

TUESDAY
AT · EIGHT



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A SHORT STORY OF WHAT'S HAPPENING + + +
IN THE STUDIO AS YOU LISTEN TO YOUR RADIO +

BY COURTESY OF + + + + + + + + + +
HOUSEHOLD FINANCE CORPORATION + + + + +
PALMOLIVE BUILDING, CHICAGO + + + + +
SPONSOR OF THE HOUSEHOLD HOUR + + + + +
OVER THE N.B.C. BLUE NETWORK + + + + +
EACH TUESDAY EVENING + + + + +

The Merchandise Mart

Atop this building—the largest in the world—are the N. B. C. Chicago Studios, housed in a specially constructed tower where broadcasting studios rest on giant springs.



How a Great Radio Hour is Built

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The demand for a genius to transmit sound without wires has shifted to a demand for a genius at entertainment; henceforth, radio history will be made in the broadcasting studio.

+

SCARCELY any new thing has gone through its pioneering stage with the incredible rapidity of radio. Scarcely had we become accustomed to head-phones before the loud speaker blessed us with its volume and tone quality. Steadily has the march of progress moved, and always upward. Until today, what with superb broadcasting mechanism and well-nigh perfect receiving sets, the interest of all listeners is directed toward the radio program itself.

Time was when a phonograph and a piano player and perhaps a singer or two was about all that could be expected in the way of radio entertainment. Today, we think nothing of a 200-piece symphony orchestra (Roxy's), or the world's greatest operatic performance, or the voice of the King of England coming to us over our radios. And with this scope of entertainment arises a new technique . . . the technique of the studio, where actors are heard but not seen.

"The show *must* be good" is an axiom which controls every radio program today, and the reason for it is that the world is listening in. How many miles of land wires there are in the National, Columbia, and the dozen odd other local networks we hesitate to compute. But the tremendous power of such facilities bestows a responsibility, as well as an advantage, upon the radio program—"it must be good."

Let's take a peek behind the scenes of the Household Hour and see how a great radio hour is built.

"Tuesday at eight in Chicago" "The Household Hour"

When you hear this announcement above the strains of "Songs My Mother Taught Me," the Household theme song, you are off on a program of entertainment which was conceived months before, carefully arranged as to announcements and musical numbers, and rehearsed perhaps a half-dozen times before it is put on the air.

In bringing to the radio audience great artists and fine music, Household first made sure of its principal "artist"—the orchestra. Selecting, first, one of the most talented and experienced conductors it could find—Adolphe Dumont—Household gathered together the finest musicians available. They come from the Chicago Symphony Orchestra, the Chicago Civic Opera Orchestra, the Ravinia Opera Orchestra, the Chicago Philharmonic Orchestra, and there are several members from other famous symphonies in the United States and Europe. This is the Household Orchestra—thirty-two of the finest musicians to be found anywhere.

And now, for guest artists, Household selected a group of some of the most famous personages in the world of music—Percy Grainger, Efrem Zimbalist, John McCormack, Cyrena Van Gordon, Margery Maxwell, Barre-Hill, and, for our lighter moments, Ruth Etting and Irene Bordoni. These are some of the famous persons you have heard on the Household Hour. In addition, you have heard such noted speakers as Secretary of Labor Edward N. Doak, Frank J. Loesch and Dr. Louis N. Robinson of the Wickersham Commission on Law Observance and Enforcement, Francis A. Bonner of Lee, Higginson & Co., investment bankers, and Leon Henderson of Russell Sage Foundation.

The Household Singers

With the coming of summer, Household pointed its program in the direction of even wider popularity, and sought out the one logical man to build for them a chorus of outstanding voices. . . Herbert Witherspoon, vice-president of the Chicago Civic Opera Company in charge of opera, and long famous as a baritone of the Metropolitan Opera Company. Heading this group of singers is Alice Mock of the Chicago Civic Opera, soprano, whose talents and splendid voice have been known wherever good music is known.

Almost every number performed by the Household Singers is especially arranged for them. This



+ Adolphe Dumont, conductor of the Household Orchestra, born in Paris, was "in concert" before he was out of knee breeches. He also conducts the new eighty-piece Chicago Philharmonic Orchestra.



