



Opinion molders prominent in Manitowoc's history. Monograph 21 1973

Kadow, Francis M.

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MANITOWOC COUNTY
HISTORICAL SOCIETY

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EDITOR'S NOTE: In January 1972, Francis M. Kadow was the guest speaker at a quarterly meeting of the Manitowoc County Historical Society. A tape recording was made of his speech by Jack Severson who then was president of the Society. This monograph is a transcription of the tape recording, which we are privileged to publish with the permission and kindness of Mr. Kadow.

There are five institutions which had a prominent part in "opinion molding" in the history of Manitowoc. These institutions are: the pulpit, the schools, the press, the theater, and the electronics industry.

In my remarks this evening I shall omit from discussion the part that the pulpit and the schools had in opinion molding. Obviously, these institutions have had significant influence, and to describe them fully would require treatment of such length that there would be no time for discussions of the others mentioned. Besides, my personal experiences related to the last three of the institutions named, and it is in these areas that I shall speak.

As an opinion molder the theater really antedated the church. The early church was the first to appreciate the early Greek plays and the great power of drama as a form of expression. Because of the interest of the church in drama, encouragement was given of such magnitude that some have achieved world wide prominence and have existed over centuries of time. One of the "spectaculars" is the Oberammergau Passion Play in Germany. It is still playing to this day. The Passion Play is produced at ten year intervals.

Manitowoc has had a prominent part in this dramatic production. It was the Lang family in Germany to whom was always given the part of the Christus in this production. Finally, a member of this family emigrated to America and located in Manitowoc. Alois Lang was employed at the American Seating Company. Between the years when the Passion Play was put on, the various characters in the play worked at their trades. Alois Lang was an expert wood carver; in fact, he

OPINION MOLDERS PROMINENT IN MANITOWOC'S HISTORY

by FRANCIS M. KADOW



FRANCIS M. KADOW

was a master craftsman. When he came to work he looked like one of the plant executives rather than one of the workers in the plant. Later the American Seating Company merged with a foundry at Grand Rapids, Michigan, and the entire operation was then located in the Michigan city. Today that company builds

most of the theater seats.

In Manitowoc's early days the principal form of entertainment was put on by a Swiss named "Kasperito" — "Kasperito's Puppet Theater." The Swiss man was quite a linguist; he spoke French, German, Bohemian, Polish. He used to travel to the little towns around

our county as well as the neighboring counties to put on his show.

At the same time there was great interest in local dramatics. Shows were given in such places as Klingholz Hall. Then we had two athletic organizations — south side German Turnverein; on the north side a Bohemian organization; the Lovansky lipi — who were the first to build an Opera House; the south side had to build their Turner Haus. The Opera House still stands. It was rebuilt and remodeled in 1914-15.

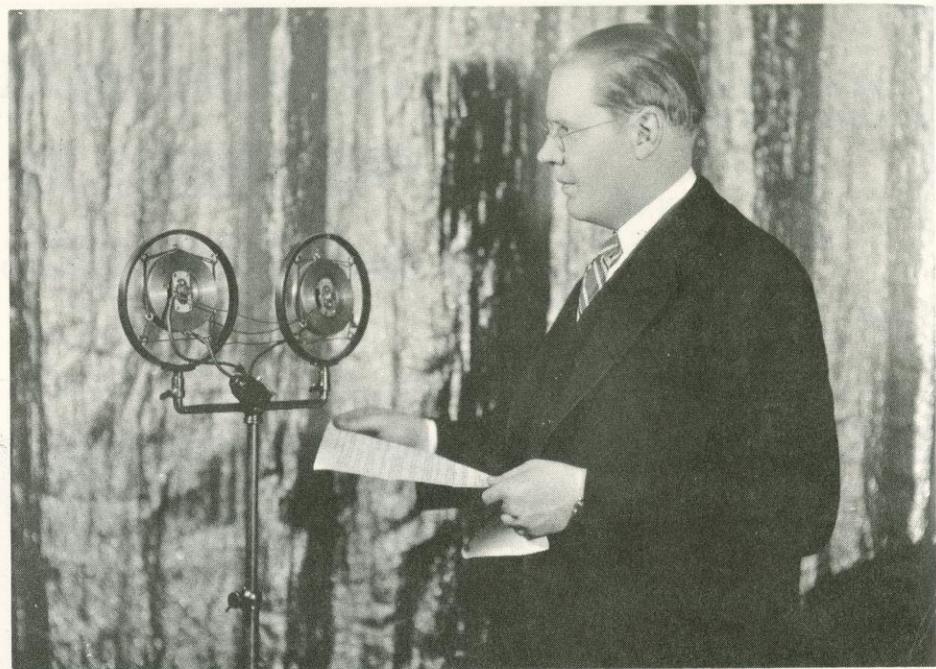
In those days some of the entertainment offered was at the Turner Hall. The outstanding event of the year was the Eagles' Minstrel Show. The Opera House would have a visit every year from Lyman Howe. He would come to town with his motion pictures, which were travelogs. He embellished his travelogs with sound effects. In addition he had many colored films. This wasn't done photographically, but the women over in Paris became very agile at coloring each individual frame. The flower gardens in each frame Lyman Howe showed at the Opera House were remarkably realistic.

