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Maine Association of Broadcasters Oral History Interview, Early Days of WLBZ-Radio

Norman Gallant

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MAINE ASSOCIATION OF BROADCASTERS

Bangor, Maine
March 27, 1985

Present:

Norman Gallant
Ed Guernsey
Irving Hunter
Eddie Owen
Norm Limbert
Joe Eaton
John MacRae
Walter Dickson
MR. GALLANT: This is Wednesday, March 27, 1985. We are located at the WLBZ-TV Studios on Mt. Hope Avenue in Bangor.

The purpose of this get-together is for a recording on tape of an oral history of the early days of beginning of radio in the State of Maine, but it looks as though it is going to be principally locked in with WLBZ-Radio, the beginning, because one of the people who was supposed to have been here from WABI-WBGW, has not shown up as yet.

Our participants in this particular get-together are Ed Guernsey, long with WLBZ-Radio, later to TV, now retired; Irving Hunter, LBZ-Radio also; Eddie Owen, also from WLBZ-Radio; Norm Lambert and Joe Eaton, a free-lance writer, formerly a stringer with UPI, and at one time he was a Program Producer at WLBZ-Radio, I understand.

MR. EATON: News Director.

MR. GALLANT: News Director.

MR. EATON: News Director, Yes.

MR. GALLANT: Well, you produced programs, too, so I guess I will call you Program Director as well.

Anyway, we are here to discuss some of these early days of broadcasting in the Bangor area, and I think probably we might start with the person who, in terms of longevity, was with the Station, not necessarily the longest amount of time, but from the earliest point of beginning, and I am talking about Norm Lambert.
Norm, you were in Traffic. You were also in charge of Music.

MR. LAMBERT: Music Director.

MR. GALLANT: Music Director. So I am going to ask you to recall for us some of those early beginnings as you remember when you first went to the Station. When was it, what was it like?

MR. LAMBERT: Well, of course, it was quite an experience, you know, because it was all new to everybody at that time. I went on the air with them the first day they went on in the old Andrews Music House back room, when they had a ceiling of a tent or something.

MR. OWENS: That was on Main Street.

MR. LAMBERT: Yes, Main Street.

MR. GALLANT: What year was this?

MR. LAMBERT: 1928.

MR. GALLANT: 1928. Okay. And do you recall some of the --

MR. LAMBERT: I asked to play on the programs from the first day I went on the air, and I played the piano for all parts of the day, you know, and before I knew it, I was hired to play all of the time. I got myself a job that way.

MR. GALLANT: Mostly in those days it required that -- there is a Studio picture. Hey, that is a great picture of it, isn't it. That one is great for the archives. That really has all of the trappings of those early years.
MR. LAMBERT: There is Tom Guernsey.

MR. GALLANT: Tom Guernsey, yes.

MR. LAMBERT: Jack Riley and Jack Atwood.

MR. GALLANT: Jack Atwood, right.

MR. LAMBERT: I don't know the other fellow's name there.

MR. GALLANT: Do you recall this particular broadcast?

MR. LAMBERT: This was just a picture of the studio.

MR. GALLANT: Oh, it was. Yes.

MR. LAMBERT: The people that worked there.

MR. GUERNSEY: They had to put on tuxedos. They made you put on tuxedos.

MR. LAMBERT: Oh, sure.

MR. GALLANT: Yes. You really look as if you are all dressed up. Tell us about some of the conditions under which you had to operate.

There is somebody at the door. Maybe this is our lost man.

Tell us about some of the conditions you operated under, Norm.

MR. LAMBERT: Well, I cannot really remember anything worth much.

MR. GALLANT: We very briefly interrupted the interview or the remarks from Norm Lambert, because we have had join us to break the monopoly of the WLBZ group, Walter Dickson, Now we have got WABI-AM-TV and WBGW represented.
We will go back to Norm again, and the question I wanted to ask of you at that point, what was some of the conditions under which you had to operate in those days. We certainly didn't have the studio facilities that you have today in Radio or Television, and you were really operating at grass roots in the very beginning, ah.

MR. LAMBERT: I remember those old-fashioned carbon mikes hanging on wires or something. You had to tap them to get them started, or something.

MR. GALLANT: They often times would plug up, too, didn't they?

MR. LAMBERT: Yes. Get off the air, and then you have to tap them again to start over again.

MR. GALLANT: What about the acoustics in the Studio facilities?

MR. LAMBERT: The acoustics were good in that back room, the tent thing.

MR. GALLANT: Yes.

MR. LAMBERT: They made a tent ceiling and they had curtains all around, you know, monks cloth or something there. And that took care of the acoustics.

MR. GALLANT: Of course, you had regular musical instruments. You had a piano?

MR. LAMBERT: Oh, yes.

MR. GALLANT: Later you went to organ, though, didn't you?
MR. LAMBERT: When we were in back of Andrews Music House, the first day we went on, we had all kinds of pianos, because the music store was in front, so they moved the pianos right in.

MR. GALLANT: Right.

MR. LAMBERT: And we had two or three pianos on the first day of broadcast.

MR. GALLANT: Can you recall, Norm, any particular incident which stands out in your mind, maybe some humorous things that took place in some of the broadcasts that you were connected with.

MR. LAMBERT: Not right off-hand, no. It was a steady grind.

MR. GALLANT: A steady grind. Let's right now move over to Irving Hunter. I think he is next in line insofar as the very beginning.

Irving, let's ask about you with regards to what you recall of those early days?

MR. HUNTER: Yes. I showed up later than Norm by a couple of years, and the reason I showed up at the Station was that Tom Guernsey, who was the, as we used to say then, owner and managing director, called me. I lived outside Boston, and he called me and wanted to know if I would be interested in a job in Bangor, Maine, and working at the transmitter as an engineer. This was in 1930. The depression had got going pretty good. I was just out of school, radio school, and I had studied and
gotten my license to be a radio operator, and he knew about that because he had talked with people at WNAC. Anyhow, he finally convinced me that it might be worth my while to come up here. So he said, what do you think. I said, okay, it is a deal. This was on Sunday night, right after I had eaten the evening meal, and he said, well, could you be on the train to Bangor, Maine tomorrow morning at 9:00, because one leaves Boston at 9:00. I think there was a pause right then on the phone, and I finally thought, well, I am going up there, what difference does it make if I go tomorrow morning or next week, so I said, sure, I will be on the train. So that is how it happened.

Coming to Bangor, the further away from Boston I got the more I saw of fields and forest, and I thought, boy, I knew Bangor, Maine, was a long way from civilization from what I knew of it, but it must be a lot longer than I thought. Anyhow, I came up because at that time they had just started, they had just joined the Columbia Broadcasting System Network. Previous to that, they had been operating regular half-day schedule, more or less, and on the Network, of course, they had to operate full-time, and the hours then were like from 8:00 in the morning until midnight, and we needed two people to be on duty at the transmitter, so I was the second person to do that.

That was interesting, because I was looking back at some of the old records, and -- yes, Ed?
MR. GUERNSEY: Who was the other engineer?

MR. HUNTER: Bernard Kellam was the engineer at that time.

MR. GUERNSEY: This was after Fred Carrigan left?* Carnival

MR. HUNTER: Yes, I guess it was. The other engineer** had left, and Fred was all alone and he couldn't be on duty all those hours day after day, so the two of us alternated and ran the transmitting station, which, of course, was two miles out of down-town Bangor where the Studio was, and it was on outer Broadway, and I remember -- of course, in those days, they referred to transmitting operations being in a shack. They did this on board ship and so forth, radio shack where the operator was, so we were called At The Shack from those early days on. And it was a small building.

I remember the antenna was held up by two windmill towers, and that was quite primitive, but the whole thing, they were pioneering days then. Hardly anything had been done except basic essential things, and so everything was improvised and if you got an idea, you put it into play, and you did it any way that you could.

I was thinking, the programming, as I recall it and looking back at some of the old records, it was quite a thrill for people in this area of Maine to be able to tune in their local station and, of course, you got better reception. In those days if you tuned in an outside station, you got a lot of static. And there weren't that many stations around. So

* Who was Fred Carrigan?
** The other engineer.
they couldn't get much of the radio broadcasting that was going on around the country, except, of course, they listened to the local station most of the time, and it was local programming. But when they went on Columbia Broadcasting System, at the same time they joined with WNAC in Boston for programs in that area, and so the people were treated to a lavish assortment of sports and entertainment, and they were thrilled to death and could hardly believe it. It was like when television first came, and you could see the people. This time you could hear them just like they were in — you turn the dial and stick it on WLBZ radio and you get broadcasts from New York, from San Francisco, Chicago, and all nice and clear, and an amazing variety of entertainment.

I remember some of the early programs, or one of them was Kate Smith just getting her start. Back in 1931 I saw her on one log on at 7:00 in the evening, and then they picked up the big dance bands from around the country from all of the hotels that had ball rooms in those days, and Guy Lombardo, Fletcher Henderson — you name them, and they showed up on late evening broadcasts on CBS.

MR. GALLANT: I have got a question. Somebody in Augusta, living in Dexter at the time, remembers, I believe, when you were working at the transmitter at WLBZ. The question he had was, this so and did he go later to the studios from a work assignment at the transmitter to the studio later on. Did
that happen?

MR. HUNTER: He sure did.

MR. GALLANT: The other thing that he says, would he tell me who was doing the station breaks which apparently were on transcription or recording.

MR. HUNTER: Oh, yes, I can tell you that, too. I cannot give you the name of the person. They were done, it seems to me, as I recall it, and I could be wrong, but they were done away from here, as they say, like in Washington or some place like that -- Washington, D. C., and somebody who had never heard of Bangor, Maine in his life apparently called it WLBZ Banger, and we had it on disc and we paid for them and so we used them, but it obviously was a very foreign voice.

MR. GALLANT: And wasn't it done in a very slow style, W-L-B-Z, something like that?

MR. HUNTER: It actually was poorly done, to be brief about it and frank.

MR. GUERNSEY: In those days, Tom Guernsey would not sell station breaks. His theory was the advertisers bought the program and he wasn't going to take any advertising value out of the day by putting another advertiser in a station break. And, also, the records, the studio wasn't covered during some Network hours, from evening news until 11:00 there was no one in the Studio. Those recorded breaks were run from the transmitter.
MR. HUNTER: That is right.

MR. GALLANT: Yes.

MR. HUNTER: And then as time developed, they sent out a bunch of records to the transmitter, because sometimes they would have a 15 minute break or something, and so I played records. That is how I happened to get into announcing, and, in the meanwhile, I put on weather forecasts and things like that, because I worked the night shift until midnight, and Saturdays we ran until 1:00 a.m. and that was a big night. We took the dance bands up to 1:00 in the morning from around the country. So I did shift over little by little, and did more and more of that kind of work.

MR. GUERNSEY: Irving, didn't you fellows handle Network traffic telegraph key out there?

MR. HUNTER: Now, that is a very good question. It is an interesting one. It ties in with what I said. I had a radio operators license and one of the things, of course, I was trained to do was to send and receive messages by code, and not the old telegraph code, although I knew some of that, — that was the Morse Code, the telegraphers used like on the railroads, but we used the Continental Code, which is what they use ship to shore, and so we handled all of the traffic for the station. Nowadays it is done with teletype and so forth. We handled it with this land wire which went down the entire Eastern Seaboard, and we talked to Boston and New York
to handle the station business, and late hours, like 11:00 to 12:00, we would talk with one another up and down the line. Different fellows in different stations down in Florida, they would call me up and say how is the weather up there in December, you know, and I would tell them there is a blizzard going on, and they would say, gee, that is tough, I am going swimming tonight after I get off duty. It is 80 degrees down here. So we kept in touch with the whole Eastern Seaboard with that land wire.

The other line that we had was between the transmitter on Broadway and the Studio downtown. It was a Western Union wire that we leased, and we had an old crank telephone. We didn't have to call on the phone. In those days, you had operators, of course. You would get the operator and she would put you through. We just turned the crank and they would answer in the Studio downtown. That was our way of communicating quickly, which we sometimes had to do.

MR. GALLANT: We will resume our recording now. John MacRae has joined us, so we will get him as part of the act as we move along. We were talking to Irving Hunter.

There is a question I want to ask here. In the early days of radio, you see today old photographs which show this in the very beginnings -- not in the State of Maine, I have never known it to happen here, but in those early days, the old wind up phonograph where they put a microphone right in
front of the horn of the speaker. Did that happen in Maine?