+ The Household Singers at a Monday rehearsal. These are the voices you hear every Tuesday-at-Eight.



+ Efrem Zimbalist, one of the world's greatest violinists. Heard on the Household Hour, he stirred comment on the adaptability of his tone to the peculiarities of radio broadcasting.

represents the hardest kind of work, and considerable expense—but it means good music.

"What Shall We Play"

Selecting a group of musical numbers to be performed by Orchestra and Singers is one of the most interesting phases of program building. There must be proper balance between numbers, not only as to length but also as to character. Slow-moving melodies must be followed by music in sprightly tempo. Else you would doze in your chair, or tire of too much speed.

It is in selecting the musical numbers that the stop-watch first appears in the chain of events leading up to the moment you snap your radio on. The conductor "times" each number as it is being considered. He runs over the music and "plays" it through in his mind, holding a stop-watch to determine approximately the time the number will consume. And seconds count, as you will see.

When the musical synopsis of a program has been finally approved, it is turned over to a continuity writer, who carefully phrases the announcements between numbers, and writes the brief paragraph giving credit to the sponsor. When the continuity is adjudged 100 per cent "readable," it is ready for the first rehearsal with Orchestra and Singers.

"Let's Try It Once More, Please"

Some day, when you actually see and hear an orchestra or a group of singers being rehearsed for radio, do not think the director or conductor a hard task master. Again and again, measure by measure, the singers and the orchestra go through their numbers, until, after four or five hours, the



+ John McCormack, the world famous lyric tenor, who sang on the Household Hour on St. Patrick's Day, announcing his own numbers, the world hearing his speaking voice for the first time.

experienced ear of the conductor tells him that their performance is letter perfect.

These rehearsals take place in the studio from which the broadcast is to be made, and the members of the orchestra and the singers keep the same positions during the broadcast as they held in rehearsal. The reason for this is found in one of the most interesting—and sometimes most baffling—phases of broadcasting; namely, the tendency for atmospheric changes and slight changes of position to magnify themselves disastrously in the loud speaker.

During rehearsals, the music is picked up by microphone, just as in the regular broadcast, and is reproduced in a sound-proof control room, through the triple windows of which the production man and the engineer can see what is going on in the studio. The trained ear of the production man can detect slight flaws or distortions which come through his loud speaker, and by careful analysis, finds out the cause and corrects it. Perhaps the trumpets are pointed at an angle to cause roughness of tone, perhaps the base viol is not being played in correct tempo to allow the heavy bass notes to reach the microphone simultaneously with those from the violins. Maybe a distortion in the direction of the singers can be corrected by moving one or two of them farther away from the microphone, or having one tenor move closer to the baritone or the soprano.

The sensitivity of the studio microphone is one of the marvels of radio . . . and sometimes one of its aggravations. The rustle of paper near the instrument sounds not unlike the Niagara Falls. Once, during the broadcast of the voice of a famous speaker, a loud scraping noise rasped through the speaker . . . and out into the air. The studio staff was nearly at its wits end until it was found that a corner of the sheet of paper from which the

speaker was reading was lightly touching the table at which he read, and was jiggling back and forth with every word.

"Before the Curtain Rises"