1910-20. In those days an entrepreneur would go to the railroad company and buy twenty tickets and get two cars to handle his baggage. He could put as many people in a passenger car as he could pack in just by buying twenty tickets. This meant he could carry his musicians, performers, scenery, costumes, musical instruments, etc., — all for the price of twenty tickets. There were no unions in the theater in those days, and we had some very fine musical shows, such as the Royal Chef and others. Most played at the Opera House. Turner Hall played its share, and they had a great character over there by the name of Frank Winninger, — he had five brothers with him. Charles, the last one, played the part of the captain in the original stage version of "Show Boat"; he also was the captain in the motion picture version of "Show Boat." The Winninger Brothers would play at Turner Hall one year and the Opera House the next.

The movies came in at the old Crystal Theater. The Crystal Theater was located where the Dempsey Building is today. It was a store front theater that did very well. Around the corner where the First National Drive-in Bank is today and where the bank has their installment loan office the second movie theater was opened, called the "Vaudette."

Daily Newspapers in 1910-20

At that time Manitowoc had two daily papers. The first paper was organized by William Brandt and Oral Nelson. It was



Francis Kadow broadcasting from stage at Mikadow Theater, Nov. 1927

called "The Manitowoc Herald." On the south side the paper was called the "Manitowoc Daily News." It was located where Lulloff's furniture store had their carpet department. In those days all type was set by hand. That meant that only a limited amount of news space could be filled. Newspapers used to buy pre-printed sheets; page 2 and page 7 was a pre-print — also pages 4 and 5. The newspaper merchant printed the front page, the back page, and pages 3 and 6. To this day one can still see the effect of that format, for newspapers are still publishing their ads on those particular pages. Schuette Brothers had the back page. They still are on the last page. The O. Torrison Co., that ran the store that we now know as "The Mart" was on page 3. To this day you can see that the stores of that day are following tradition for they are still carrying their ads on the same pages.

The Herald was the dominant paper of the town. For many years this paper was published by Bill Brandt and Oral Nelson. Then a young fellow named William Ohde and Ed Mackey came to town. How they bought it, I don't know; for neither of them had much money, but they got it. They started printing the Herald and they made some money, particularly after World War I. Prior to World War I most newspapers were about one step ahead of the sheriff. Now I'm just a little ahead of the chronology of events at this point. We had two German papers — one was called the "Nordwestern" and the other "Die Wahrheit." If you know your German,

that meant "The Truth", and the Pravda is also the truth, and we had "the truth" printed on Washington Street; around the corner where the Guest House Inn now is — about the middle of that block — is where the Northwestern was published; two German papers — and they continued up until the First World War. Then the interest in the German papers started to disintegrate and they passed out of the picture.

About 1910, I was a good scholar in many ways, but I was quite deficient in one subject, namely, in spelling. My mother's cousin was the principal over at Stevens Point Normal, and she said, "why don't you send him into a newspaper office to take down type." My father got me a job over at the old Manitowoc Tribune, which was the daily paper at that time — a Socialist paper — and I was sent in there to take down type. Well, you never learn to spell when you take down type. You pick up a line and you see what it is and begin to distribute the letters because you are working backward. The Tribune was like all those affairs that are run by a committee. It started to lose money, and after the calendars were sold one Christmas the carrier boys walked off and there were two carrier boys left. I was one of them. I had about three routes. There were not too many papers on these routes, but that's how printer's ink got into my blood — by working at the old Tribune. Well, the Tribune folded, and by the way, we had some pretty good editors in there — Upton Sinclair looked in once or twice,

but it was such a shabby joint that he wasn't going to stick around. When the Tribune folded, no one seemed to notice it a great deal. Getting back now to the Herald and the News, the Herald finally sold the senior MacFarlane on the idea that he had reached an age that it was a little difficult for him to get around, so they bought out the News and it became the Herald-News.

The Mikadow Theater

The Mikadow theater was built in 1915. It opened up on March 4, 1916. I left school at the Christmas vacation of 1915 to take a course in the Manitowoc Business College, and the theater opened in March and by July I was managing the theater for my father — sixteen years old, buying film — doing the regular chores. Other theaters that were operating at the time was the Vaudette. The Crystal Theater had burned down. There was a plumber in the town by the name of Nelson. He saw the possibilities to make some real money in operating a theater. Where the present Strand Theater stands there used to be a roller rink. This Nelson sold the Alter family on the idea of leasing the building to him — he cut down the floor — put in a sloping floor and started the second Crystal Theater. So that left the Vaudette, the Mikadow, and the Crystal as the motion picture theaters. The old Turner Hall was then activated as a motion picture theater. The Colonial, at 11th and Washington — was another, but only occasionally. Again I'm ahead of my story.