MR. HUNTER: Not in my part of Maine. No, we were much more sophisticated. We played the records directly through, the electronic way of doing it, but we were primitive in many ways. I was just kidding about that other, but you were talking with Norm about the old carbon mike, things of that nature. They were very primitive, and so you never knew what was going to happen from one moment to another. You had to be prepared.

One of the things, going back, talking about switching from engineering to announcing -- while I worked as an engineer, we had some very large air condensers in the transmitting unit, which was a hand-built unit, by the way. It was not from General Electric or Western Electric. We got those later. But we had a home-made one once. It was built piece-by-piece, and we had some very large air condensers, which means that there were blades of metal with air between them -- I won't go into the engineering part of it, but they were open to anything that might ball in between and cause a short-circuit. Well, ordinarily, this was in a shack and nothing would ever happen; however, in the summer time it got hot. We had a generator in there and a motor that ran the generator, and it created a lot of heat. You had air cooled tubes and they created a lot of heat, so the building would get very hot and we would open up the windows. Well, of course, we were on  in the month of June, the June

* - When was the Western Electric installed?

- ask Howie if the MG is still in the basement.
bugs would come out and start batting up against the screen and so forth. Well, every once in a while one would get in the building some how or other, and fly around, and we would try and catch him. Sometimes we couldn't and before we could catch him and get rid of him, he would fly into the transmitter and eventually get between the blades and the air condenser and, of course, it was high frequency, very high voltage, and it would zap him, but it would short-circuit the whole business and we would go off the air. We would blow all of the fuses. So we would have to remedy that and get back on the air again, after which we would say "we now resume our broadcasting, we have been off the air temporarily due to technical difficulties".

MR. GALLANT: That is how that term came into being.

MR. GUERNSEY: Irving, you mentioned the generators. In those days, didn't we have a motor generator convert the AC to DC --?

MR. HUNTER: That is right.

MR. GUERNSEY: -- and they would take them out after sign-off and run down and get the brushes all reground and get them back in in the morning.

MR. HUNTER: That is right. Yes, we had to wait until sign-off at midnight and take the thing apart, take it down town and have the rotors all ground down and polished up, and then get it back and get it set up and check it all out.
so we can start up at 7:00 the next morning. That was quite a rat-race.

That generated, I think it was like 3,000 volts of direct current, and you had to watch that stuff, or you would get an awful jolt, much more so than AC.

MR. GALLANT: Irving, as you reflect back over those times, do you recall any incident that stands out in your mind, be it humorous, be it dramatic?

MR. HUNTER: Thousands of them.

MR. GALLANT: Thousands of them. There must be one or two that really stick out in your mind.

MR. HUNTER: There were so many of them. I wasn't kidding about thousands of them, because, as I say, we were pioneering, and as the years went on things smoothed out a little bit. We got different equipment, more sophisticated equipment and so forth and so on, but in the meantime we had a lot of hairy moments.

I remember on one occasion the antenna that I spoke about, supported by two windmill towers, was covered with ice, so much so that it finally broke the wires, the weight of it, and the whole thing came down, and we had to get it back up again some how or another. This was in the winter time, obviously, so Tom Guernsey had a beautiful big Straight A Packard Roadster, and he came down from Dover and so we mended the wires, got them all put together and soldered and one
thing and another, but then the idea was to pull it back up between the two towers, so Tom hooked up onto the steel cable with his Packard and it was slippery and so forth. It was quite a job to get it back up again, and eventually he did, but on one occasion it was so slippery and the car started fast and it pulled it up so quickly that it split the thing apart and it came down and had to be done all over again.

So we had a lot of problems in those days. It wasn't funny at the time, but it was quite a hilarious incident when we talked about it later on, but it was pretty maddening at the time, I will tell you.

One of the incidents I remember much later when I was down in the Studio full time and had been broadcasting for quite a long period of time, we did the series called "The ESSO Reporter", sponsored then by the ESSO Company, now EXXON, and we got the information, the news broadcast off the teletype in those days, and we had the ESSO Reporter on three times a day. I remember one noon time before the noon broadcast somebody came in and said the teletype wasn't working, it hadn't been working for some time, and we didn't have any news and we would have to do something pretty fast, so we called the Telephone Company and they said, the teletype information came through there, and they would monitor it, but they told us, they said, well, we haven't been running the teletype here, we have been monitoring on tape, so we have got a tape of what
has been going on, that is all, big long strip of paper with all of the stuff printed out on it and rolled up like a reel of tape for a big recording machine. So we said we will rush down and get it, that is all we have got, we will have to use that. So they came back to the Studio with a big roll of tape, an empty tape reel on the other end, and I was to do the broadcast. So somebody sat at one end to feed it across the table where the microphone was, and a fellow on the other end was reeling it in to get it out of the way and to keep it moving smoothly. So I was reading the news right off a narrow tape about a quarter of an inch wide, and it spelled out the words, but the machine that was doing that for the Telephone Company still was producing all of the extra things besides the letters, like the one-half and the comas and so forth, they weren't the same as on the teletype machine. So you would get this thing going by you and it didn't make too much sense all of a sudden. So I had to keep right on reading no matter what went through, and say what I think it might say, regardless of what happened in front of me. So we did the whole broadcast that way. And it didn't work too badly.

But that also reminds me that in those days everything was live. We used some recorded music, but other than that everything was live, and if you made a mistake, that was tough, there it was, you were on the air with it and you would back out of it the best way you could, and in many cases it
was much better to just let it go because if you tried to straighten it out, and you make two more errors right on top of it, then you are worse off than you were in the first place. Of course, it is some different when you were taping and you can get it all dressed up nice and neat and run perfect tape off. So that was quite an improvement when the tape came along.

MR. GALLANT: Irving, we are going to get back to you again. Incidentally, this is a round-robin. Anybody feel free to jump in at any time, ask questions, and we are going to proceed from the chronological standpoint, and would you be next?

MR. EATON: What year did you start in the business, Walter?

MR. DICKSON: '38.

MR. EATON: Oh, I guess it's you, Ed.

MR. GALLANT: Okay. You are next. Ed Guernsey is next. I will ask you to kind of reminisce now about some of your early beginnings as you first remember when you first got into the business and how it all came about.

MR. GUERNSEY: Well, as you know, Tom Guernsey, who we all called TLG or TL, was my cousin. We used to visit his family up in Dover frequently. Father was born in Dover and spent some of his boyhood in Bangor after his parents died.

I remember visiting WLBZ early when it was in the
back of Andrews Music House, I suppose what would be 98 Main Street, where Smiley's used to be. Who owned the clothing store, Irving?

MR. HUNTER: Smiley's.

MR. GUERNSEY: No, before Smiley's.

MR. HUNTER: System Company.

MR. GUERNSEY: The Bessey System.

MR. HUNTER: Yes.

MR. GUERNSEY: And there was a stairway up the back of the building. In fact, my father put in and bought some of the original stock to help Tom build WLBZ. Tom's Father died, his Father died while I was in high school. It must have been '26 or '27. In 1934 Millicent and I and Eddie went down to South Bristol with the family. We tried engineering in Boston, and that wasn't very productive.

Anna Weymouth, who was copywriter and a school teacher, was leaving Bangor to teach in Belfast, so I came up to be a copy writer for the magnificent salary of $18.00 a week. I found a room, I guess, for $3.00 a week, a little room on the corner of Cedar Street and Second Street. The family came up later and we found aren't.

When I came, WLBZ was on the second floor. Andrews Music House occupied all three floors, and there were beauty parlors in what was the corner of Main and Water Street, and some other things. There was a stairway in the back of the Music House occupied all three floors, and there were beauty parlors in what was the corner of Main and Water Street, and some other things. There was a stairway in the back of the
second floor you could get to the third floor. No -- that went down to the first floor. They covered that up eventually. It was a very ornate studio though, mahogany woodwork and an observation room.

One thing I remember, the observation room was just big enough for a row of seats and your feet, and you looked into the studio, which was about 23 by 23, square building. The back end was the patch panelling. When you went from local to Network, the announcer run in, opened the door and just changed the parts.

MR. GALLANT: There was no clean pot on the board --

MR. GUERNSEY: No.

MR. GALLANT: -- or anything like that.

MR. GUERNSEY: No. The microphones, when I came there, they had gone by the carbons to condenser microphones, a square mike with a regular tube, a regular amplifier in them, and a switch, right? It was like a light switch.

MR. GALLANT: Are there any of those still available around here?

MR. GUERNSEY: I will tell you where they all are -- people used to borrow them, some of these dramatic groups, and eventually we lost them all. But that condenser mike, the switch would break and a fellow would have to take and wire it, just like a light wire. It was broken open and someone would have to keep talking. If it was broken closed, you would have to...
put another record on.

And I don't know -- at that time when I got there, WLBZ was already on the Yankee Network, and the Colonial Network and CBS. A funny thing -- I meant to bring it -- the first telegram Tom Guernsey got from Paley verifying the deal was addressed to Tom Guernsey, WABI, Bangor. I think Paley looked on the list and he came there and didn't go any further. He didn't figure there was two stations in Bangor, Maine in 1928 -- '29 or '30.

UNIDENTIFIED: Fred Simpson got that later. (Walter Dickson)

MR. GUERNSEY: That is right. So I just all of a sudden was copy writing -- well, my staff was copy writing, and, boy, copy writing in those days was something. Sam Cohen, Next Door, New York Syndicate, would buy 50 ads, and he wanted 50 different ads, and all it was was handkerchiefs .02, neckties .05, and how do you write those 50 different ways.

As I have said several times, working for your cousin is fun. You work 24 hours a day.

MR. GALLANT: For $18.00 a week.

MR. GUERNSEY: Oh, well, I got a little more. I think I went up to $20.00. I needed it because my rent went up, we had a refrigerator instead of an icebox.

Irving mentioned the lines, the Western Union lines. Well, Tom somehow eventually owned that line, and it was between studios, he had the ringer and transmitter. I think
it dropped off at the Chateau Ballroom. And there was another owned line that ran down to the Paradise, which was down --

MR. HUNTER: Hampden.

MR. GUERNSEY: -- the gravel pit now. Who owns it now?

MR. DIXON: It is burned down now.

MR. GUERNSEY: Oh, Hughes Gravel Pit. And WLBZ used to broadcast late nights from the Burney Marr.

MR. DIXON: Yes. They did marathon dancing back in those days.

MR. GUERNSEY: And from the marathon dancing. But that line was up all the time, and I don't know whether Irving did it, but Bernie said he used to listen. If he didn't like the program on the Network, he would listen to dance music down at the Paradise. One night he turned it off at the usual time before he left work, and I guess about five minutes after he turned off listening, the place burned down and people were killed, and Bernie said I am glad I had that microphone off, I don't think -- he said I don't know what I would have heard.

And Thompson began to roam and get interested in things. I was Assistant Manager -- I was never Manager while Tom was there. Someone said when did you become Manager," and I said, "I don't know," when Tom wasn't around I had to manage. I became officially Manager in 1944 when George Kelley came up representing Mrs. Rines and sat across my desk and said you have got to stay with us, Ed. I would like to -- he said
fine. And I stayed with him a long time.

MR. GALLANT: Ed, was there any particular incident in terms of programming that was carried at that time on the local -- you said it was much more local -- things that might have been of a humorous bent, dramatic or whatever, that you can recall.

MR. GUERNSEY: Not off hand. Those things didn't register. Tom was an innovator. I was going to show Walter a television schedule of 1940. He would appreciate that. He was the first to do news. The first News Director was Addie Palmer of the Bangor News. Addie was a combination announcer and newsman. He was working for the news. He worked for the old Commercial. He was an old-timer. He had some problems with alcohol, but he got over that.

MR. LAMBERT: He went with the Fire Department, the last I knew.

MR. GUERNSEY: If he was reading a commercial and the Fire Department went down Main Street, everything was dropped and he went down the stairs and caught the wagon, because he was a fire bug. I will say one thing about Addie Palmer, he gave me the greatest start I ever had in this business. I wrote a piece of copy and he criticized it, and he did it in such a nice way that I think it taught me how to take criticism. Well, it just gave me a perfect start in the business.

MR. EATON: Constructive criticism.
MR. GUERNSEY: Well, it was just nice. I don't think constructive, it was just nice.

MR. GALLANT: Probably a lesson on how to deal with people later on for you, too.

MR. GUERNSEY: I don't know. As I say, he started a new service and I think Addie was the first one. I was News Editor for a month or two in between, and all I do is take all of these letters that come in, we had as many as 50 correspondents throughout Eastern Maine.

