

“This is Station

W

R

C

in Washington”

THE ANNOUNCER:

“This is Station WRC, owned by the Radio Corporation of America, and managed and operated by the National Broadcasting Company. Our studios are located in the National Press Building, Washington, D. C., and we invite you now on a photographic tour through the station . . .”



The RECEPTION ROOM of WRC. Decorations and furnishings of the period of Charles II lend this room an atmosphere of simple grandeur. Thick-piled carpet of deep wine color, with window drapes and portieres of a lighter tone, and walls textured with glazed tints, effect a complete and harmonious ensemble.

WELCOME to WRC! Of course, we are looking forward to your personal visit, but in the meantime, come with us on a tabloid trip through the Studios. You will enjoy your radio programs all the more for even this brief visit. You will better visualize the source of your entertainment, and understand something of the studied planning and care involved in preparing the programs.

This, of course, is the Reception Room, where artists and visitors are received. As restful and attractively furnished as any well appointed home, isn't it? Its soothing, quiet atmosphere was deliberately planned, for no matter where broadcasting originates it eventually finds its way directly into the home—hence the atmosphere of the Studios. A Radiola speaker in the corner is receiving the Studio programs just as you receive them in your own home.

And now the gracious young lady who acts as Hostess, will escort you through the other rooms, and explain to you something of the source of today's most popular form of entertainment.



The GREEN ROOM, the largest studio at WRC. The blended gold and green tints of the walls and ceiling, the rich green velour drapes, make this a truly beautiful room. Four amber leaded glass casement windows, which diffuse a soft, warm light, are also hung in green velour. Two interesting brocades on the wall add a touch of true beauty.

HERE we are at the door to the Green Room, the largest Broadcasting Studio. Fortunately, a program is just being completed, so we pause a moment while the announcer switches the program to the New York Studios . . .

As we enter, the musicians are casing their instruments and gathering up their music. They have an air of quiet elation—easily understood when one considers they have just had the thrill of entertaining a vast audience.

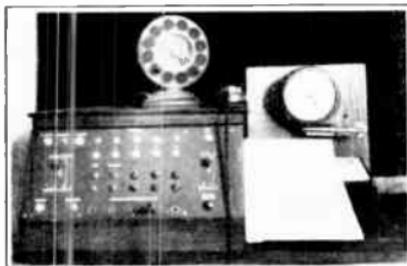
The Green Room is used when large orchestras, bands and singing groups are broadcast. A truly majestic chamber, 34 feet long, 20 feet wide, with a lofty 18-foot ceiling. The walls and ceiling are finished with a special acoustical plaster resembling block coral, and the polished cork tile floor is strewn with small rugs, often moved about to adjust acoustic conditions. Thus reverberations and echoes that might mar broadcasting are entirely eliminated.



And now we come to the second largest of the Broadcasting Studios, the Gold Room, so named from the dominant color note in its decorations. While primarily designed for the single performer or speaker, small groups such as string trios and quartets are also broadcast here satisfactorily. The sound-proof observation window to the right of the piano (as in the Green Room) affords the engineers in the Control Room full observation of the program performance.



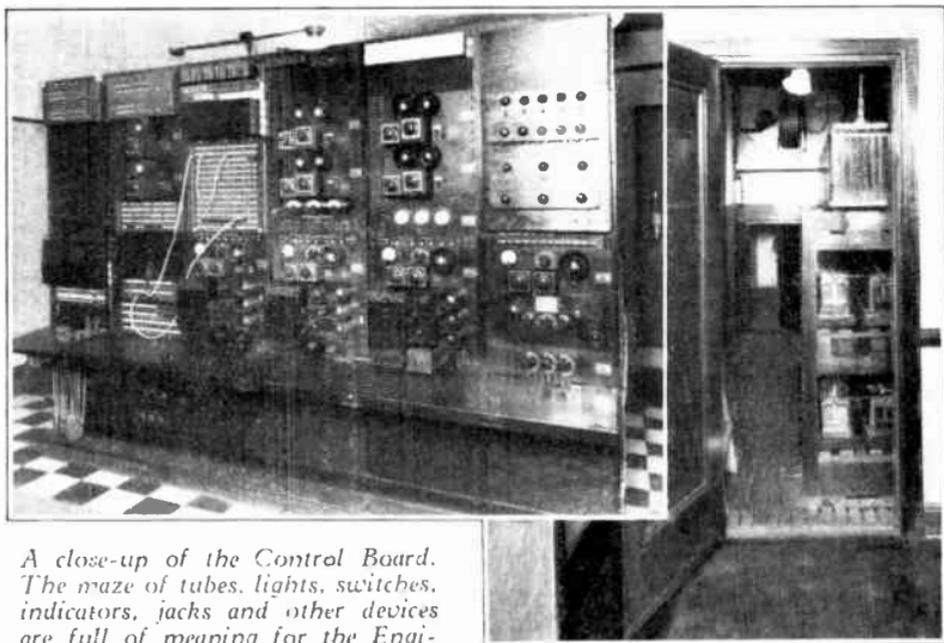
Situated between the two large broadcasting studios is the vitally important Control Room. At each observation window is the individual studio apparatus, where the control engineer sits and watches the production of a program, operating his control instruments as the loud speaker and various indicators tell him the results being obtained. Telegraph instruments enable the Station Staff to keep in close touch with the N B C's two systems.