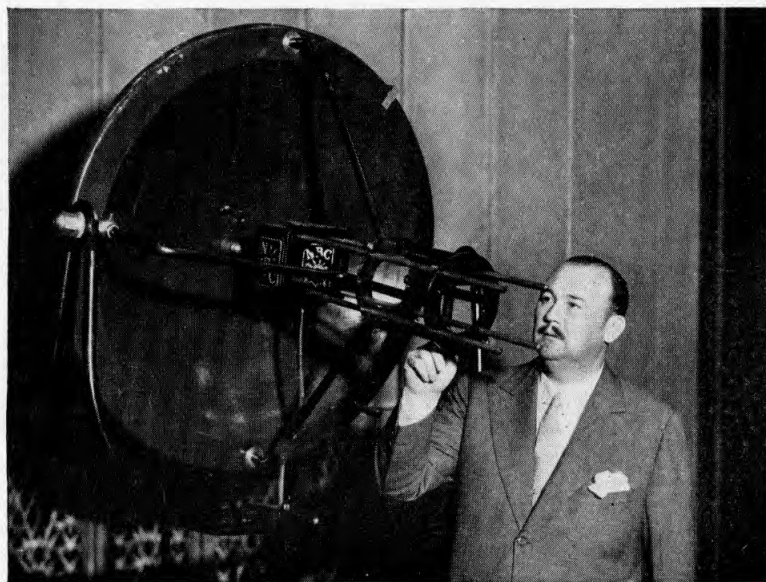
Let us suppose it's Tuesday night, and nearing the zero hour of eight o'clock. Most of the previous Friday afternoon, the Singers rehearsed their numbers. Monday afternoon for two hours both Orchestra and Singers went over and over their numbers. Since 6:30 o'clock tonight, final rehearsals have been going on. At 7:20, there is the signal for final dress rehearsal, and in a second everyone is in his place, waiting. The conductor's eye is on the control room, where the production man and the engineer, together with Household's representative, are waiting. In one corner of the huge studio there is a strange box-like affair covered over with myriads of buttons and lights, and it is here the announcer stands, not only to read his parts into the microphone but also to receive the signal that the network is ready for the Household Hour.

Now the production man, his eye on a clock that registers every second as visibly as most clocks register minutes, raises his hand and drops it sharply. A switch is thrown by the announcer and the same second we hear the full orchestra burst into the theme song. Exactly forty-five seconds pass. There is a signal to the announcer, and we hear "Tuesday at Eight, in Chicago! The Household Hour!" Again there is a surge of music, and the Orchestra is off with the first number of the program.

All the while, the production man keeps his eyes glued to two stop-watches lying on the table before him. At the close of every number he writes down a series of figures looking something like this "7:24:41." He is measuring, for the last time, the exact number of minutes and seconds each musical



+ The Main Control Room of the N. B. C. studios in Chicago. Here the myriad threads of a nation-wide system of land-wires are gathered together and re-directed into radio channels.



+ The "King of Jazz," Paul Whiteman, inspects one of the new N. B. C. "parabola-mikes," with which experiments have been made to improve broadcasting of stage and outdoor musical programs.

Songs My Mother Taught Me

ARTIST EDITION
Edited and annotated
by J. van BROEKHOVEN.

Theme-song of the Household Hour Every Tuesday Evening

Over N. B. C. Network

High Voice



ANTON DVORAK, Op. 55, N^o 4.

Andante con moto.

Piano.

p mezza voce

Songs my moth - er taught me
 Als die al - te Mut - ter

in the days long van - ish'd; Sel - dom from her
 mich noch lehr - te sin - gen, Thrä - nen in den

eye - lids were the tear - drops ban - ish'd.
 Wim - pern gar so oft ihr hin - gen.

p

Now I teach my chil -
Jetzt, wo ich die Klei -

dren each me - lo - dious meas - - ure; Oft the
nen sel - ber üb' im San - - ge, Rie - sell's

tears are flow - - ing, oft they flow from my
in den Bart oft, oft rie - sell's oft von der
(mir vom Au - - ge, rie - sell's oft mir auf die

cresc. *dimin.*

mem' - ry's treas - ure.
brau - nen Wan - ge.
brau - ne Wan - ge.)

pp *morendo*



+ Barre-Hill, Chicago Civic Opera baritone, stays around for a picture, with the Household Orchestra, Mr. Dumont, and Wallace Butterworth, announcer. The broadcast has just been completed.



+ The Gordon String Quartet, Jacques Gordon, conductor, which entertained thousands of Household listeners this season with a superb program of chamber music.

number and each spoken announcement consumes. The program preceding the Household Hour on the network must end on time, and by the same token, the Household Hour must end on the second, so that the program following it will have its full complement of time.

Running Seconds to Earth

It is a requirement of the Federal Radio Commission that a station announce its call letters every fifteen minutes. So when you hear your local station announce itself in the middle of a program, it is following government regulations. In order to provide an interval at 8:15, for instance, on the Household Hour, for local stations to announce themselves, the program must be divided exactly in the middle, and fifteen seconds allowed for local announcements. This fifteen second interval is announced by the striking of the chimes by the announcer. At this signal, your local station gives its call letters. And it has to give them and switch back on the chain again or it will miss the opening of the first number on the second fifteen minute period.