MR. GALLANT: Are you referring to the Maine Radio --


MR. GALLANT: Okay. That is another thing. You were mentioning telegraph wires and such. Was that not part of the telegraph wires spring-up that went up north?

MR. GUERNSEY: It developed a little later. I am going to ask Joe to help me on dates here. As I say, it was 40 or 50 correspondents and I used to send their check for $3.00 a month, $2.00 a month.

MR. EATON: .25 a story.

MR. GUERNSEY: .25 a story, that is right, Joe. All I did was open them. It was a strange thing, Tom Guernsey would not allow the Bangor News in the news room. Not that he had anything against the news. I told Dick Royden the other day, Tom Guernsey always thought the news was a wonderful paper, but he wanted his Maine Radio News Service to come from his
sources, and Edgar Welch was News Directors -- he preceded you, didn't he, Joe?

MR. EATON: Yes, and I think Irving filled in a little on the news.

MR. GUERNSEY: And Edgar was an old news man. He worked for INS News Service. Edgar later went back to New York and worked at WOR. He was in a serious accident and he has never been well since. He is still alive, though. He lives in Brighton, Massachusetts.

About in Edgar's time -- was it in your time that we put on Presque Isle, Joe?

MR. EATON: I remember we had a Presque Isle correspondent, a reporter.

MR. GUERNSEY: Open line from Presque Isle through Houlton, WLBZ, Waterville, WRDO and WCSH.

MR. EATON: That would have been before my time.

MR. GUERNSEY: And the news was done and originated from all of those places. While I have this business of the Network switching from here, there and everywhere. The line from Bangor, Presque Isle was Northern Telegraph, owned by the B & A Railroad. The line from Bangor to Waterville to Augusta south was Western Union. The leg from Augusta to Bangor was tried for a while, but people in Portland weren't too happy with it. It didn't stay in too long.

To get back, in the '30s when you went to work there,
it was CBS and Yankee Network.


MR. GUERNSEY: In about 1930 WLBZ went up to 500 watts non-directional, in the '30s. Then Tom began to dicker with Mr. Rines, so he switched to NBC, and in '38 we went 5,000 watts directional, and prior to that it had been a shunt-fed grounded tower. When we went 5,000 watts directional, it had to have insulators. They just put strain on one corner, put an insulator and just went around -- no problem. So '38 we were NBC.

MR. EATON: December of '38.

MR. GUERNSEY: December of '38. The next big step, Tom had had financial dealings with Mr. Rines. Well, Mr. Rines died and Tom tried to run a television station in Boston in 1940 through the war. Eddie Owen was one of the early announcers when he was in school at WNXG in Boston. 

After Mr. Rines died, things went on. Tom had spent all of his money so it went to Court, and there was an involuntary transfer of the license in 1944.

MR. EATON: Of course, the TV station was experimental and there was commericals, no revenues coming in.

MR. GUERNSEY: Bernard Kellam and Tom disagreed greatly on that. Tom wanted to go for experimental, and Bernard said go commercial. Then they froze everything, and then the war came on.
There was a television set-up in the upstairs studio, which had been an apartment and Tom ripped it out and made one big studio, full length of that building. One use we used to make of that studio was Friday night dances. We had a short-skirted waitress, each salesman brought a client, each employee brought their wives, Eddie Owen took the waitress home, and Tom, who was a teetotaler -- we had our liquid refreshments, and there was a live orchestra played. Didn't you have a ten piece band there?

MR. EATON: I remember that, and the bartender and everything.

MR. GUERNSEY: The bartender and everything, and that was just our way of trying to get business, making our customers happy and everything.

MR. OWEN: And one of Tom's funkies stole all of the liquor.

MR. GUERNSEY: Yes, one of his people that he brought from Dover-Foxcroft. Some interesting people from Dover-Foxcroft worked at WLBZ. George Levenseller started at WLBZ and went to WRDO, and came back to Channel II.

MR. EATON: He was an engineer.

MR. GUERNSEY: Right.

MR. GALLANT: Well, actually LBZ got its start in Dover-Foxcroft, right?

MR. GUERNSEY: Well, in 1926 LBZ got its commercial license in Dover. I believe at that time it was moved as an
amateur station from the hen house into the dining room. When LBZ was in Dover, they did some programs from the Andrews Music House in Bangor. Jack's Father owned Andrews Music Company, and, in fact, was the first announcer.

MR. EATON: I thought Jack was in Dover.

MR. GUERNSEY: No. His family came from Dover. They lived there on Lincoln Street. And then Tom moved it down to the bank building. I sent Norm Gallant a 1928 schedule of the station in Dover, showing they were going to do a broadcast of a football game. In late '28, December again, I think, wasn't it, Norm, when you went to work, they moved to Bangor?

Professor Kreamer, who was involved with WABI at the time, oh, he fought that move to Bangor, and at the Bangor Council for just a building permit. Tom said that is alright, I don't need a building permit, I have got a Government license, I am going ahead anyway.

And the next big move after Rines bought it, the company, then they bought this station, Channel II from Murray. They were going to put us all in this one building here, but Eaton Tarbell said plans got too elaborate, so they enlarged this building. A little later, in 1960, we moved into a new building, WLBZ moved into a new building on Broadway. Norm Lambert was on the air. We were playing records from the studio on Main Street, and we opened with an organ at 12:00 noon from
Broadway. We called it Operation Progress, I believe.

MR. GALLANT: Harkening back to that time, let me throw something at you -- Madame Zelaine, the Rappaport Tire Company.

MR. MacRAE: Irving knew Madame Zelaine better than I did.

MR. HUNTER: I did.

MR. GUERNSEY: He was her announcer. She was a fortune teller on the air, and she had an apartment down at the Penobscot Hotel, which is now a parking lot, and the Rappaport Tire Company sponsored her, because retreading tires was big business in those days.

MR. EATON: Listeners used to mail in a quarter, and she would answer their questions, solve any problem.

MR. GALLANT: Since Irving was directly involved, maybe he has something nice to report here.

MR. HUNTER: Well, it was uncanny. These notes would come in from all over this part of Maine. Say somebody would write in from Dexter, say 'I have misplaced a diamond ring, I haven't been able to locate it, we have looked all over the place, and could you tell me where I should look now.' And Madame Zelaine would read the letter, and she would say, 'well, I seem to see in your house there is an upstairs part that hasn't been used for quite some time, and if you go up there and look around, there is something up there in which the diamond ring could be, be it a chest or a box, but you look there and I am pretty sure you will find it there.' I cannot figure out how or why, but
time after time we would get these letters back thanking Madame -- maybe she had people out there writing in, saying that, "I certainly want to thank you, I found my diamond ring and I am so happy about it." But all kinds of things like that went on, and it was spread all over this part of the State. So there was something going on that none of us could understand, but it was working, and, well, it was a tremendous drawing card. People talked about it all over the place.

MR. GALLANT: What was her ultimate end? Was there not in the Code, the NAB Code, something against fortune tellers? Did that have any effect on why she ceased being an air personality?

MR. EATON: That was before the Code.

MR. HUNTER: No, there was no problem that way.

MR. EATON: She claimed extra-sensory perception.

MR. HUNTER: She did, and she proved it, one way or another.

MR. EATON: But I remember one thing about Madame Zelaine, she was always running around the station asking me and my co-workers what time is it? That was one question she apparently couldn't answer.

MR. GALLANT: Did you pick up your thought, Ed? Shall we move on to Walter?

MR. GUERNSEY: Move on to Walter.

MR. GALLANT: Walter, lets ask you now, your recollections
of those first days. I am going to move this over more in your direction so we pick every bit up on there.

MR. DICKSON: Okay. Well, I didn't come on the scene until 1938. I was going to school, the Mass. Radio School in Boston in 1937, and I graduated in '38 and I went down to get a broadcast license, a commercial operator's license. I planned on going to sea and take a ship. It was practically impossible to get an engineer's job in those days. You just couldn't break in. Old engineers, I guess, never died. They just changed tubes or something. But, anyway, I come from Boston. I got my license, both of them, commercial and broadcast, and my ship's license, and I hitchhiked home from Boston, and I was walking out Wilson Street on my way home. I lived down in Hancock, and WABI Radio, the transmitter and tower was still out there on Wilson Street in a brick building. I saw the towers and I thought, well, I have never been in a radio station, so I thought I would stop and go in. I went in and told them who I was and that I had been to school, and I would just like to kind of look around, and it just so happened that this was on a Friday -- I will never forget it. Roger Hodgkins was spending his last day at WABI. WGAN had just got a license to build WGAN in Portland, and Roger was hired to go down and build it. So he said, "do you want a job," and I said, "yeah, I would like to have a job." He said, "it so happens this guy is leaving here tonight, and you can go to work Monday morning."
The chief engineer was Nels Lawson, a pipe-smoking, beer-drinking, nice guy, and he said, "Well, you be here Monday morning." I said, "Well, Jesus, I don't believe I can be here Monday." Now, can you imagine saying this? I never had a job in my life. I said, "I am not sure I can be here Monday, because Town Meeting is Monday and I always go to Town Meeting," because in those days Town Meeting was really great, you know. He says, "Look, if you want a job, you be here at 6:00 Monday morning. If you don't want it, say so right now." I said, "I will be here Monday morning." I took the job with them, and the first thing we did, I remember, after I went to work there, they were just moving into 57 State Street, the studios at 57 State Street. The studios and all of the equipment was over in the Universalist Church on Park Street up on the hill, and that was one of the first jobs I had, moving over the tables and moving over all kinds of equipment.

The fellow that owned the station was a real nice, jolly gentleman, weighed about 250 - 300 pounds, by the name of Fred Simpson, and I enjoyed working for him. I enjoyed all of those chaps. There was Don Sutherland, one of the engineers. I think he has passed away now. There was Roger, who just left, but I knew him from Bar Harbor, because I went to Bar Harbor High School. And there was a fellow by the name of Howard Etta, and I guess that was the crew there.

I never asked them when I took the job how much they
was going to pay me. I was so anxious to get a job I never thought about it, and that week, the next week-end, Fred came up and he paid everyone off, he would just reach in his pocket and pull out a roll of bills, and he would pay off. So I don't know as he ever had a checkbook, anyway, just a roll of bills. And he came out and he counted down $17.50. That was good wages, you know, in those days. That was alright. But every week he would come out and he would count out the salary, you know, in bills. Of course, there was operators there then from 6:00 in the morning until midnight, and we were on 250 watts on an old composite transmitter that someone had built, I don't know, before I got there, I guess Roger, and, of course, being the new man they gave me two shifts a day. I had 6:00 in the morning to noon time, and then 6:00 at night until midnight. I had two six hour shifts, which didn't bother me too much then, but I got to thinking about it afterwards and they really did put it to me there.

That is how we started. Of course, we moved over to 57 State Street and there was operators all the time. But we didn't really have anything to do really out there, just keep the transmitter going and things like that. I think at the station, I am not sure when I first went there, whether Guy Cory was there or not, the salesman, and Harold Dodd. They may have come later, but those names stay in my mind way back
there. We were operating on 1230 with 250 watts, as I say, with a single tower, and then I guess it was, oh, in '44 or '45 we built the other tower and went to 5 kilowatts and 910.

When Guy Gannett got that frequency in Portland, 560, Fred Simpson had applied for that, and all of a sudden it was granted to Guy Gannett, and, as the story goes, it was Governor Brann that got that for Gannett. So the Commission just a short time after found a frequency for Fred, and they gave him 910, 5 kilowatts. Well, Fred was the kind of a guy that, as I say, he paid everything out of his pocket with bills, and I think about the only people he did pay was the help, and it went on. This was in '38 or '39, they built GAN. And this went on until about '45 and the Commission finally got after Fred and sent some people out to say, look, you have got to do something here, because we are going to take this license away from you for 910. Fred kept stalling it off and stalling it off and stalling it off. Finally, it got during the war and we couldn't buy any transmitters, and we finally made arrangements to get another tower. So we went over to LBZ and we bought their old transmitter.

MR. LAMBERT: It was a composite.

MR. DICKSON: That is right. Jesus -- we bought all of that junk, but by doing that the Commission, and by rebuilding it, or taking parts off it, the Commission considered that as rebuilding something and not buying anything new, and they

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let us go ahead. So we took a part of their transmitter and put it on the air, and lot of their old stuff that they were not using because they bought another transmitter.

Incidentally, at the same time I went to work there in '38, Johnny Wibby went to work as the operator at WLBZ. So I had known John from the very time I went to work there. So he always kidded me ever since I have known him about how did that old junk work that Fred Simpson bought from us.