Cleveland School pupils in a "Spell down" — Wilbert Taylor, Principal, Helen Hoyer

I have here a plate that I took off a projector. We started to demolish, or rather buy out some of these theaters and to dismantle the equipment. The small type on this plate reads: "The sale and purchase of this machine is only the right to use it solely with moving pictures containing the invention of the motion

picture patent No. 12,182." The motion picture patents company had things pretty much their own way until the coming of a little haberdasher over at Oshkosh. This little haberdasher at Oshkosh about 1912 decided to go into the theater business and the first thing he did was to challenge the motion picture patent company. This little haberdasher's name was Carl Laemle. He took the motion picture patent company into court, and their patent consisted of a couple of numbers. None of them were legitimate patents. They thought they had a patent on the intermittent movement. The intermittent movement is that portion of the projector that brings the film down, holds it there for a fraction of a second and then passes on. While the film is there, the shutter opens, you see it and then the next frame is brought down, the shutter closes so that you don't see the next frame brought down, but when you are viewing it you see the action. Well, Carl Laemle picked up some pictures in Europe. There was only one legitimate patent, and that patent was owned by Thomas Edison. Edison had no scruples about working both sides of the street. He was collecting a royalty on every foot of film that had sprocket holes in it. So he had made deals with Agfa over in Germany, with Pathe over in Paris, with Eastman Kodak Co. in this country to manufacture 35mm. film with



Romy Gosz's recording orchestra — a regular broadcast over WOMT



Charlton Heston and Mrs. Lydia Clarke Heston at WOMT

sprocket holes that were spaced six millimeters apart and a certain size which became the standard for the theaters of the country. So by bringing in foreign film and by fighting the motion picture patent company, Carl Laemle broke up the motion picture patent trust — which this little plate concerned. You were only supposed to run film in this machine that belonged to the motion picture patent company. If you read on to the bottom you would see there that if any other film was used in the machine, they could come in and seize the machine. Well, about 1920 the Capitol Theater was built in Manitowoc by the George Brothers, and it was leased to Ascher Brothers in Chicago. Ascher Brothers and my father and myself were competitive for about a year and a half, and it was unhealthy for both of us. I was in Chicago on a trip. I called on Ascher Brothers and I sold them on the idea of how much money they could make in Manitowoc if they owned and operated both the Capitol and the Mikadow. They thought it a good idea and agreed to lease both theaters for a ten year period. Well, it didn't work out that way. In 1923 I was married. I was on my honeymoon in Chicago; I called on the Ascher Brothers again. They wanted me to take over the Capitol Theater. They had the last year's rent, which was \$15,000 paid in advance. They were going to give me that last year's rent as a bonus for taking the theater off their

hands. I told them I was not interested but what I was interested in was re-leasing the Mikadow from them for half of the amount of money they were paying and then out of my profit or the profits the theater produced they should get the other half of the rent they paid, which they did, so in 1923 I took the Mikadow over with the aid of my wife, and we started to operate. And now comes 1925 — time for the Mikadow to celebrate its 10th anniversary.

The big "to-do" at that time was radio; everybody was talking radio. So to do the thing up brown I hired a portable radio station and a number of radio personalities for a week's appearance at the Mikadow. The radio station brought to Manitowoc was WHBL; the station at Sheboygan still has these call letters. The letters represented "Wisconsin has beautiful lakes." Well, we ran the station, put on a stage show and spent a lot of money on the performers — and here we were — no one coming in. I said, "My gosh — are they all staying home listening to this radio station? If they are, I'm going to get into the radio business." So as soon as WHBL packed up its paraphernalia I made my contacts to find out what was necessary to go into the radio business, and I started in the radio business.