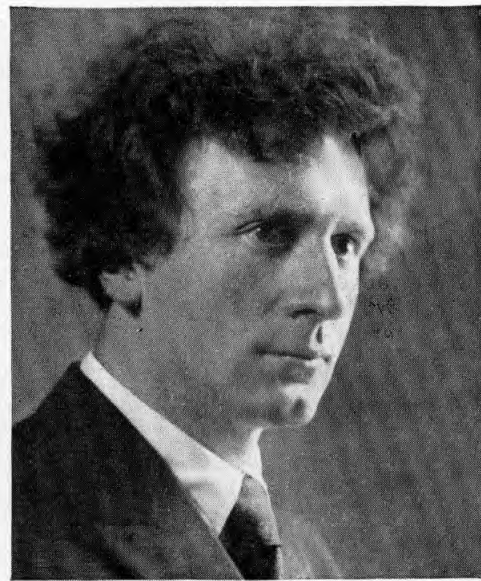
Now, the final announcement is made, and the production man does some rapid calculating. On an ordinary program, the time may run ten seconds over the allotted period. The conductor and announcer are called in. Perhaps the announcer can read this part or that part of the continuity a little faster. Perhaps the conductor can speed up a portion of this selection or that. And thus the precious ten seconds is "chiseled" out of the way, and the show is ready to start. But say that the overtime is excessive. Say that it appears likely that by no process of "chiseling" can the required time be cut out. If the program runs this much over, then either a whole number must be eliminated, or perhaps a chorus or several measures skipped.



+ Margery Maxwell, of the Chicago Civic Opera, who was guest artist on a notable Household Hour program.



+ Miss Alice Mock of the Chicago Civic Opera, featured soprano of the Household Singers.



+ Percy Grainger, world famous pianist and composer, who was guest artist at the premiere of the Household Hour.

Well, we're ready to go. There is a minute left. Everyone is in place. The announcer temporarily wears a pair of head-phones. He presses certain buttons which will permit the program to go to the correct transmission lines, and thence by land-wire to the radio stations over which you hear the program. His every movement is watched and checked on a huge instrument board by the engineer in the main control room which supervises the six studios. The announcer is listening to the close of the preceding program on the same network. He hears "this program has come to you from the N. B. C. studios . . ."—he raises his hand—"in New York"—he presses a master button—there is a click as the control room gives the studio an open channel. Allowing fifteen seconds for the station announcement, the announcer drops his hand, and the Household Hour is on! If the preceding program was five seconds over the mark, the production man "chisels" that five seconds out of the Household Hour, generally by limiting the opening theme music to forty seconds instead of forty-five. And when the program nears the end, there is a tense moment or two until it seems clear that we are going to finish "on the nose." And as we do, there is a sigh of relief from all quarters.

Telephone Wires "Go Wireless"

The stations which receive the Household Hour from Chicago are located from the Atlantic to the Mississippi. The program reaches them over long distance telephone wires especially "phased" or adapted as to current flow for the transmission of music, instead of voice alone. There are scores of stations regularly on the national networks, and permanent wires connect these stations with the central studios. But when a special broadcast is arranged, either to pick up a program outside of the studio—say north of the Arctic circle or down

in a coal mine—regular telephone lines are used, but special equipment must be set up to get the line in condition for broadcasting and to carry the impulses to the central studio, whence it is transmitted to the network stations, and thence to your radio.

When you heard John McCormack singing on the Household Hour on St. Patrick's Day, the orchestra numbers came from Chicago, but Mr. McCormack's voice came from Los Angeles. Yet so perfect is the engineering in today's broadcasting that no one could possibly tell that this was the case. The remote "picking-up" of part of a program is called "switching," and is at once the bugbear and the joy of the studio engineer . . . "bugbear" because anything might happen, including a time-lapse between the time the singer finishes and the Chicago studios are switched back into the network; and "delight" because of the relief when a little click says Chicago studios are on the network again in perhaps one and a half to two seconds. It rarely fails.