The Announcer's Box, by which the program is switched from one studio to another, or to local outside points, or to New York, or elsewhere. One key puts the Station

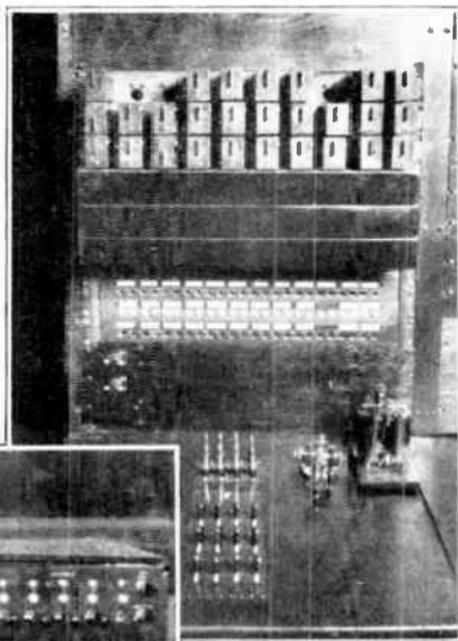


on the air, another adds the N B C network of stations, others are for signaling and emergency purposes. Atop the Box is the Announcer's microphone. ¶ Smallest of the Broadcasting Studios is the Red Room, which also serves as the office of the Assistant Program Manager, it is used only occasionally for the broadcasting of talks.



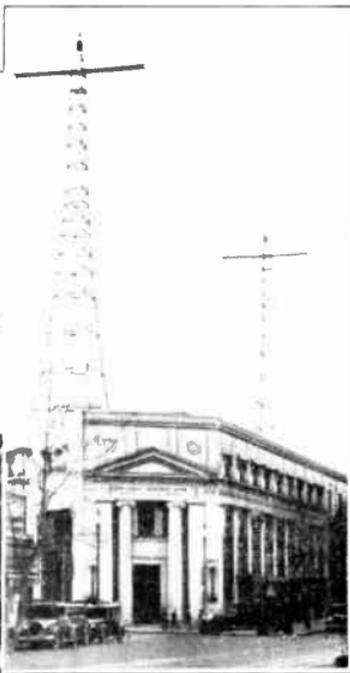
A close-up of the Control Board. The maze of tubes, lights, switches, indicators, jacks and other devices are full of meaning for the Engineer, and you marvel at his dexterous manipulation. Here the sounds are picked up from the broadcasting microphones and are amplified thousands of times before being sent to the transmitter. ¶ To the right is the battery room which contains storage batteries for furnishing current for the operation of the station. In a small room in the rear are the charging generators.

Just as the artist uses a palette to mix his colors in painting a picture, so in bringing a sound picture to you we need this device below known as a "Mixing Panel." In broadcasting an orchestra, for instance, too much violin or a dominating drum will drown out the other instruments. The Control Room Engineer corrects this by manipulating a dial controlling the microphone nearest the offending instruments.



Above is the switchboard through which contact is made with all outside broadcasting points.

From the Studios of the National Broadcasting Company and WRC, in the National Press Building (below), programs go by telephone wires to the Transmitter in



the Riggs Bank-Tompkins Building at 14th and Park Road (above), where they are broadcast from the antenna shown atop the building.



Station WRC is owned by
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New York — Washington — Chicago —
Boston — San Francisco



