

SUNSET COMPANY DISTRIBUTES NEW RECEIVING SETS

Atwater Kent Speaker and
"B Power Unit" Said to
Be Distinctive Develop-
ments in Radio Field.

TWO new models in Atwater Kent receiving sets, a new Atwater Kent speaker and a "B power unit," have just been announced by the Sunset Electric Company, Atwater Kent distributors in this vicinity, as distinctive developments in radio for 1928.

The Atwater Kent Company has not heretofore offered a so-called "B eliminator," in spite of the heavy demand for them from radio users and the wide sale of this accessory during the last two seasons," said Gordon Prentice, president of the Sunset Company.

"It now develops, however, that the company's laboratories have been working to perfect an instrument to supply B power and has produced a unit with a number of new features, the most important of which is a gas tube with a life in excess of 2,000 hours," he continued.

"In our tests here we have found that the new product is free from 'hum,' which has been one element of uncertainty in B eliminators heretofore.

Operation Is Automatic.

"Another feature is that the operation of the B unit is automatic, due to a built-in 'relay' which is actuated by the power supply switch on the receiving set. Provision is also made for connecting the A battery and charger to the B unit, in which case the relay also automatically starts and stops the charger. The new instrument is designed for alternating current, sixty-cycle circuits with 110 to 115 volts.

"A radical departure in appearance is revealed in one of the new models of receiving sets. The single dial, which characterized the company's line last season, is retained in this and all other models, but the new set is higher and more nearly square as a consequence of extensive 'shielding,' which gives super selectivity. The tuning condenser, detector and radio amplification tubes are enclosed in special metal boxes. These shielded parts, together with the rest of the electrical assembly, are completely encased in a metal container which fits inside the cabinet.

Contributes to Selectivity.

"This complete and careful shielding not only isolates the different interior electrical groups from each other, but isolates the whole set from interference by electrical devices outside the set, contributing to its selectivity and making it especially effective in places near to one or more broadcasting stations. The model is the most expensive put out by this company, being a seven-tube receiver, comprising four stages of radio frequency amplification, detector and two stages of audio frequency amplification, with an antenna adjustment device which further increases selectivity.

Another Interesting Product.

"One of the most interesting products of the new line," Mr. Prentice said, "is a circular speaker which, like the B unit, is brought out only after three years of laboratory experimentation. A new method of cone suspension is employed by which the edges of the vibrating field are kept free from contact with anything else, thus permitting it to respond to the faintest vibrations over its entire surface.

"It is inclosed by a circular ornamental metal drum, with an ornamental grill over its face, the whole comprising a speaker of artistic appearance to harmonize in shape and coloring with other decorating room furniture. A new type of operating unit is also employed and the result is a speaker that covers the entire range of musical tones, from the lowest to the highest register, with faithfulness, clarity and rich volume."

RADIO FOUNDATION TO CREATE SINGERS

M. H. Aylesworth, president of the National Broadcasting Company, Inc., in a statement just received by the Atwater Kent Foundation, declares that the benefit to radio music from the "national radio audition" sponsored by the foundation will not be confined to the enjoyment of the voices of the winners alone, but will include the advantage of listening to the innumerable sweet singers who will take part in the preliminaries.

Whether the contestants become national winners or not, Mr. Aylesworth believes, some of them will be so developed by their experiences that audiences in their own sections will seek them. The effect will be to increase the "music consciousness" of the American public, already aroused by the improving excellence of radio musical programs.

Brings Out New Voices.