And there you have a peek at the inside of a radio program, at some of the thousand and one details which have to be worked out before there is assurance that you can listen to the Household Hour run smoothly along without a hitch, bringing you melodies the world loves, through the voices of splendid singers and the instruments of a superb orchestra.

We have not told you all there is to see in a broadcasting studio, simply because we want you to wait until you come to Chicago. And when you come, you'll be our guests at the Household Hour, with plenty of time and with courteous guides to show you the marvelous sights of this tremendous temple to radio atop the largest building in the world. Just drop a line to Household Finance Corporation, Palmolive Building, Chicago, and let us know when you're coming . . . Remember, every Tuesday at Eight in Chicago . . . The Household Hour!



+ The famous Studio F of the N. B. C. studios in Chicago, where noted speakers go "on the air." Exquisitely furnished, it is also the most perfect of studios from the broadcasting viewpoint.



+ A Household customer's room where the Household Loan Plan is explained and transactions take place with the same dignity and privacy as your transactions with a bank.

EVERY TUESDAY
AT EIGHT

+ The Household Orchestra, with
Mr. Dumont, ready for rehearsal in
Studio A of the N. B. C. Chicago
studios . . . the largest and most
beautiful radio broadcasting studio
in the world.



About the Household Finance Corporation

+ + +

The Household Finance Corporation is a personal finance company, making available to families cash loans, in much the same way that large merchandise finance companies make available long-term credits for the purchase of furniture, automobiles, etc. In other words, it is Household's function to provide the actual cash instead of simply credit.

Personal finance companies operate in those 26 states which have adopted Small Loan Laws, patterned after the model law developed and sponsored by the Russell Sage Foundation, a social service research organization. Household, the largest and oldest personal finance organization in the world, is one of these. One hundred and forty-eight offices, located in 89 cities, serve more than 330,000 families annually.

Through 53 years, Household has safeguarded the interests of its customers; encouraged organization of family finances, budgeting of income and preservation of credit responsibility. In no way is improvidence or unnecessary indebtedness encouraged.

Household loans from \$50 or \$100 up to \$300 to men and their wives, for domestic purposes. No endorsers or guarantees by outsiders are required. Transactions are strictly confidential. No inquiries are made of friends, relatives, tradespeople, or employers. Anyone permanently located and keeping house, whose normal income is sufficient to meet living expenses and moderate payments on a loan, is eligible to

* Except in New York State where the law provides for a lower rate and a small fee. In Missouri, New York and New Jersey, where a lower maximum rate is fixed by law, Household limits its loans to those

borrow under this plan. As long as 20 months is given to repay the loan in small monthly installments.

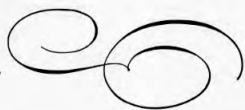
While insisting that the customer follow out a budget plan, Household managers must at all times and under even the most trying conditions, co-operate with the family in solving its financial difficulties.

Of necessity the charges on these small sums are higher than bank rates on larger sums.

Retailing small sums at bank rates of interest is as impossible as retailing coal by the basket at carload prices. How much more costly it is for Household to lend to 500 customers a total of \$100,000, entailing 6,000 monthly payments, than for a commercial bank to lend this amount in a single transaction. A charge of $3\frac{1}{2}\%$ a month on balances when not secured by bankable collateral or endorsers, has been established as the maximum rate necessary to attract capital and permit competition. On loans above \$100 up to \$300 Household has voluntarily reduced its rate to $2\frac{1}{2}\%$. This charge is stripped of all camouflage and concealment, discounts, fees, or other hidden charges*. It must cover all expenses of employing capital, investigations, collections, and bad debt losses in retailing these small sums.

Not the risk of loss of principal, but the high overhead costs of investigation and collections make small loans to consumers more costly than large collateral or business loans.

of larger amounts and the better risks. In Massachusetts and Wisconsin Household is offering a graduated rate:— $2\frac{1}{2}\%$ per cent a month plus an additional charge on any part of the unpaid balance not exceeding \$100.



HOUSEHOLD FINANCE · CORPORATION



Palmolive Building + Chicago

ALL HOUSEHOLD OFFICE ADDRESSES ARE TO BE FOUND IN THE LOCAL TELEPHONE DIRECTORY

TUESDAY
AT · EIGHT