Anyway, we finally put on 5 kilowatts and 910, and got operating there, and, oh, I don't know, one of the things I remember out there at the old radio station out there on Wilson Avenue, we used to go out every now and then and we would have to go out and check the towers, see if the lights were on and everything was alright. I went up there one fall, one day in the fall and I was standing looking at the tower. It was a four legged tower, self-supporting, 260 feet, and I was standing there looking at it, and all of a sudden one of the legs of the tower where it is supposed to be welded on a plate lifted up about two inches. I stood there and looked at it. I couldn't believe it. It had broken away from the weld, and that tower would lift up there and drop back, lift up and drop back. "Jesus, I said, "what in hell am I going to do, tie it down or what are we going to do?" Anyway, Jesus, I cannot do anything. So I called Fred, because Fred was always in the office, and he was happy to come out to the transmitter, and
we come out. He came out, and we went out and I showed it to him. "Jesus", he said, "We are going to lose this, what are we going to do." I said, "I don't know what we are going to do." Well, he said, "Maybe we can tie it down." I said, "You cannot, because it is hot. We cannot even put our hands on it, you know, you get burned." So, anyway, we finally called some people and we had to shut the transmitter off and they came out with a welding deal and welded that leg. When it dropped down he spot welded and held it. But it is a wonder we hadn't lost it, you know, four legged tower like that on three legs and in the wind. If there had been any great amount of wind, we would have lost that.

MR. GALLANT: Walter, a question, you spoke about WGAN. As I recall, when they first went on the air, they were a day timer, and they later, I think, switched frequencies and became full time. The question I have really here, was this in conjunction with the vast radio moving day that took place either in 1942 or '43 when there was a reassignment of frequencies for many of the stations, not all of them but many of them? They were trying to clear up the airways, because there was such a mish-mash at that point. Do you recall that?

MR. DICKSON: I don't remember.

MR. GUERNSEY: Well, there was a period a lot of stations changed frequencies, and it happened about the time you people went 910.
MR. DICKSON: Yeah, that could have been. Well, when we went 910 was about 1945. We could have gone 910 long before that. We could have gone 910 around 1940-41 when we got the frequency, but whether there was shuffling of frequencies with GAN, I don't recall. I thought they went on for the first time, but I am not sure.

MR. GALLANT: As a day timer?

MR. DICKSON: That could be.

MR. GALLANT: And they shifted frequencies?

MR. DICKSON: Yes, that could be. That could be. I just don't recall. I know Roger went down to build that station back in '38 or '39 when he left us. Of course, we got to '49 and all hell broke loose when Fred Simpson sold it and Carpenter and Hildreth bought it, and brought in Gorman. I guess John probably came in on that, or was there then, I don't know, or after that. Of course, everything changed then, and in '53 we built the TV transmitter, which is the first TV in Maine, Channel V, and Carpenter and Lee Gorman were there then. Carpenter was really the man that was running the show at that time. Carpenter later left and took Channel II over here. Gorman became the Manager and was there for quite a while. I didn't take over the operations until '59. I took over in '59, after a hectic ten years.

MR. GALLANT: It was a wild time.

MR. DICKSON: It was wild, to say the least.* It was wild.

* - John Hackett
** - ask Walter about this, what specific things?
Well, I won't go into past years here, but we did improve the facilities quite a bit, and we bought POR in '57, I think it was, and we bought AGM in Aroostook around '59. They just kept expanding and wound up with the TV station in Presque Isle and even into '75 they bought into Florida.

Those old days were great. You know, you were asking about special things that happened. The thing that I remember about Fred Simpson and the early days, Fred, as I say, he seldom paid a bill, and he always had a lot of bills on his desk. I can remember going in in the morning, because any morning you go in, he would be sitting there in the office. He smoked a pipe, and this is the God's honest truth, he never opened a bill. He would throw them in the waste basket and he would take his pipe and he would pound his pipe in that waste basket, and all of a sudden that fire would be going right to the ceiling. Three or four times a week he would do that. The girls in the office would scream and run, and he would just sit right there. He burned those bills for years, and that is why we almost lost that 910.

MR. GALLANT: Okay. A couple of questions.

MR. GUERNSEY: They tell me that back in the old, old days when you could swap frequencies without going to the FCC, Mr. Rines and EEI swapped, and then they froze them. He swapped with EEI in Boston, and EEI ended up with CSH's old frequency, and he lost that nice low frequency. Walt, wasn't
it when GUY was built right where we are now and Gannett took CBS that Fred became interested in selling?

MR. DICKSON: Well, you see, he lost the network, and while he was not too much a businessman to begin with, we were having a lot of problems, and then when he lost the network, I think that is really one of the things that killed it, that got him to sell.

Carpenter got Hildreth interested in the broadcasting business, because Hildreth was in politics, and he saw, of course, buying the radio station, and Carpenter talked him really into it, here is the way to really get to the people here on the radio, and he had ideas of running for the United States Senate. The radio didn't do him much good, he lost it, but in '49 is when Fred sold and they took over, and that is when CBS, I think and GAN --

MR. GUERNSEY: My office, I could look out on Main Street. I looked out one day and going down Main Street in this little open blue Studebaker, very calmly with Horace Hildreth in it, headed down Main Street. I picked up the phone and called Bill Rines and I said Murray Carpenter and Horace Hildreth are going to buy WABI. He said you are crazy. Well, Murray had had an application in against Gannett for TV.

MR. DICKSON: That is right. I prepared that application. That is a whole another story, too, because Carpenter was pretty sharp and he saw, Channel V was the first
station in Maine, and there was a couple of UHF Applications, couple of UHF stations in Lewiston and Portland later, but Carpenter saw the frequency of XIII and VI, and he said to me one day, why don't we file an application for XIII. Jesus, I said, I don't know, you think we should. Yes, file an application for XIII. I want an application for XIII.

So I prepared the full application for XIII. I would like to see it today, because I cannot imagine anything in it would have been right. But it was rushed back and we shipped it in, and, of course, Jesus, it was on file down there. Well, then when Gannett wanted XIII, they looked at Carpenter to see whether there would have been a conflict there and hearing, see, and I don't know all of the details. But Carpenter ended up with GUY right here, this building.

MR. GUERNSEY: This building cost $70,000.00 when it was built.

MR. DICKSON: And all of a sudden we got our application for XIII and Murray wound up with GUY. Then later, of course, I don't know what he did with that. He sold it, I guess, or something, and got Channel II.

There was a lot of maneuvering back then in those days, a lot of swapping and a lot of things you could do then that you cannot really do now. Jesus, there was Channel VI and XIII for the asking back then.
MR. GALLANT: We are going to move on to ABI again. We have a couple of other LBZ people that we haven't heard from yet. We will get to you.

Johnny MacRae is right here, and probably could tie in with Walter. We will move over to you, John, for some of your early reminiscences, and if we ask for early reminiscences, the question is how far back does that go?

MR. MacRAE: Well, I am the juvenile in the group. I didn't actually get into this until 1945. I started at WBZ in Boston when I was with the United States Navy, and I was working on what they called an Incentive Network, wherein we broadcast different news closed circuit to shipyards, defense plants and so forth, to get them to work harder and produce more weapons, etc. It so happened that the Honorary Mayor of Milo, Nelson Bragg, was working at the station at that time in Boston, and he needed an announcer. Well, things worked out so that I had just received my honorary discharge from the Navy, and Harold made a trip to Boston to see if Nelson knew anybody that might be crazy enough to come to Maine. Well, Nelson had my phone number and he gave me a call, and, of course, I jumped at the opportunity, and I arrived at WABI in April of 1945, and as Walter did mention Harold Dorr, and Harold was the one who hired me, and Guy Corey was, indeed, the salesman at the station at that time, and a very close friend of Guy's was his competitor, chief competitor salesman at WLBZ, and
I cannot remember his name, but he lived on 13th Street next to a fellow that used to work for him. He was with you for years and years, Ed.

MR. GUERNSEY: Ed Emery.

MR. MacRAE: Ed Emery, right. They were great friends and great competitors, and I will never forget them.

You mentioned, Ed, something about the Bangor and Aroostook line being used by you people. It materialized years later when WABI group acquired WHOU and the Presque Isle station, we used that line between Houlton and Presque Isle, the same line that you had used previously, and it was all controlled and handled by Stanley Lyons, who was the engineer at WHOU.

So many things have happened over the years. My career almost ended as soon as it started in radio. We didn't have too much to work with. We didn't have a sports person or anything like that. Fred got the bright idea that he would like to do a football game in the fall of '45, and Rhode Island was playing Maine at home. We put in our phone line and the necessary equipment. I cannot remember who was engineering with me, but I think it was Paul Palmer, and the game was progressing nicely, and all of a sudden this little Italian fellow, and I cannot remember his name, but he was an outstanding football player, a real scat-back, well, he gathered in the kick-off and I was doing a play-by-play and I said a nice
kick, he gathers it in on the ten yard line and he is up to the 20, to 30, to 40, he is across the 50, he side steps this man, he straight arms that -- Jesus Christ, look at him go. Well, I just kept on going, taking the advice you offered earlier, Ed, you don't -- or Irving maybe said it, you don't try to correct a mistake at the moment, you just hope that nobody heard it. Well, unfortunately quite a few people heard it. But Fred, like Walter said, was always jolly and happy, just laughed it off, and said I don't think you will do that again, will you. As a matter of fact, I didn't. But that was probably the most unusual thing that happened to me.

Of course, I had a varied career there. I was morning man for a considerable time. My wife and I and family did a show from our house. I was a sports announcer and did remote broadcasts from New Central Furniture Company every day for a long period of time. Smiling Dave and Pappy Rappy, they even built a special studio which accommodated about 125 or 150 people, and they used to come in from the country, because the feature was western-cowboy music, folk music and things like that, and those people really enjoyed it.

But I didn't get into TV until, well, it was around, we moved out to our new building, TV Building, I think it was in 1960, and in 1965 -- I was always in the background in TV, although I didn't have any job that paid me any money. You know, I was giving advice here and doing this and doing that,
and eventually Walter decided to go into a strong public relations effort, and we had the ideal man in Dick Bronson for that type of work. Dick took that over, and Walter asked me if I was interested in Dick Bronson's job, and, of course, I was thrilled, so this made me General Manager of both WABI-Radio and TV, and I enjoyed that position until my retirement in 1972.

As far as any other interesting stories or highlights, there are so many, I just really cannot pinpoint anything in particular. With so many other people here, I think I will give up the floor and let somebody else speak.

MR. GALLANT: Well, maybe somebody has got a question.

MR. GUERNSEY: Was Addie Palmer there?

MR. MacRAE: No, Addie had left just before I arrived. We had the French fellow, Maurice Daubier, the Bohemian. He later went down to work for a newspaper and station in Providence, Rhode Island, wasn't it?

MR. HUNTER: It was the Tribune, wasn't it?

MR. MacRAE: I don't remember, but I know he did quite well. Speaking about doing quite well, I do have a couple of things that come to mind now. We all started cut like $18.00 and $20.00 and so forth, but gradually things improved and we all did better, but the greatest stories of improvement have occurred here in about the last five or six years with the members of the fair sex. One of the first real good girls
we had on Tele-Journal News left us to go to a station out of state. She later returned and worked at the University of Maine, and eventually left there again and went out of state, and I happened to see her on ABC not too long ago. She did a couple of cut-ins. And more recently we had a girl that took a job down in Syracuse and she stayed there just a short time. She had applied for the co-anchor job at WCBS in New York. They didn't have an opening, but she really impressed them, I guess, and she was in Syracuse just a short while and, by God, she got a call and she landed the job and started out at $75,000.00 a year. How do you like those potatoes?

MR. GUERNSEY: I always said when Horace Hildreth bought WABI, he bought two things -- he bought a transmitter and Johnny MacRae's audience. John didn't say anything about his polio effort. I think John should tell you something about that?

MR. MacRAE: Well, that polio thing sort of happened with the arrival of the new ownership in Murray Carpenter and Horace Hildreth. They bought the station in 1949, and that was the year we had the horrible polio epidemic. There were countless cases of many fatalities, and they had to put in numerous extra iron lungs at the Eastern Maine General Hospital. I am talking only about our part of the State now. They had other efforts in the southern part, of course. And Jimmie Hughes, I think probably all of you will remember him, he was on the
City Council for a long time and he was Chief Engineer at the Eastern Maine General Hospital, and he was going almost 24 hours a day for a period of two or three months, because they didn't have a back-up electrical system that would accommodate all of the iron lungs in case of a power failure, so he and his crew would manually pump the iron lungs so the youngsters could still breathe, and what I got involved in was raising money. Al Shiro, former head of the Shiro empire at that time, got me interested, and asked me if I would like to try and raise some money, and I said sure, I will do spots on my show. What made it successful was trips to the hospital almost daily, and I talked with several different youngsters, and worked their story and the sadness of the whole thing.