We Go Into The Radio Broadcasting Business

We put WOMT on the air on Novem-

ber 8, 1926. One of our big features at that time was organ music from the theater — we had a beautiful organ. We only broadcast three or four hours a day, and it wasn't necessary to fill a full schedule. It was satisfactory to be on for seven days a week. We didn't have the Radio Commission we know today. But about the spring of 1928 about five hundred other radio station owners and I received a notice that we were to come to Washington. We had no idea what we were going to be up against when we got to Washington. When we did get there, the Radio Commission, at that time which was in the Department of Commerce, said we were useless and that they were going to take these five hundred radio stations off the air. Fellows had come to Washington from Alaska and from all over the U.S. The fellow from Alaska was first to be asked to present his case (Alaska began with "A"). He said he would need four hours. The Commission said he would be given thirty minutes and they started going right down the list. They got to WDEB, which was a station in New York. The attorney representing that station was Norman Thomas, Socialist candidate for president many times. The Commission said, "Mr. Thomas, how much time do you think you'll need?" He said, "I think I'll need six days," and with that he had porters who were stationed out in the hall, rush down the aisle with huge bales of documents and affidavits, and whatever else, from all over the country, and when Norman Thomas got through with the Commission they didn't have any appetite to throw the rest of us off of the air. Really, it was remarkable what I saw that day. If what we had seen here the last couple of days had occurred in Soviet Russia, we wouldn't believe it. What they intended to do was to take these men who had made an investment in radio and deny them a license to operate and thus liquidate their investment without any compensation. Those days we used to make our application for a license every three months — later we made an application for a license every month. Funny things happen. One day I was making application for a license, and you know one copies an application from the previous application that was made. We had to locate our station to the exact minute and degree in latitude and longitude. In copying the license I copied it east of Greenwich instead of west of Greenwich. Now you know that put that station somewhere in the Soviet. That error continued for several years until they discovered it. All of a sudden I got a

telegram — file a new application for a license and file it in the right place. Well, we realized our mistake and we corrected it; we were back in business.

**Reed F. Bayne
Comes to Manitowoc**

Going back to that same period of time, a roly-poly gentleman came to Manitowoc — he was Reed F. Bayne. Mr. Bayne came to Manitowoc representing the Morgan-Murphy interests and they were going to enter the newspaper field in Manitowoc. It was his object to buy the Manitowoc Times. The Manitowoc Times at that time was supposed to be a Progressive Republican newspaper. If you knew the Progressive Republicans, that was just another word for Socialism. Again we had a newspaper run by a committee and as a result, a very poor newspaper. Mechanically it was poor; editorially, it was poor. The Socialists were always out to see that everyone else was well paid except those who worked for them. Even the unions here — it was only a couple of years ago the people walked out on United Auto Workers because the organizers and people working in the offices weren't getting enough money, and the people working in the plants were getting it all. Well, anyhow, Reed Bayne, nickname "Pete", was not having much success with the Committee over at the Times. They were just standing "pat" — they were losing money.

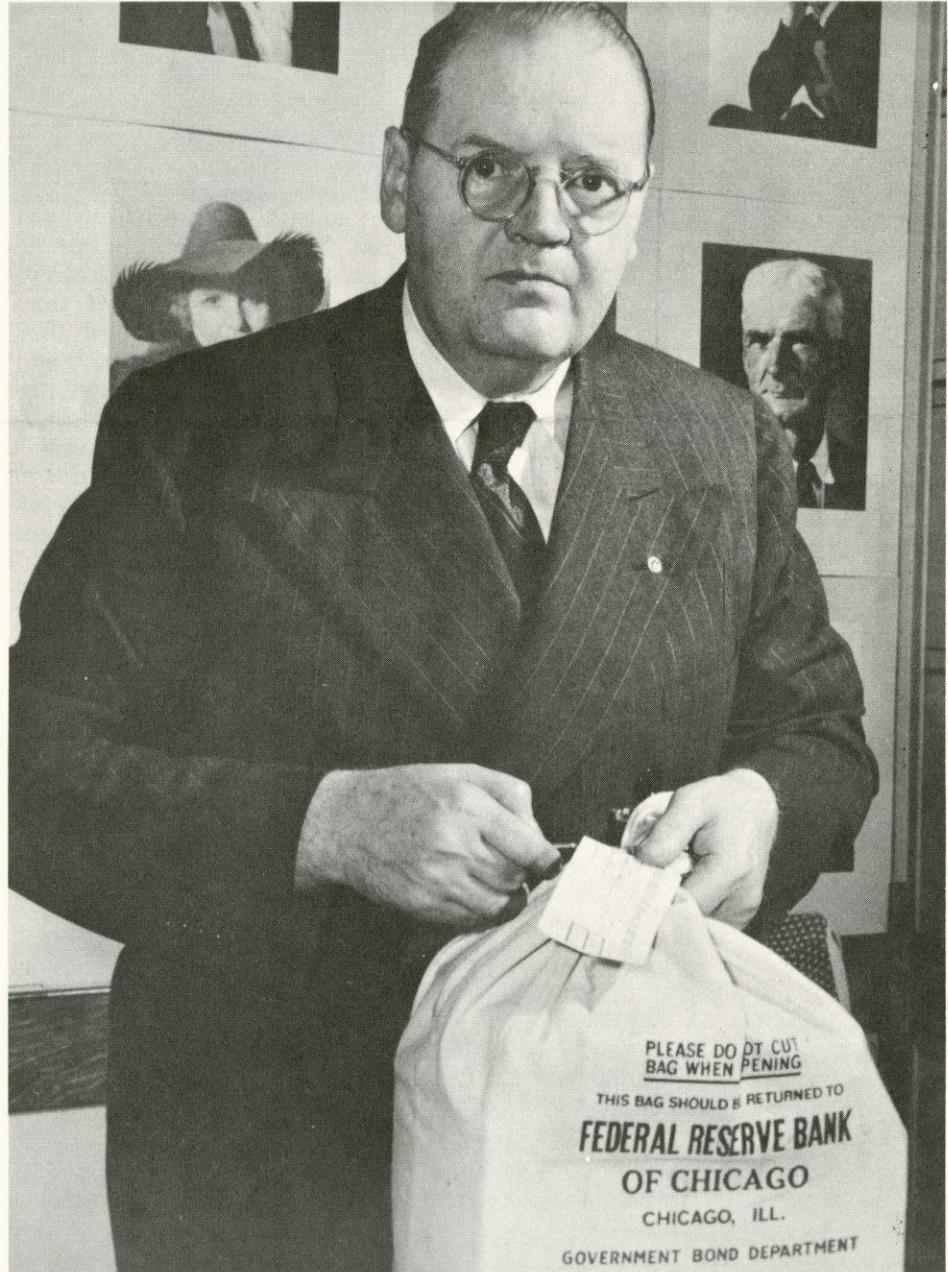
The Times had an angel. His name was William Gaterman. Mr. Gaterman had put perhaps \$20,000 of his own money into the Manitowoc Times and he had signed notes at the bank for another \$12,000 or more and as Pete Bayne would walk over to call on Mr. Gaterman, he would stop by to call on me in the theater building on Washington Street and tell me a story. I said to Pete one day, "I think I can turn the trick for you, but I want something in exchange." He said, "What's that?" I said, "I want a news wire service in my radio station." The Times had the United Press wire. I said, "Pete, if I turn the trick for you, I don't want you to fight me in getting a news wire in Manitowoc for my radio station." Well, it was only a gentleman's agreement. There was nothing in writing. I'll say this for him; Pete kept his word. He didn't seem to realize that my wife and I lived upstairs at the Gaterman's on Washington Street, and it wasn't too difficult to show Lydia Gaterman (William's wife) that William was already in pretty deep at the Manitowoc Times and here was a man who would take him off the hook, take over his notes at the bank, pay out to him what money he had invested and pay all the stockholders who

