands, popular radio performers, noted lecturers and novel vaudeville features.



MIKE HANAPI
WTIC

¶ If you would like to learn more about the facilities of the Artists Bureau, drop a note to Station WTIC and a leaflet containing full information will be mailed to you immediately.



MILDRED HALL
WTIC