What I was doing really was crying for money, and it would come in in dimes, quarters, half dollars, and a considerable amount of money, and the wife and I would count it, roll it and I would deliver it to Al at Standard Shoe Store the next day. And, believe it or not, I say a gentleman, it very well could have been a woman, how trusting people are -- I opened a letter and I almost fainted. There wasn't a note, anything -- a $100.00 bill, without any return address or anything on it. I could have put it in my pocket just like that and nobody would have known the difference. If he had sent a check, why he would have known that the check had been cashed by somebody that should have cashed it.
But people really went all out on it, and the fund raising worked out so well that the Saturday Evening Post was still active in those days, and they sent up a reporter and interviewed me rather extensively, and then in the story, which was about six or seven pages, they had three lines about Johnny Rise and Shine, the Down East Arthur Godfrey, did a great job raising money, and that was what I got out of the reporter after spending about an hour or more with him -- it was a woman, with her. But so much for the polio.

Then we raised money for many causes. We had our Christmas Daddy Show annually. Dick Bronson brought that over from the Portland area, and he kept it alive on radio, first here and then we moved it into a combination of both radio and TV, and Dick really worked his heart out on that and he got the entire staff involved, not only the people that worked at the station, but the wives, the husbands, the girlfriends, the boyfriends. He had everybody in there, and he really did more in over-all fund raising than anybody else at WABI, before then or since then.

MR. GALLANT: Any further comments here?

MR. MacRAE: Ed brought it up about buying the license and Johnny MacRae's audience. Earlier you had made reference to the ESSO Reporter. Well, at this time the change had occurred. CBS had gone to GUY, we had Yankee and we had ABC, and we had the ESSO Reporter at that time. And I didn't do
something exactly the way they wanted it. They had a format that you had to adhere strictly to. Although there is nobody in the building, you had to hang a banner on your microphone and all of this superfluous stuff, and the rating book -- they cancelled the contract with WABI prematurely and we had no way of penalizing them at that time. We weren't in any position to get into a law suit, so it went to GUY, and when the rating came up and it happened to be a pulse, GUY had six-tenths of one percent of the audience in the Bangor area at that time, and WLBZ and WABI was splitting the rest.

MR. GUERNSEY: We had our tenth anniversary, I forget what year, the ESSO Reporter. We had it for 12 years. Once they had their market where they wanted, they began to ease back on the ESSO Reporter.

MR. GALLANT: Eddie, we are going to move to you now.

MR. OWEN: I am wondering, Norm, if we are going chronologically, if Joe preceded me. Is that right, Joe?

MR. EATON: 1940.

MR. OWEN: Yes, I was 1942. So if you want to keep it in sequence.

MR. GALLANT: Let's go to Joe Eator then, the proper chronological order here. As we mentioned, Joe is a freelance writer for UPI, and then he did a stint with WLBZ radio.

MR. EATON: Ten years as News Editor.

MR. GALLANT: Well, I guess that is quite a stint.
MR. GUERNSEY: Joe is like Lucy Simms, the cleaning woman who came in for a stint, and stayed for 20 years.

MR. EATON: Like the man that came to dinner.

MR. GALLANT: Okay, Joe.

MR. EATON: When I was still in High School, I began my career on WLBZ. Thompson had had a program called People and Places, Personal Travel News, Whose Where and When in Maine, and it had been discontinued for some reason. I wrote to Thompson and Guernsey and asked them if they would like to revive it, and offered my services for free. I was still in High School, but I guess it was too good an opportunity for him to pass up. Then later I combined it with a retrospect program called Looking Backward, reviewing news of one, two and three years ago, and then I started getting a paycheck, a dollar a week, with .02 taken out for social security. Ed used to give me my pay envelope, which was in cash, I believe, in those days, and in 1940 I interviewed Don Fendler, who had been lost in the Maine woods the year before and created nation-wide attention. I interviewed him on the air, and I think that program ran for a couple of years, Looking Backward. We used to use a little background music, Memories, to lead into it.

Then after I graduated from High School, Thompson soon took me on full time in the News Department, and I became News Editor. I think in 1947 when the Bar Harbor fires,
October 1947, the Bar Harbor fires were sweeping. I think we used our first pick-ups with a wire recorder.

MR. GUERNSEY: John Wibby went to Radio Service Lab, bought a wire recorder, and we used the Bar Harbor fire. We were having a station party that night at the Penboscot Valley Country Club, and we saw the first fire from the Country Club. John Wellington was the announcer then, wasn't he? He did some coverage.

MR. EATON: We had these news correspondents throughout the State and often times they transmitted their news by Western Union, which wasn't always too reliable, but finally we worked out an arrangement where Western Union gave us a little ticker over in the news room, which brought the telegrams, the tape, right into the station, and then we just had to tear off the tape and paste up the telegrams, and then with a UP Teletype machine, there was a lot of noise in the news room. I had trouble hearing the reporters and the correspondents on the telephone, so we got the idea to put in an amplifier for the telephone. Do you remember that, Ed? I don't think it helped too much, because it also amplified the noise in the background. But then Ed had a good idea to build sort of a sound-proof booth around the news machine, the ticker, and that quieted it down quite a bit.

MR. GALLANT: Why was there so much reliance on telegraph wires as opposed to New England Telephone? New England Telephone was in operation. Wouldn't it be glad to lease its lines
to the station for these purposes?

    MR. EATON: Well, see, we did have these news hook-ups with Augusta and different places I mentioned, but I think by the time I came there I think most of the news was handled right in the station, except we did have those conference calls to Augusta and Portland, half hour telephone calls.

    Speaking of some of the other things that happened around the station, you remember a magician on the air, Dave Winslow?

    MR. HUNTER: He was a magician alright.

    MR. EATON: That was quite a feat, performing magic over the air. He was especially popular with children, kind of on the vein like Madame Zelaine. All of a sudden he just sort of disappeared mysteriously -- like magic. He left town very suddenly.

    MR. MacRAE: Madame Zelaine took over where he left off.

    MR. GALLANT: Country-western shows were really great, weren't they?

    MR. EATON: Yes, and we had somebody named Pick --

    MR. OWEN: Pick and his Pine Tree Mountaineers.

    MR. EATON: Well, I think one year Pick filled in as Santa Claus, and one time he went on the air and he had a little too much of the Christmas cheer, and all of a sudden he sort of reverted to his hillbilly type instead of the regular Santa Claus, so we had a hillbilly Santa Claus on the air.
MR. GUERNSEY: Joe mentioned the wire recorder. We not only used it for the first time, but John Wibby was just like you are, he could make things work with what he had, and NBC covered the Bar Harbor fire from the Ellsworth Telephone Office or City Hall. I know W. W. Chapman made such a nuisance of himself they almost threw him out. The only amplifier John had down there with him was the wire recorder and he used that to feed the NBC Network, with a little plastic microphone.

MR. DICKSON: John, did you go down to the fire that night?  

MR. MacRAE: Yes. You and Fred and I went down. You and I ended up staying, I think, three days there, and this was where my so-called popularity of Johnny Rise and Shine came in handy. We got to Ellsworth and they weren't going to allow anybody to go on the Island, so I went into the City Hall and identified myself and told them what we would like to do, and I think it was the Chief of Police, he happened to listen to me, and said, why, sure, I think it is important that you people get in there and get some news on this. So Fred and Walter and I went in, and gathered information on it, and I went to various homes close to the fire area, but not close enough to have their service terminated, so I did telephone reports back to the station.

Then we, thanks to Walter's ham background, we had quite an elaborate set-up which we put into a truck, and we took that down, and I think that was one of the first real
remote casts we ever did without the use of a phone line. We did a direct broadcast by using Walter's ham gear. I don't believe it was legal, but getting the news out was more important. Of course, CBS, NBC and ABC, they all flew in their individual crews to cover, but we did feed—see that was '47, so I think we gave Yankee some material and gave ABC some material. How much of it they used, we had no way of knowing, because they were using it in the WABC in New York basically, and Yankee, of course, was using it in Boston.

Speaking of news, get right back and get out of your hair here, one thing really amazed me about one of the NBC stars. Robert Smith worked for WABI for quite a while. His father was Ashley Smith, and he had at the time of his death the longest running religious show in the country, and Bob was an autograph collector, and I hope I get the man's name correct, I think it was H. G. Kaltenborn—

MR. EATON: H. V. Kaltenborn.

MR. MacRAE: H. V. Kaltenborn. Well, Bob got the word that he was coming to Bangor and he was going to originate his Network show from WLBZ Radio. This was when you were still up beyond Freeze's there. And Bob went up and talked to H. V., got his autograph, and he just stood around looking. By that time you had put in either AP or UPI or Ruters, whatever. You had a news service anyway, and Bob said it was the most amazing thing he ever saw. H. V. went in there, in your sound-
proof room where you had this news machine, he watched it for a while, picked out this, picked out that, didn't make a single note, went into the studio, sat down and did a 15 minute Network newscast, believe it or not.

MR. OWEN: I was going to ask you, John, during the '47 fires when you were on the Island, I know John Wellington lived in Manset so he knew his way around the Island, but he got himself into a couple of tight corners once. Were you ever in any danger of being caught?

MR. MacRAE: Not really being caught. The biggest danger Walter and I experienced, we made the mistake of taking Fred's son with us on one of the trips, Buster Simpson, God rest his soul, he is dead now, and he almost finished us off, too. But we went in the customary route to Bar Harbor, through Hull's Cove, Salisbury Cove, etc., and as we were driving through trees that were afire, were breaking off and dropping across the road --- fortunately, they either dropped behind us or ahead of us, so we were able to dodge them, but in this excitement to get to different areas, Buster pulled off the road, headed away from the road, and the National Guard had been called out to prevent looting, etc., and all of a sudden Buster decided, well, I want to take Walter and John some place, and he backed that truck right into the road and there was a truck of National Guardsmen coming, and they had to swerve way over to the right shoulder, and I thought sure they were going to tip over, and

* - News Director who succeeded Joe Eaton
God knows how many of them would have been killed, but I think both Walter and I needed a change of underwear before we got home that night.

MR. GALLANT: Any further comment?

MR. HUNTER: While we are on the subject of the Bar Harbor fires, of course, John Wellington did live down there, and we were partying the night before, an anniversary party for the station, and so we signed off, we went back and signed off the radio station sometime after midnight, and said we would be on the air the first thing in the morning with broadcasts from the Island, and so John Wibby and I went down with the wire recorder.

At that time there was a rumor that Hulls Cove was wiped out, and that was the first thing we reported back when we got down there, that we had just been to Hulls Cove and it was not wiped out, everything was fine there.

Then you may remember this, Ed. There was a tremendous amount of confusion down there. We drove around the Island, different places, and taped all of this stuff, and we would go back and put it on the telephone line, send it back to the studio, and a report came that there was a station wagon involved in an accident, and a person by the name of Hunter was killed, and they called Ed Guernsey on it back here in Bangor and so they said you better notify whoever is involved, and so Ed said, well, I am not going to call my wife and tell her that until I
have more information that this is so. Well, obviously, it was quite a false rumor that I was dead, because I still am not dead. It was very premature.

Jean brought this up once or twice, saying, you know, Thank Heavens, you didn't call her, because there was no way anybody could find out what was going on down there, and she would have thought surer than heck I was dead. Anyhow, I showed up back afterwards. It was a mess down there.

MR. MacRAE: There was a great deal of erroneous reporting, and basically it was done by the Network crew. They reported that the big Rockefeller Estate had been completely burned down, they reported that the Henry Ford Estate had been burned down. It so happens that neither of these estates are in Bar Harbor. They are in the Village of Seal Harbor, which is in the Town of Mount Desert, so things like that gave radio a bit of a black eye for a month or two, but we eventually righted ourselves.

MR. GALLANT: Edie Owen, we haven't heard from you, and I think it is time. Okay, Ed.

MR. GUERNSEY: When you asked me, some programs came to mind. First I am going back to the story of Carleton Brown going to work for WLBZ. WLBZ had a studio in Waterville, and Carleton Brown had a photography business on the same floor, right around the corner, and I guess Tom might have advertised. Carleton came over to talk to Tom about working
with the Waterville studio, and they talked. Tom said I will give you an audition, so he passed him the dictionary to read. Did he audition you that way when he hired you? Carleton read the dictionary and he said that is pretty good.