had bought stock in the "Times" the money they had invested. The committee worked on "Old Bill", and I worked on his wife. Finally, we convinced her he was to get away from it, get his money, and wipe the slate clean. It was the smart thing to do — and he did it; and Pete Bayne now stepped into the picture with the Manitowoc Times. He ran the Times and improved it in many ways.

**WOMT Makes Application
For Wire Service**

In 1929 I made application for a United Press wire service. The UP went to the newspaper and asked their opinion. They said, "We have no objection. If you

want to supply them with a wire news service, go ahead." So the UP signed a contract with me for ten years, and they were very cute about it. They didn't think we could carry the contract through. They wrote what they called a "Play or Pay Contract". On default of any part of the payment the total sum became due. The service was for ten years at a cost of \$6,000 a year. Now \$6,000 is a lot of money for a wire service, but there was an "out" that only cost us \$3,000 a year, which we could afford. As soon as the Publishers Association got wind of the fact that there was a radio station which had a contract for wire service, they threatened to boycott the wire



**\$2,000,000 in bonds sold over WOMT during World War II
(denominations of \$500 or less)**

service that would supply a radio station with news. The UP now said, "We can't afford to jeopardize our standing in the newspaper field by giving you a wire service." We stood "pat" for a while and argued back and forth. Finally, I saw my attorney and had only one choice and that was to sue the wire service for the full sum of the contract. We are now in the '30's. We go back to UP and tell them we're ready to institute suit. They said, "Hold your horses. We'll go back to the Publishers Association once more." They said, "This little station up in Wisconsin — (we were only a 50 watts station at that time) — got us over a barrel and they're rolling. Let us serve them. We'll choke them. They can't stand that cost." So we got a wire service. While these negotiations between the UP and myself were going on, Mr. Bayne again was negotiating. This time he was negotiating with Ed Mackey, and he bought Ed Mackey's interest in the Manitowoc Herald-News. Ed Mackey and Bill Ohde were 50-50 partners in the operation of the Herald-News, so now Bill Ohde had a new partner who also had a newspaper. What the up-shot of it was I was never able to find out, but anyway Morgan-Murphy didn't settle for any 50-50 interest. When he closed down the Times and they put the words "Herald-Times" on the title, I suspect that the Ohde interests were either 25 or 30% and Morgan-Murphy in the driver's seat.