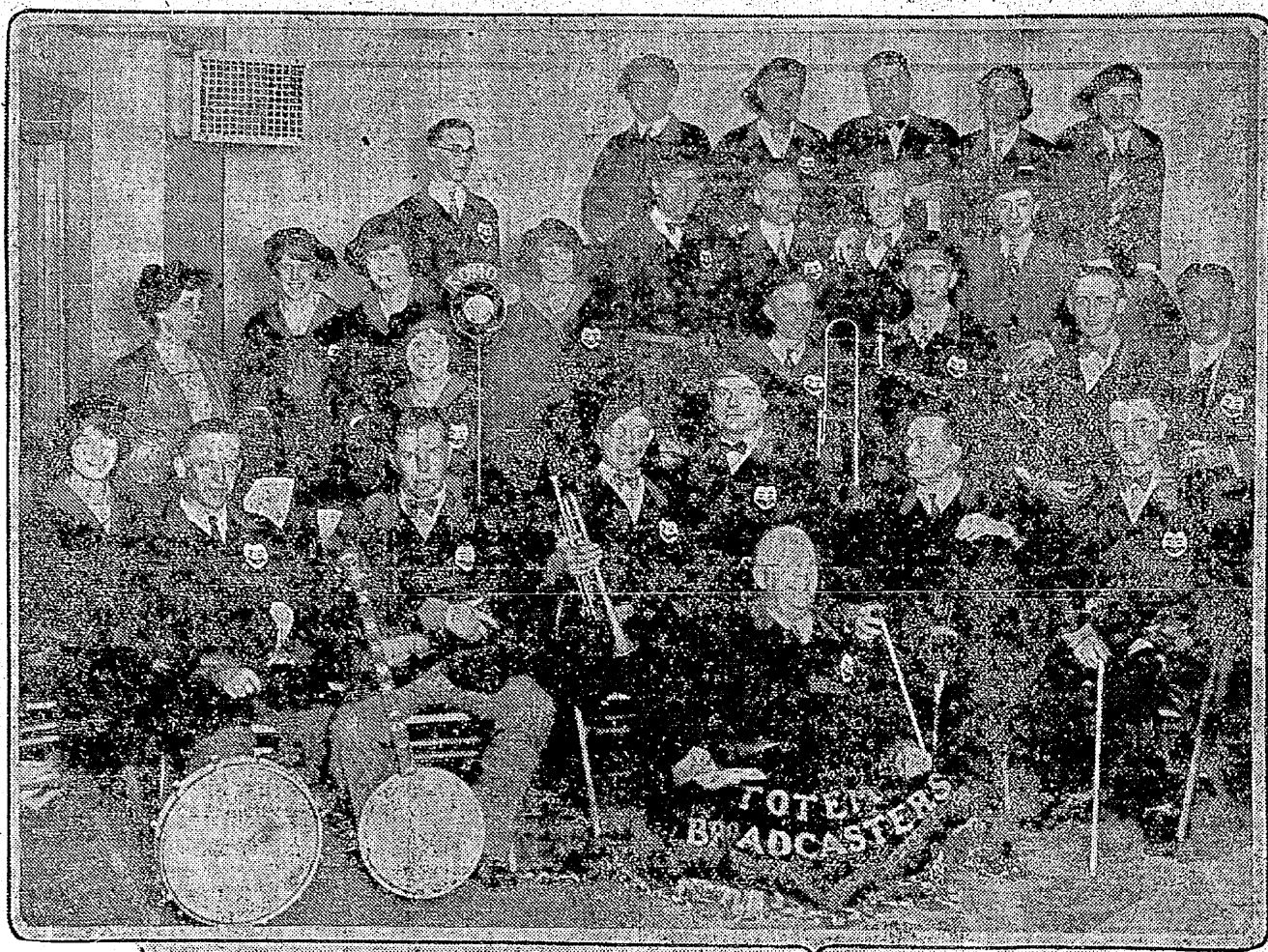
"The auditions will almost certainly bring forth a few glorious voices and many good ones, to the joy of the music lovers of the country," Mr. Aylesworth wrote to A. Atwater Kent, president of the foundation. "There has been a lack of incentive for the development of voices of native quality, but the means for their discovery have been limited.

"Radio, in its tendency to increase the 'music consciousness' of the American public, already has discovered many beautiful voices, but no such spectacular or comprehensive plan as the 'national radio audition' has before been proposed for finding the hidden singers. The auditions should receive the hearty support of all who desire to have music take its rightful place in our national life."

Sixty units of the "national radio audition" are now being set up. All states will be organized immediately. State committees will create local units for community auditions, whose winners, selected through state and district auditions, may progress to the final or national audition to be broadcast over national hook-up from New York next December.

A total of \$17,500 in prizes and certain periods of training in an American conservatory will be awarded to winners in the national audition.

IMPRESSIVE ARRAY OF KOMO STAFF PERFORMERS



All This Talent on The Daily Payroll.

Montgomery Lynch, general director of KOMO, succeeded recently in assembling his entire "army" of Totem Broadcasters at one time, and after an hour of perspiring effort, the photographer got them all quiet for a picture. Left to right: Top row—Bob Flagler, announcer; Bob Nichols, baritone and announcer; Fred Lynch, tenor and studio director; Sydney Dixon, announcer and tenor soloist; G. Donald Gray, baritone soloist and KOMO's chief announcer; George Nelson, bass soloist and announcer. Upper center row—Mrs. Montgomery Lynch, organist; Mary Spier, accompanist; Louretta Harding, accompanist; Rhena Marshall, mezzo soprano; Fred Richardson, Billy Emerick and Gordon Richardson, the Totem Popular Trio; Dave Hoffman, comedian. Lower center row—Betty Harding, soprano; Eddie Haw, trombonist; Joe Pine, saxophone; Lowell Pershall, saxophone; Walter Hennington, flute, Totem Concert Orchestra. Bottom row, seated—Grace Breidenstein, mezzo soprano; Warren Anderson, trumpet; Dick Cook, banjo; Frank Bradley, trumpet; R. Lindgren, pianist; George Rogovoy, cello; Emil Birnbaum, director of Totem Concert Orchestra. Lower center, seated—Montgomery Lynch.