He says, well, now that next train out of here, I forget the time, but there is a program at 4:30 -- or 12:00 noon or something, called Sidewalk Interviews, can you do that? Tom must have had an engineer over there. I don't know who it was. And Carleton said yes, and Tom said the pay is $5.00 an hour, but then Tom said that is when it is commercial. If it isn't commercial, we don't pay you anything. So that is how Carleton started.

That Waterville studio is quite interesting. We used to originate commercials, and Stuart Mosher and Jack Atwood got in a studio hassle. Well, Tom in his quiet way solved the problem by shipping Jack to the Waterville studio, and from there he went down to WRDO. For several years Tom Guernsey ran RDO for Henry Rines.

MR. GALLANT: That was the legendary feud, wasn't it?

MR. GUERNSEY: Yes. They were friends, and all of a sudden something came up. Funny thing is Tom sent one of his pretty secretaries down there. Who was she, the blond?

MR. OWEN: Thibodeau.

MR. GUERNSEY: Right, and she and Atwood ended up fighting. But Tom ran WRDO. Did you read Agnes -- who is Agnes?
MR. GALLANT: No. I have heard about it, and I have got some copy coming to me, but I haven't seen it yet.

MR. GUERNSEY: I have got it, if you want it before you leave.

MR. GALLANT: I've got a couple of people on it.

MR. EATON: And I had a question I wanted to ask.

MR. GUERNSEY: I will forget these if I don't -- that was Carleton Brown, Waterville studio, and then when Tom got WRDO, the Yankee Network, NBC and then the Rines family began to make money and they took it over, and Jack Atwood ran it. Conrad Kennison, God, he built himself a house out of WRDO.

MR. GALLANT: He had a contest going, didn't he?

MR. GUERNSEY: Yes.

MR. GALLANT: Promotion.

MR. GUERNSEY: And, you know, Ed Emery and who was the wooden leg salesman?

MR. LAMBERT: Annis.

MR. GUERNSEY: -- and Harold Annis, must have been the '38 flood Tom went over there on. It was a big flood, and Tom went around collecting, and they came back and said every merchant is standing on boxes to keep his feet out of the water.

The thing interesting about Irv's career and Kellem's, I was looking at some old logs years ago, and poor Irv, he would work and then Kelleum would work, and then Irv would have to come out and work during the lunch hour, and then Kellem would
come out and Irv would go home. So Irv got the raw end of the stick anyway. He had to work Kellem's lunch hour, didn't you?

MR. HUNTER: Yes, I worked a split shift.

MR. GUERNSEY: You worked a real split shift.

MR. HUNTER: And then I went in 6:00 to midnight.

MR. GUERNSEY: You asked about some of the broadcasts I remember. I remember we did from a jet flying from Brunswick to Bangor.

MR. HUNTER: Oh, yes.

MR. GUERNSEY: Irving did a broadcast from a tug.

MR. HUNTER: A tug boat.

MR. GUERNSEY: The first tanker to come into the big tank farm --

MR. HUNTER: ESSO.

MR. GUERNSEY: -- ESSO farm in Bucksport. Irving did a broadcast from the Salmon Pool with Horace Bond.

MR. HUNTER: That was unusual because we used the microphone with the built-in transmitter, so out there in the middle of the river, and salmon season had just started, it was in April, and they were going for the first salmon. Horace Bond was one of the famous ones. And so, of course, we just sat there and chatted while he was fishing and casting, and he had very, very wonderful downeast accent, Horace, and I remember, people like Hal Wheeler remember the broadcast, and when we finished it up, I said something about thanks a lot, Horace,
for being with us on the broadcast, and so forth, and he said, well, it was a pleasure, and thanks a lot, Irving, and lots of luck. But Hal never forgot that. That was quite unusual. The first time anything like that had been done, be out in the river and be able to broadcast right from the Salmon Fishing Pool.

MR. EATON: That was the Presidential salmon, the first --

MR. DICKSON: Well, that is what they were fishing for. He didn't get it on that trip. It took a number of days to get that first salmon.

MR. GUERNSEY: Oh, another broadcast that was done with that mike was pretty good, too, was on the famous Budweiser team coming up Main Street for the Bangor Fair. I rode in the front seat of that, with a Dalmatian on one side and a driver on the other, describing what was going on, as we come tearing up Main Street, with that microphone.

He used to do a lot of ice racing from Dover-Foxcroft. Tom did a lot from Dover, because that was his home town. We did a lot of boat launchings at Camden Ship Building during the war, with Eleanor Roosevelt on one.

MR. HUNTER: Of course, that was a big event. The wife of the President coming to Camden, Maine to launch a ship. It was one of the first big wooden ships. In those days metal was very scarce and one thing or another, and so they got the idea of making these wooden ones, and they were doing it at the ship-
yard in Camden, because they had all of the expertise building these wooden boats, so here was a special one built to Government specifications. The first one was to be launched by Eleanor Roosevelt. So she arrived and there was a big crowd there, of course, and we were down there to do the broadcast, and Ed Emery was with me at the time, I remember, and I think probably John Wibby was the engineer. They had a platform way up high by the bow of the ship, and Eleanor was up there in a fur coat and all dressed up, and she was very popular anyhow. So she whacked the boat and champagne flew all over the place, all over her, and we were up on the platform with her. Ed Emery was standing there and, of course, I was describing the whole thing, so the champagne went all over me, too, but Ed Emery grabs out his big handkerchief and starts wiping her off, leaving me all covered with champagne. And it was cold, the wind was whipping across there, and my nose began to run, and I had a few notes in one hand, the microphone in the other, and I had to keep on going, of course, and I could have killed Ed Emery. He had his handkerchief out, wiping her off, and I needed a handkerchief badly, and he didn't even see that. So I finished up the broadcast with my nose running, but we did it anyhow.

We got a lot of publicity on that deal. We broadcast from every place in the whole area when anything was happening.

MR. GUERNSEY: You remember Ed Emery was a salesman, but
Tom liked to take people up to Dover week-ends, and he might make the announcement that he had something to do up to Dover-Foxcroft. So Ed Emery, he cornered Ed to announce. Well, Ed, the first trip he made would be to Charlie Milan's, and then probably after Ed had been on the air, I would have to call poor Irving to come and take over.

MR. HUNTER: Yes, that was interesting, because way back in the early stages of that, I was out to the transmitter and Ed would show up to do the final bit down at the studio, and as Ed Guernsey just said, Ed would show up, and he would call me. He could ring me on that old fashioned phone, and he would say, Irv, I am down here to the studio, I am all set for the broadcast, switch over to me. I would say, oh, my Lord, it isn't going to work. So I would talk with him for a while. I would say alright, Ed, it is okay. So I would never switch over. I would do the thing, and then sometimes Ed would warn me what was going on. So some of those broadcats they would have been abused, but nobody ever heard them.

MR. MacRAE: You were mentioning the Presidential salmon. I think Walter has a very unique story on that, because he was the only one that ever followed it all the way through. Let him tell us about it.

MR. GALLANT: It is all yours again.

MR. DICKSON: It is not very exciting. The year that we put the television on the air, Channel V on the air, we put it on in
January, and we had just got it on. We didn't have very many programs or anything, and in May of that same year I caught the Presidential fish. Well, Murray Carpenter, being the promoter that he was, he said, oh, we are going to take this right to the White House to the President of the United States. I wasn't too anxious about going down with a damned salmon for the President of the United States, but anyway we caught it in the morning, took it up on TV that afternoon and they packed it, Jones Market packed it in ice on TV and shipped it down to the White House, and another guy we haven't mentioned here, George Mulhern, he was the one introduced me -- George Mulhern and I and Murray Carpenter went down to Washington and met Senator Payne and Representative McIntyre and went over to the White House. Eisenhower was the President and we figured this is going to be real quick. You know, a little Phillipino came out there with a big silver platter with that fish frozen just like a rock on it, and we all went in to the Oval Office and just about that time the President came in and he picked that fish up and held it up and he talked for about 15 or 20 minutes about when he was in Europe during the war, he said they had sneaked off a couple of days and went up to Norway to go salmon fishing, and he knew a little something about it. But we did get the fish to the White House, the first fish anyway.

MR. MacRAE: The funny part of the whole thing, Walter

*Who is George Mulhern?*
had a picture that he always kept in his office that included Walter and President Eisenhower, President Ike, and, lets see, Senator Payne and Congressman McIntyre, and, of course, Walter and Ike were in the middle and they were surrounded, and the big promoter who thought up the whole scheme was buried in behind and you couldn't even see Murray Carpenter in the picture.

MR. EATON: I was going to ask Irving about that long running show from Newbury's, Name That Tune. I believe it was on the air about ten years. I was wondering if anything unusual ever happened during those broadcasts of Name That Tune.

MR. HUNTER: Well, on those broadcasts, you never knew what was going to happen from one minute to another, and, yes, we did all kinds of remote jobs. Leo Moradian was a big promoter, and he wanted something put on at his store, so we dreamed up this idea, and Norm would go down and play the piano and the people would have to guess the tune, and if they did we would give them a prize. That was one of the series that we ran. We did some other things, too, down there but that was one. It was a lot of fun.

Of course, it was fun for the people who participated, too. We would try not to make it too hard, because we wanted them to win, so Norm would play a tune and if they got anywhere near the title or wanted to hear more of it, we would oblige and they finally guessed the name of the tune. Meanwhile, we would talk with the people, ask them where they were from and

* - who was Leo Moradian?

Manager of Newbury's
all of that sort of jazz, because you mention all of the different towns around and that was of interest to the people. And then we would work in the advertising as we talked about the things that were on sale, so it was very successful, and they did a tremendous amount of business. Year after year, Leo Moradian made all kinds of bonuses, because he had the best records of any of the stores around. But he was quite a promoter. We were involved in many of his program down there.

One of them we used to call, now they say Meet Me at Miller's, we used to say Meet Me At Newbury's, and we had a program like that, sort of a quiz and people would answer questions and they would get prizes.

We had all kinds of programs we dreamed up and many of them were done with remotes like that. We had a lot in the studios, too. Well, one of them, and I will just take a moment because there were so many of them, but one of them we dreamed up was a take-off on the Hit Parade, which, of course, was a big thing for a long while. So we called our program the Hint Parade, and we got groups to come in, and in one of the groups Bill Minchen was one of the participants. He was a young fellow at that time and he was interested in radio and so forth, and so he came in with the group and they won some money, and later on he came to work for us. And he still remembers that. He thought that was a lot of fun.

- Bill Minchen, later News Director.
What we did was have questions and we got the participants to try to answer. We started out by giving them, it seems to me, something like, oh, it might have been -- of course, the money was so different in those days -- we had silver dollars, and I think we might have started out by giving five participants something like eight silver dollars apiece, telling them that if they couldn't keep all of the eight silver dollars, but they were going to have to answer some questions, and the idea of the hint was if they couldn't answer the question, we would say, well, if you give us a silver dollar, we will give you a hint, and then you will have seven left. And so we had a big fish bowl on the table there, and they would say, well, I need a hint, so you would hear them throw the silver dollar in the fish bowl with a big clank, and we would give them a hint, and they would work on that. Sometimes they could get it. But they always wound up with money, that was the idea. And we had a lot of fun. I remember we had to go to the bank every time to get all of these silver dollars. So we had all kinds of programs like that, but I won't take up any more time.

We want to get Eddie, and he is going to remember a lot of the programs which he and I were involved in, so I won't get into any of those right now.

MR. GALLANT: Okay. Eddie Owen, we are going to get to you now. I may stop the tape here, because it is running out,
but we have got six hours of tape, incidentally.

MR. OWEN: Good.

MR. GALLANT: So there is no problem.

MR. OWEN: Just give me a count-down, Norm, when you are ready to change tape.

I actually made some notes, because I am going to try and cover as much ground as I can, and I certainly plan to get to the Blue Ribbon Minstrel Show.

On the point of equipment, when I first went to work in 1942 at LBZ, equipment was beginning to get a little more sophisticated. Microphones, I remember the so-called eight-ball mike, which did look like a black pool ball, and then along came the so-called salt shakers, a very durable and efficient microphone which we used extensively for sports. And then we got into the elaborate and sophisticated microphones that was strictly for in-door use.