Now over the years Pete Bayne and I had always been friends. Publicly we would disagree on some issues. I remember on one issue on which we differed. It was well water vs. lake intake. The newspaper was all for the lake intake. We opposed the lake intake — we wanted well water. I spent some money on research and finding out what the underground water was. The City of Manitowoc had spent \$15,000 to conduct a survey for underground water. A Madison geologist by the name of Kirchhofer made the survey and he delivered to each council member a beautiful leather-bound book and all the details were in there. I don't think anyone read the book; I read it very carefully. I came to one passage where he said, "We pumped the mother well for six days" — by the way, they had drilled a series of holes around the mother well — and then watched to see in which holes the water rose first — and it was noticed that water rose first in holes east of the well. So I go back to Mr. Kirchhofer and say to him, "Am I to understand that the flow of underground water is from east to west? Everyone here thought it was from west to east." He said, "What does it say in the report?" I said, "That's what I read in the report." He said, "Are you a city official? Have you any official contact?" I said, "No, I operate a radio station." "Well, as a private citizen, you'll have to pay me the daily rate for consulting service." So when I paid the fee, he told me

the secret. In the days of the glacier, the huge weight of the glacier would sheer off the lake bottom and as the glacier would retreat, it would fill up the fault with sand and gravel. All you had to do was find one of these faults and then you had an unlimited supply of filtered water through sand and gravel, and the city inadvertently had located their old mother well on the edge of one of these faults. See how lucky some people can be?

Mr. Kirchhofer was very interested in locating several wells for the city. He had located several of these faults, but at the same time a fellow named Ranney was developing another type of well on which long radials were driven out in all directions to gather this underground water to bring it to a central point. So I contacted the Ranney people and they confirmed Kirchhofer's reasoning. They read the report very carefully, and they induced enough members of the Council to hold a rump meeting in my office. Then they went back into their formal meeting and took the development of water away from the Public Utilities Commission and put it in the Board of Public Works which the Council controlled. The Council then entered into a contract with the Ranney people for underground water — and the city got an ample supply of water which cost them \$150,000. All they had to do was pump it out of the ground and put it in the pipe. They added chlorine to it, because the state law stated that a specific number of units of chlorine had to be added to the drinking water supply regardless of how pure it was. I wanted to put ozone in, but the city wouldn't stand for it. When you added chlorine to the lake water it was odorless and tasteless but when the vegetable organisms in the lake water unites with chlorine it forms a phenol, which is something you can smell and taste. That was the objection to using unfiltered lake water, and we started to pump our big well. The water coming out of it was so good that we were able to filter out this organism with the exception of one month of the year, October. In October the prevailing wind was from the east rather than the west and it blew in the surface water. The surface water was warmer, and it would flow through the sand a little faster.

Some Amusing Happenings

A gentleman died the other day — Mr. Charles Brandt. At that time he was a reporter working for the Herald-Times. He telephoned me one snowy morning in 1928, and he said, "Francis, there is a motion picture company in town, and the director wants to meet you. He said you



ENTRANCE TO TOWN HALL



EARL WARREN, CHIEF JUSTICE

played horse with one of his pictures." I said, "Who is the director?" He said, "His name is William Nye." I did play horse with one of his pictures. I hustled down to the Hotel to meet Mr. Nye, and he said, "So you are the fellow that did it." Mr. Nye had made a picture called, "My Four Years in Germany." I saw the picture in Chicago, and there was a sequence in the picture where the war lords in Germany were cutting up the U.S. They said, "We'll give California to the Japanese; we'll give Texas to Mexico." Then a funny thought came to me and I started to laugh. People sitting around me must have thought that I had gone "nuts" — so I bought the picture and came back. I had a sub-title made for it. You know in the early days of silent pictures the mouth would move and the title would come on, so the mouth of the Kaiser moves and the sub-title comes on, and it says, "We'll give California to the Japs, Texas to Mexico, and Manitowoc back to the Indians." So no wonder Mr. Nye remembered me. I had left the sub-title in and as the picture was playing all around the state they got a huge laugh. Well, you know a young fellow who didn't know any better, and having all the brass in the world would attempt tricks like that. Mr. Nye was now here to make a story of railroading. It was to be entitled "Thunder". The star was Lon Chaney. They intended to be in Manitowoc about six weeks. After about two weeks they had shot many of their scenes and were

pretty well along in the picture when the snow disappeared. They had gone so far that they couldn't back out. The next thing they had to do was to order bleached corn flakes from a mill down in Illinois, and people coming in on the Chicago & North Western must have wondered what happened to Manitowoc. Right and left of the right of way was what looked like snow but it was nothing but corn flakes. Well, you can imagine the kind of business we did with "Thunder".

Talking Pictures Come In.

This was the period when talking pictures first came in. They came to the Capitol Theater first. The George Brothers were not too successful with their theater operation and we were doing very well, so we weren't too interested in talking pictures. They put in their equipment, and the talking pictures were a huge success at the Capitol. Along came a picture called "The Jazz Singer" and none of us believed there was that much money in the world that this picture started to bring in.