Japan Hides Radio Artists Stations Closed to Public

All Nipponese Broadcasting Done by Government; Monthly Charge Is Made for Listening.

THE American radio artist as a rule is as much seen as heard. Most stations make provision for spectators to watch the broadcasting, and in most studios visitors are always welcome. This is not the case, however, with Japanese broadcasting stations, as a member of the technical staff of KOMO discovered on a recent trip to the Orient.

Utilizing the conventional mode of travel of Japan, J. A. Johnson, KOMO operator, "rickshaws" out to the edge of Tokyo, where JOAK's transmitter and studios are located.

Arriving at a building that gave the appearance of being a fortress more than anything else, Mr. Johnson rang the doorbell and after a short time the door opened just enough to permit an arm to reach out with a card tray. As soon as Mr. Johnson had laid his personal card on the tray the arm withdrew and the door closed after it, but after a few moments the door opened again and a grim-faced Japanese servant

grunted, "No visitors allowed."

Undaunted by this rebuff, Mr. Johnson made one more attempt to gain admission, and this time wrote below his name, "KOMO, Seattle."

and handed it back to the doorman. This worked like a charm. In a few moments the door swung wide open and he was ushered in with great bowing and scraping. The manager and chief engineer of JOAK came to greet him. From this point on the welcome accorded the visitor from KOMO exceeded even the most cordial hospitality offered by American stations to their visitors, due perhaps to limitations enforced by the Volstead Act.

Evidence of the great exception that had been made in his favor was revealed when Mr. Johnson was permitted to look into one of the Japanese studios where a native orchestra was broadcasting. Immediately the entire orchestra turned and stared at him as if entirely unaccustomed to being observed by visitors.

All broadcasting in Japan is under the auspices of the Japanese government, and station JOAK is one of the three government stations. Listeners are required to pay a license fee of one yen, nominally 50 cents, per month for the privilege of listening. From these license fees broadcasting in Japan is supported.

Were it not for the Japanese operators, Mr. Johnson might have thought he was at home in the transmitting room of KOMO. The

transmitter being almost an exact duplicate of the one at KOMO. From the technical side, the transmitters in Japan are on a par with those in America, but the studios lack the acoustical refinements of the up-to-date American studio. JOAK has two main studios, one in which programs of "Occidental" music are broadcast once a week. This studio is hung with heavy drapes. The studio in which the Japanese programs are broadcast have the walls covered with drapes and bamboo curtains with a felt backing. The entire staff of JOAK, both technical and studio, make their home in the same building with the transmitters and the studios.

Other interesting things that Mr. Johnson discovered about Japanese broadcasting were that there was no remote control broadcasting in Japan. All programs originating outside the studios are picked up by short wave transmitters, and re-broadcast by the main transmitter. Because of the fact that the

listeners pay for the program, advertising is not called on to support broadcasting at all in Japan. The average Japanese program averages about one-third music to two-thirds talking. JOAK's average daily pro-

gram is eight hours a day. Mr. Komori, business manager of station JOAK, explained why the addition of KOMO on Johnson's card had made him such a welcomed guest at JOAK. According to Mr.

Komori, KOMO is one of two American stations that are most consistently heard in Japan in the winter time, often coming in with enough volume and clarity to permit re-broadcasting.



Words and Music!

IT'S unfair to expect a woman to write at even such a smart little desk as this, when her favorite orchestra is playing her favorite symphony.

But—she wanted a radio, she needed a desk, and here was the ideal combination—an Atwater Kent Radio and Speaker in a beautiful desk. Decoration, entertainment and usefulness all are found in this wonderful instrument, and at the surprisingly low price of.....\$144.50

Including tubes and batteries.....\$182.50

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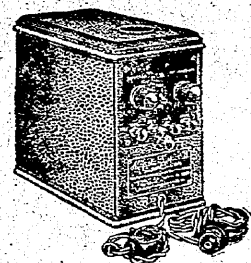
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