78 recordings, that is what we played, but we also had at LBZ a transcription service from NBC called Thesaurus, and these were the ancestors of the LP albums that we have today. And I remember this was in 1942, and one of the featured orchestras on the transcription service was Lawrence Welk. That gives you an idea of how long he has been around. And there was some other very fine musicians that played in some of these arrangements -- the pianist, Johnny Guanieri, a great jazz pianist, was featured on the Networks, and a guitar
player who is still going strong today, still recording, Tony Mature. So you can see how durable musicians are.

I remember Norm Lambert was one of the first musicians in this area, the State perhaps, to play both piano and organ simultaneously, and he did that extremely well. For a long time, Irving would introduce the program, for Central Maine, the Highway Transportation System serving all of Maine by train and by highway bus, presents console and keyboard melodies with Norm Lambert -- and his theme was I Am Always Chasing Rainbows, which reminds me that we used to have a spare program or two by Norm in case of any emergency, and these were cut on a disc. At that time we had two huge disc cutting machines. Of course, these were soft acetate or whatever so they wouldn't last too long.

One of the reasons we got them, at a certain period in the history of our relationship with NBC, we had to record some of the soap operas for later play-back.

MR. GUERNSEY: Because of baseball.

MR. OWEN: Because of baseball, and the only problem, as Norm well remembers, and Irv, and whoever worked those machines, that needle ever caught the thread the wrong way, it blew the whole thing, and every once in a while someone would forget that we had a whole pile of shavings in a tin wastebasket there, and they would drop a match in there, and we would have a highly -- well, it would be terrible.
Let me remember one of the most outstanding commercials that I can remember in my early days. It was the only commercial the gentleman ever wanted. It was for Keene's Ice Cream, and the ad went like this, "Keene's Ice Cream, it's deliciously different. Thank you. That is all."

We did a lot of remotes. We did at one time in 1952, the late John McKernan and Bill Mincher and Bob Arnold and I covered two tournament games simultaneously. The large school final was at the University of Maine in Orono, and there was a small school state finals in the Old Field House at Colby College. And we ordered, if I remember correctly, telephone lines in both directions, which was quite an expensive proposition, but we were able to listen to each other back and forth, so we could switch back and forth. Eventually, as equipment became more sophisticated, one time we covered in three live locations basketball — a game in Brewer, a game at the Auditorium and a game in Old Town, live announcer each place, and it was a matter of timing, switching back and forth. We could hear each other and we covered three games simultaneously in one night. Many times we did double coverages, not only basketball, but football as well.

Let me think what else. As I said, we started out with 78's and every once in a while Irving and I used to go to Melvin's Music Store and out of our own pocket we would take .50 or .75 for a new Glen Miller Bluebird recording, something
like that, and then gradually the 45's came in, the LP's and we went through the entire gamut of recordings that were used then, and are still being used now.

Today's so-called disc jockey would be amazed and probably chagrined to have been back in those days, because with the Network taking much of the programming time as television does now where the local station is concerned, a big record show might be a half hour on the air without interruption. Sometimes a five minute show, ten minute show. The Old Shoppers Variety Review, I think, sometimes ran almost 45 minutes. But you had to get out of your local programming and back into the Network.

Speaking of Tom Guernsey, I remember this. Tom -- it was Tom's radio station and he sometimes did as he wished, as Ed remembers, because I can remember when I first started working for him, being rather young and a little shaky about the whole thing, I would be in our little control room and Tom would open the door and come in and start talking to me, so I would just have to close the microphone, wait until he got through saying what he had to say, and then he would leave with that characteristic gesture of his hand, and I would go back on the air again.

One of the less memorable events was when Ceaser Petrillo was the head of the American Federation of Musicians and they had the so-called BMI-ASCAP feud. Well, you couldn't
play anything on the air unless it was in public domain, and we had more versions of Jeannie With The Light Brown Hair than you can possibly imagine.

MR. GUERNSEY: We bought a whole transcription service for that.

MR. OWEN: Before ethnic considerations banished minstrel shows from the air forever, we had a program called the Blue Ribbon Minstrel, sponsored by Nissen's. It was a half hour show, once a week, on a Friday as I recall, Irv, and our minstrel men were all local men who liked to sing and make jokes and do that sort of thing. Irv and I wrote the whole script, and sometimes we would still be writing it as the program started on the air, and we had many close calls with the show, because some of the minstrel men before the show began would slip down to Charlie Milan's, and they didn't always come back when we felt they should, so we would dispatch someone to go down and suggest that we will be on the air in 30 seconds if you would care to join us.

One time, Irv remembers this as vividly as I do, --

MR. HUNTER: The sponsor gave a party for the cast, in this picture. Ask Eddie if he has the picture!

MR. OWEN: Oh, yes. There is Rudy in the background, and a lot of people who are no longer with us, too.

MR. HUNTER: And then we gave the next one. And we took black comedy off the air.
MR. OWEN: Yes. We had to because then people began to realize the ethnicity of it was not palatable.

Anyway, we took the travelling show to the old Samoset Hotel, the original Samoset, and it was for the Maine Grocers Association, and Ed and Irv can correct me if I am wrong. Well, we hired a bus, I think it was a B & A Bus to take the whole crew down there. Well, that was fine and we got a great reception for the show, and some of the characters would be wandering around the hotel, wandering into various rooms. They were nipping all the time, before, I think, during and after the show, and the big problem was getting them altogether to go on to do the program, and the next problem was getting them on the bus to get them back home. The bus had a rear door as well as a front door, and we would get some guy on the bus, we would count noses, and Irv and I would say, boy, I guess we are ready to go. Meantime, they would slip out the back door, and they had gone back in the hotel hunting up some more conviviality. So by the time we got back to Bangor, I think Irv and I had had enough of the Blue Ribbon Minstrel Show to last us for several years.

MR. GUERNSEY: They were all prominent businessmen, too.

MR. HUNTER: Oh, they were, and they were talented. Boy, they could sing like nobody's business. They were terrific.

MR. MacRAE: Herb Mitchell was one of them, wasn't he?

MP. HUNTER: No.
MR. OWEN: Who is that?

MR. MacRAE: Herb Mitchell.

MR. OWEN: No. He was in the male chorus, in the men's male chorus later on. That was a little before Herb's time.

MR. EATON: Eddie, did any of them apply black faces?

MR. HUNTER: That was entirely in black face down at the Samoset.

MR. OWEN: The live performances were in black face.

MR. EATON: Even at the studio?

MR. HUNTER: No. No.

MR. OWEN: No. We always had a large live audience. We always had a full house for that. Of course, Norm and his musicians played for it.

MR. GUERNSEY: How many would that upstairs studio hold?

MR. OWEN: Gosh, I don't know -- a couple hundred, I think.

MR. HUNTER: We also put that show on at the Camden Opera House, and that was again a full stage show, sponsored by the Lions as a fundraiser, and it was very successful. That was quite a trip, too.

MR. OWEN: We had a tremendous audience for that. Something, to go off in an entirely different direction, I recall the first beer commercial that I ever heard on WLBZ was Gennessee 12-Horse Ale, and the only time we could play it on the air was after 11:00 at night. People just wouldn't accept a beer commercial at any other time of day.
One of the things I enjoyed doing besides sports was interviewing people. One that comes to mind -- when they were filming Sunrise in Campobello, the whole crew came to BIA to take whatever transportation from there to Washington County. There was Ralph Bellamy, there was Greer Garson, there was Hume Cronin, and the other people. At the same time, they were having an actor's strike in New York. Ralph Bellamy happened to be the head of that group.

So I had a double story -- I had the latest from the President of the Union plus the story of the filming of the Roosevelt story.

Greer Garson, I remember in particular, we were getting some pretty small tape recorders then, and I had a rather small one there, and I went up to her and said "Are you Miss Garson", and she looked at me and she said, "Where did you get that little pocket monster".

So there are so many things to think about. I remember when I first started, we were getting programs from the Waterville studio. We would play the music, and they would read the ads from there, sometimes. A fellow by the name of Millett, I think, was doing them about then.

And, lets see, I remember the Yankee Network News, News While It Is News, the Yankee Network News Service on The Air, sponsored by the sign of "the flying red horse. What was that, Tydol?
MR. EATON: Tydol?

MR. MacRAE: No. Red horse was Mobil.

MR. OWEN: That was Mobil, was it. I cannot remember, but I can remember that they had that sounder, one of the early sounders in the Network News.

MR. GALLANT: Didn't it have, supposed to be the simulation of a horse?

MR. OWEN: Yes. Yes. And think of some of the programs, the Marjorie Mills program out of BZ in Boston, and, oh, we had Lone Pine Mountaineer was one of the early cowboy performers that we had with us, and Curley O'Brien.

MR. GUERNSEY: I saw where his son died.

MR. OWEN: Yes. He apparently became an expert guitarist.

MR. GALLANT: How about origination of Network Shows?

MR. GUERNSEY: Jack Atwood originated the first Network show. It was the University of Maine Band. Jack announced it, and this was in the '30s, I think in 1930. And the University of Maine Band was fed to the CBS Network. Wasn't it 1930? '29 and '30 -- very early.

MR. OWEN: Which reminds me that one time Irv for the Mutual Network was the announcer for their -- what was it, Spotlight on The Bands, or something like that, and the orchestra was Trombonist Buddy Murrow.

And then, of course, we were completely taken over, delighted and devastated by the Jack Benny crew when they came
to Bangor to broadcast for the Armed Forces stationed at Dow Air Force Base. There again, his script writers got all of their information at Charlie Milan's.

MR. GUERNSEY: Tom took them to Sebec Lodge. Rochester is the only one that went fishing, and he got the biggest fish. He caught a fish through the ice.

MR. HUNTER: It is strange, though, the difference. Eddie Cantor was in town to speak at the University of Maine, and Millicent and I took Mr. and Mrs. Cantor to dinner at the Penobscot, and being aMainiac, I suggested lobster -- No. But we had a party for Jack Benny, and lobster was the dish. That was quite a crew, that Jack Benny crew.

MR. OWEN: Don Wilson was his announcer, Abe Lyman was the orchestra, and Rochester was with him, and his vocalist, just starting out, was Dennis Day. Very nice people to meet. I remember that the wife of the late Bill Geaghan spilled a drink on Jack Benny's desk, but he was very much of a gentleman and didn't make any great to-do about it.

MR. HUNTER: Jack Benny -- oh, Bill Geaghan.

MR. OWEN: Bill Geaghan's wife, Alice -- Alice Geaghan.

MR. MacRAE: Jack Benny's wife was Mary Livingston.

MR. GUERNSEY: Eddie brings to mind a couple of things that I should have spoken of. We started very early in collecting our own election returns, even before the Networks paid much attention to them, and we had more set-ups. One
year we had adding machines, bookkeeping machines. One year we had that observation room that I mentioned. We had cash registers in there for each candidate, and as the votes came in, the votes went to the proper cash register, and the total showed.

But Hancock County, Somerset County and Piscataquis County, they were gathered at a point there, and when we got the returns -- before we signed off at night, we had 90 percent of the towns in our area, and one year we joined CSH. They covered their part of the State and we covered our part, and, boy, that was a hectic night. People began to depend on us for elections, too, because we had the basic news service.

MR. GALLANT: The story recounted for me by one Charles "Chick" Evans -- do you remember him, Chick Evans? He worked for CSH, I guess, and also in Manchester. He at one time was the announcer for a show originating in Maine, Phillips H. Lord, one of his programs, and it was being done down on the coast and from some lodge, and they had everything set up and they had a line going to NBC and they were able to talk back and forth. Somebody decided, you know, about fifteen minutes before the broadcast took to the air that it would be nice to have a nice fire in the fireplace, so they started a fire going. Well, the people in New York suddenly got on the line and said, what is going on, it sounds like there is a terrible
gun fight going on, the shots. They said, Oh, My God, it is that fire in the fireplace. So five minutes before they took to the air finally, they got buckets of water and threw onto the fire and put it out, because it was really destroying the broadcast possibilities.

Phillips H. Lord -- that brings up another thing, because I know he originated shows from here, and some of you might know something about that.

MR. HUNTER: Do you, Eddie?

MR. OWEN: No, I don't.

MR. HUNTER: I remember him calling in, because he wanted us to carry certain stocks on our stock market report, because he was depending on us to get the news, because he was playing the stock market all the time, so we accommodated him by putting those on, because they wasn't on the regular list.

But I was thinking -- you mentioned some of the remotes that we had done, and one, if I can remember all of the facts, for some reason I guess was that Maine was in the spotlight back in those days because we had early elections and so forth, and they wanted to do a broadcast from here in connection with the politics that was going on at the time, and they wanted Governor Hildreth to make some kind of a speech, and this was over the Network. It must have been CBS in those days. I am not sure. Was it NBC?