We put in talking picture equipment at the Mikadow and we had a great problem. The Mikadow was a nice clean theater; we painted it regularly; we scrubbed it; the housekeeping was good. We had twelve seconds of reverberation down at the stage and seven seconds of reverberation in the rest of the theater. When you have a loud speaker down at the stage saying something and you try to understand

what was said in the theater — well, it was just impossible. So we brought in the three companies that were supposed to know something about acoustics. There was Johns-Manville, U.S. Gypsum, and the Celotex Company. I didn't know anything about acoustics, so I got all the books I could find about the subject. You would be surprised at old wive's tales that were very current at that time. There had been a convention in a hall in Philadelphia and the acoustics were terrible in that hall. They had strung wires across the hall and hung flags on the wires. Immediately the acoustics were good, and they attributed the improvement to the wires strung across that hall. They didn't give any credit to the bunting and the flags that were hanging around the place. We knew what we wanted — but we weren't sure whether they could deliver. We told their representatives (Johns-Manville and U.S. Gypsum) that we wanted 1.1 seconds of reverberation with no one in the theater — .9 of a second with the theater full. These companies just walked away from it. The Celotex Co. said, "We will meet those standards." Now who is supposed to determine if those standards have been met? We decided on the American Society of Architects to act as arbitrator. So we gave the contract to the Celotex Co. Then we contacted the American Society of Architects, and they didn't have anyone who knew anything about acoustics. Acoustics was an unknown subject back in 1928. You have no idea how far we have come since 1928 so far as acoustics are concerned. The old Mikadow theater had arches that went down the side of the wall, and these arches were covered with a Spanish plaster, you know, plaster that was pulled out. The Celotex Co. said they were going to plane off that plaster so they would have a smooth surface on which to apply the Celotex. They said, "Would it be alright if we furred out that plaster and apply the Celotex on that?" I said, "It is alright with me so long as it does what it is supposed to do." So they furred it out, applied the Celotex, and they were working on the lower half of the theater at the time when the chief engineer of the Celotex Co. came in, walked around the place, clapping his hands and said, "Gosh, what have we got here." They had never furred out Celotex before. Now the principle of sound is the same as light. You throw light up against a mirror and you get a reflection of around 80 to 90%. You throw sound up against glass or a hard plaster wall and you get a reflection of the same kind. Now we had furred it

out and that Celotex stood away from the wall. They had only completed about half of the amount of Celotex they had intended to put below the wing and they stopped. Well, we found the American Society of Architects didn't have anyone to run the tests, but it didn't take long for the Celotex Co. to bring in RCA, AT&T, Westinghouse, and Western Electric. We had a regular convention of sound engineers here in Manitowoc because of this freak. They had Celotex the theater and the acoustics jumped beyond their fondest expectations. In order to make the test with the theater full, naturally, we couldn't invite a group of people, so we went over to the Cement Company and got four hundred brand new cement bags and laid them over the seats. That represented the absorption that your clothes would have for absorbing sound. Actually, the Mikadow was too dead.

You know if you sat along the side of the wall and if you got close enough to the wall one ear would go dead because of the high absorption of the Celotex. So

the Mikadow now opened with sound, and some very fine pictures were brought in. We were doing good business. The George Brothers had taken over the lease from Ascher Brothers. A year's rent was paid in advance, so they didn't have to pay themselves any rent. They had defaulted in some of their second mortgages, so the place was up for grabs. A man named Lynn Bump came to Manitowoc. Now George Brothers ran the Capitol Theater; the sound was perfect. The hue and cry was "Here is a theater built for the stage, it has all the characteristics. As a matter of fact all the early sound installations went into theaters that were on the downgrade. Now Lynn Bump comes in and he has a bankroll. The first thing he decides to do is to clean the Capitol — wash the walls, paint the building, and have a grand re-opening. Everyone knew what excellent acoustics the Capitol had. The Capitol is heated with radiators and the dust from the radiators would gather up against those walls. As soon as he washed the grime off the wall it was like listening to sound in a

rain barrel; it was that "echoy". Now poor Lynn — he didn't know what to do. He tried to make the best of a bad bargain. He didn't know too much about the theater business for he had been selling aluminum up to that time. His friend told him the best thing to do is to get out of the business. He brought in a fellow by the name of Gaterman who sub-leased the theater from Mr. Bump.

Radio Broadcasting Frequencies

Now about 1930-32 there is period in the history of radio that late comers into radio may not know about. In 1932 a man named Armstrong comes to the front. Armstrong had patented and developed FM radio. He proposed that FM radio be applied to all the frequencies. In regular AM broadcasting (that means amplitude broadcasting) the stations are ten channels apart. There are ninety channels. With FM we could put nine hundred stations in the same broadcast band. With 1000 watts of power we would have 900 stations that could be heard from coast to coast. FM as it has developed today works only on the line of sight. The proposal is not to work on the line of sight but to work right through the broadcast band. The Radio Corporation of America and several of the larger stations in the country didn't want to see 900 stations competing for their audience so they used the hue and cry that the public had invested too much money in the individual radio receivers and the loss would be too great so far as the public was concerned. Frankly, the great loss was that we didn't junk the entire AM operation in 1932 and turn the broadcast band into FM.

Radio Corporation Of America

I think at this time I should also tell you something about the Radio Corporation of America. In 1927 or '28 I paid \$500 for a piece of paper which granted to me in perpetuity certain patents of Western Electric, Westinghouse, General Electric, AT&T in the art of broadcasting. I still have that piece of paper. During the first World War when the Government had to carry on its war work there was a great conflict of patent interest. Dr. Lee DeForest had developed a tube. Western Electric had developed something else, Westinghouse something else, and the Marconi Co. something else, and it was just impossible to bring all these diversions together. So the government formed the Radio Corporation of America. The original RCA was a government corporation. The various electric companies, the various patent holders received stock in



Robert Taft, Ohio, running for nomination as president



Gaylord Nelson and Francis Kadow

RCA in proportion to what the value of their contributions were. RCA then took over the operation of the Marconi Co. Now the Marconi Co. handled the marine work at that time. They had marine stations in England and put transmitters on vessels and that was RCA's interest to carry on the work previously done by Marconi. When broadcasting developed at Westinghouse they were the first to give the public regular broadcasting. The University of Wisconsin would like to take credit for some of it — but it belongs to Westinghouse. The public wanted receivers — Westinghouse built receivers and RCA entered that business too, having receivers built by various suppliers. RCA didn't become too much of a factor until they bought out the Victor Corporation who made phonograph records in Camden, N.J. It then became the RCA-Victor Corporation, and that company then dominated radio broadcasting in America.

Three Fortunes Made in Printing in Manitowoc

There were three fortunes made as a result of the printing industry. One of these was by the founders of the Hamilton Company in Two Rivers. In the early days wood type was used, and the Hamilton Company was one of the large manufacturers of wood type. Then they began making the boxes to hold the wood type. From this they entered into the manufacture of office furniture. Later this was expanded, especially into the manufacture of furniture for dental offices, etc.

The second of these fortunes was made by the Platt family who for many years were owners of Paragon Electric Company. Mr. Platt had the foresight to buy the patent on a time clock. In the early days of linotype operation in the printing business, it was necessary that the machine be turned on about two hours before the linotype operators began

their work in the morning. The type needed to be heated before typesetting could begin. The Paragon Electric Company began the manufacture of time clocks which would automatically turn the electric current on that was needed to heat the type. Thousands of these time clocks were sold to printing shops all over America.

The third of these fortunes was by the Barnett, Spindler and Barnett Company, which began the manufacture of metal type of all sizes and styles. When Charles Spindler retired from the company, his sons, Edward and Walter, became prominent in the Manitowoc business company.

WOMT

Forty years represent a life time of work and in some way I feel that WOMT is my memorial. It was Maximilian I, the colorful and paradoxical ruler of the Holy Roman Empire (1459 - 1519) who said: *Whoever prepares no Memorial for himself during his lifetime has none after his death, and is forgotten along with the sound of the bell that tolls his passing.*

LEE deFOREST Father of Radio

Although radio communication did not come into being until about 1917, the idea was thought of long before. Lee De Forest is generally thought of as the "Father of Radio." As a young boy in 1886, he dreamed of a way of communication without need of wires. He drew plans for various kinds of inventions, including a wireless telephone. It was in 1901 that he carried out his first wireless test. Using radio waves he sent signals a distance of one half mile. Not too long afterward he was sending messages to ships one hundred miles at sea. The U.S. Navy soon became interested in his work. It tested his system of communication. His invention proved to be an excellent means of ship to shore communication.

Another big success came at the St. Louis World's Fair in 1904. There the "de Forest Tower", a wireless telegraphy station, was the big attraction. From that tower messages were transmitted a distance of 300 miles . . . from St. Louis to Chicago. He was awarded the grand prize and the gold medal, the highest honors given at the Fair.

de Forest's greatest success came from his invention of the audion tube. This device was able to pick up weak signals far away from their source and amplify them so they were strong enough to be heard. This was the invention that lead to radio as we know it today. It was in 1907 that de Forest began to broadcast over a radio. People were surprised to hear music and voices coming over the air. These sounds could be heard with ear phones. Although it had been demonstrated that radio communication was possible, it was several years later before it became an import adjunct to the communication system. Commercial possibilities of inventions sometimes are slow in being adopted. Once that possibility became apparent, however, it became one of the nation's great media by which communication of every type became a reality.



WENDALL WILKE

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