MR. GUERNSEY: It was NBC.
MR. HUNTER: It would have been NBC. Okay. I know it was a pretty prestigious thing, and it was at the old Bangor Auditorium, and a big, big crowd, and it was all to be timed perfectly, of course. We had our instructions from the Network, and I had to go down there and make the opening announcement and get the thing all set up and all of this business. I talked with the Governor and he knew what he was going to do, no problem with him, he was very cool about the whole thing. But it was some sort of a caucus or gathering that I didn't understand too much. But they had some other speakers and so forth, and we talked it all over, and I said, now, it absolutely has to be finished so that at the proper moment we have got to have the Governor on the air on NBC.

So one of the key politicians was to introduce the Governor, and that was the introduction that was going to go over on NBC, right on schedule. I talked with him ahead of time, and I said, now, how much time do you need, and, he said, oh, three minutes or something, and so I said do you need all of that time. He said, yes, you better give it to me so that I will have ample time to make my speech.

So when the time came I gave him the signal. Of course, the Governor was in on this, too. He knew what was going on, too. So I gave this fellow a signal and I was down on the floor and they were up on this big stage, so the fellow who was going to make the big introduction, I don't know
whether he got cold feet because it was on the Network or he forgot what he was going to say, but he spoke for about a half a minute, and he said, "Now I would like to present the Governor of the State of Maine, Governor Hildreth".

Well, he was two minutes early. So, of course, I couldn't jump up on the stage that quick and so the Governor got up and he came forward, and he could see me signalling, and so I put up a couple of fingers or something, two minutes to go.

So he walked up very coolly, and he said "We have a couple of minutes before we are going to be on the Network, so I cannot really start my speech now", and so he carried it on and watched me. So at the right time I opened the microphone and said "The Governor of the State of Maine", and gave him the signal and away he went. But what a horrible -- I could just picture him having two minutes of speech not even going on the air down on NBC.

MR. OWEN: You were fortunate he was so quick to pick that up.

MR. HUNTER: Yes, I was.

MR. OWEN: I don't know how he would have got out of it any other way. It would have been a mess.

MR. MacRAE: Eddie, you had many happy memories, I am sure, but I recall one that was quite sad. We both covered the tournaments in their entirety, and this was in the days of the Old Bangor Auditorium, and you were on one side and we were on
the other. And there was one day when we did eight games in the day, so we lived at the Auditorium from about 8:00 in the morning until 11:00 at night.

Well, Tom Guernsey had passed away, so money was a little looser at LBZ, and Ed had the nice idea that he would have a dinner catered for his crew at the Old Bangor Auditorium. So the caterer came in with a complete steak dinner, baked potatoes and everything, delivered it to the ABI booth, and the ABI crew ate them. Do you remember that night?

MR. OWEN: Yes, I remember that extremely well. I think we laughed about that all through the tournament, didn't we, John? We cried and you laughed.

MR. HUNTER: I was thinking as I see Norm standing there and the broadcasts we used to do down at the Old Bangor Auditorium from the sportsman show back in those days, and those were terrific. Well, No. 1, after a while we were using our so-called roving microphone, with a transmitter built in, so I could wander all over the Auditorium and talk with people, interview them, and Norm was up on stage with the organ playing off and on, and we asked the people if they had any particular number they would like to request Norm to play, and they would say, yes, I would like such and such number, and, of course, Norm was listening and he would start right in and play the number, and they would look around so surprised.

The other thing that I remember along with that, at
the Sportsman Show they had all kinds of acts, of course, and many required music to go along with their act, and so we had rehearsals ahead of time, and I was standing around watching most of it. But they would go up to Norm and say do such and such a number, I have got to sing in such and such a key, and Norm would be playing the number for them, is that the number you wanted, the kind of introduction, and he would say, yes, but not in that key. Well, what key would you like, Norm would say, and Norm would play in any key they wanted, you know. And they would look at him with amazement. They would say, where are you from. They would figure he was some big-time musician from New York the way he handled music.

MR. GUERNSEY: The one I remember the most was the bear.

MR. HUNTER: Oh, I will never forget that bear thing. Oh, man, these dancing Russian bears, huge things, and, of course, the fellow who was the trainer and would put on the act had a sense of humor and also a sense of the dramatic and showmanship. So I didn't realize this, but I introduced all of these acts and so forth, and he had these bears that would walk around and skate and all kinds of things, huge things, and at a certain signal he gave them that I didn't know about, one of the bears would come right over toward me. Here I am standing there trying to introduce the numbers in the show and keep things going, and I see this bear coming. I would back away, obviously, and he keeps right on coming. I jumped off the
stage and down onto the floor, to the delight of the audience and everything. Of course, they didn't know what was going on either. I didn't see what anybody else was doing, I just got out of there.

MR. OWEN: I wanted to add something on Norm's musicianship. Once in a while on some type of a request program or another, someone would ask him for a particular tune, and Norm would turn to me and say how does it go, and I would hum in his ear and that is all he needed. He would play it from there. I never see anyone who could respond so quickly.

MR. HUNTER: It was amazing. He would be playing one number, keep right on playing it, and I would hum another number in his ear, and when he finished the first one, he would go into the second one.

MR. GUERNSEY: Didn't I suggest you play the organ and piano together?

MR. LAMBERT: I think so, yes.

MR. OWEN: You did originate the idea of the dual broadcasts in sports.

MR. GUERNSEY: Right.

MR. OWEN: And that first one was very successful, and also one thing you had me do when we had that wire recorder, you asked me one day, you said want to do a basketball game and I said sure. You said, well, why don't you take the wire recorder, go down, there is a game at the Auditorium. I think
it was Bangor and Sterns. He says just record the action, start and stop it, so that is the way I did it. John Wibby went with me to help me, so we condensed a whole basketball game down to within a half hour by eliminating all of the time outs, and I guess we sold it, and we just interspersed the commercials. The only trouble with a wire recorder, if that thing ever broke, forget it. It was like a ball of steel-wool, you could never get it unwound.

MR. GUERNSEY: Before the tournaments, we used to have County tournaments.

MR. OWEN: Milo Town Hall.

MR. GUERNSEY: Ellsworth.

MR. OWEN: Probably. I know that. I can see Stuart Mosher at Milo High School.

MR. HUNTER: And there is a terrific story that goes along with Stuart Mosher, too, in Brewer. They had that new Auditorium and Stu went over to broadcast the basketball game. Well, there was no back-up in the studio that night. Once in a while, I guess that happened. We just never had any problem. So Stuart had to carry the whole thing. So he started in and it was fine. He gave the color and so forth before the game, and the people kept coming into the Auditorium.

But it was new over there, and they had mud all over the place outside where they hadn't finished the grounds up, and people would walk in the mud and come in and walk across
the auditorium floor, and they couldn't start the game, because the floor was covered with mud. So they had to call out the janitors, and here is Stuart Mosher on the air live with no back-up from anybody, and he told about everything he could think of, what the teams were going to do, what they had done in the past, who the coaches were, and he wound up describing the janitors cleaning up the mud on the floor for about, oh, I don't know, it must have been 15 or 20 minutes or more. That is all he could talk about. Once in a while he would think of something else to throw in.

MR. HUNTER: In those days we didn't even do the news. Edgar or someone would come in --

MR. OWEN: That is right.

MR. HUNTER: -- and just do the ads around the Yankee Network News and go home. That was all. There was no one in all evening, because we didn't sell breaks.

MR. EATON: That is right. That is right. We didn't sell the advertising on the breaks.

MR. HUNTER: Well, it created something to listen to in those days. You would hear a whole half hour program, a commercial at the beginning, sometimes one in the middle, not always, and we would do one in the end on the Network, and no local advertising at all. It was all entertainment, all the big bands from all over the country. Every band that ever amounted to anything showed up on those broadcasts. You name it, and
they were on.

MR. MacRAE: Phil Perry did the Christmas Show from the Park Theater, the policemen.

MR. GUERNSEY: Do you remember (not audible)?

MR. LAMBERT: I used to play for him.

MR. HUNTER: You done good, he tells me. You done good, fella.

MR. OWEN: I think we ought to mention Jake Brophy and our farm program, some of his classic remarks. This was a live, every day farm program. Sometimes it originated in Portland at CSH and then Jake would come up to LBZ and he would have people from the Cooperative Extension Service or the Agriculture Commissioner, and Jake was something of a melo-prop. At one time he was talking about some type of thing, some plant, and he said they lie dominant in the ground all winter, and another time he was trying to be helpful in the cause of safety on the highway, and he says remember that careless driving is the major cause of human fertility.

He was up in Aroostook County doing a broadcast one time, and we used to broadcast the broiler festival in Belfast, and the Governor always spoke there. But this was the Potato Blossom Festival, and apparently his announcer didn't show up, so Jake was an extremely nervous person, but he did what he could. So when it came time to go on the air, he said now it is time for Maine Farm Topics with Jake Brophy, and here is
Jake. And he said, "Thank you, Jake," and then he went on with his show. May he rest in peace.

MR. LAMBERT: Remember when Silvia used to play records, When You and I were Young Magie"?

MR. OWEN: Oh, yes. And somebody give him little bits of news that were typed out, and something was supposed to be held at the Odd Fellows Hall, but it was typed out at the IOOF Hall, International Order of Odd Fellows. So he picked it up and said at the 100–F Hall such and such is going on. That is what it looked like, and he kept right on going. That was great. He didn't bat an eye.

MR. LAMBERT: I use to play piano on the Housewife's Hour and she'd cut her mike off and I'd tell her what number I was going to play next, - instead of "Tea For Two", "Two For Tea", and that was the way she announced it.

MR. GUERNSEY: I did everything but become an announcer. Thompson tried me. I worked long enough, hanging around 6:00 and reading schedule, after going to work at 8:00 in the morning. So he put me on the air, and came in and said to Jack, who's that I just heard on the air. He said that was your cousin. He said take him off.

MR. OWEN: One more example of remote broadcasting with the so-called wireless mike. How do you identify that? Anyway, with the self-contained microphone.

In addition to Irv and the Salmon Pool and at the
Auditorium, John McKernan and I covered a golf match, part of a golf match at PVCC, and the first time that the, I think it might have been the Yankee Conference Track Meet, all New England Track Meet was held at the University of Maine, we covered it using that mike. I would be up in the booth at the football field, of course, with a good line of sight, and John McKernan with the microphone would go from one end to another, and we would switch back and forth. That was pretty early in the game, too. We started the tandem broadcasts of basketball in '52 and maintained it for years.

MR. HUNTER: One of the other things I just thought of, and didn't get a chance to tell. When you are saying about some of the odd things that happened in the early days, the acoustics and so forth. Well, we had all kinds of people coming in doing broadcasts, and very talented people from the Symphony House up there on the Hill, and they would come down with a chamber music ensemble or soloists and so forth, and Walter Harbernick, you always had to say it that way or he wouldn't like it at all, and he was a great violinist and his wife was also, classical violinist. Well, to pick up his fine violin playing and get it to sound right in the studio was a problem, and we tried all kinds of things. I remember one time somebody got behind him with an open umbrella to sort of keep the sound from bouncing off the walls. So that would have been quite an unusual sight if somebody could have watched
that. I am not sure where that took place.

MR. GUERNSEY: I think it was right in the studio.

MR. HUNTER: I cannot quite picture --

MR. LAMBERT: It was something like what happened at Chateau.

MR. HUNTER: Well, maybe so. Once you devise that wonderful idea, you used it other places.

MR. OWEN: One other episode here while I think about it, you remember this well. When Dow Air Force Base was in operation and we had musicians from the Air Force, it was the Army Air Force then, perform in the studio, and we also had a broadcast originate from on the base.

MR. HUNTER: Once a week.

MR. OWEN: Yes. But because it was war time, you never went on the base by the same entrance. They routed you a different way every time, and one night in particular in the middle of the winter it was colder than Hell, and we went in to set up our broadcast. They put the telephone line in the wrong building, and it was about five above in there, I think. Everybody performed with all their heavy gear on, and afterwards we all repaired to the Bangor House for some hot buttered rum. Oh, that was brutal. I am amazed that the equipment didn't malfunction because it was so cold. But here is another, they heated the wrong building. There was nothing we could do about it.
MR. HUNTER: The radio people carry on.
MR. OWEN: Yes.
MR. GALLANT: Show bizz.
MR. HUNTER: Yes.
MR. OWEN: Well, we have just barely skimmed the surface.
MR. GALLANT: Anybody have any further thoughts here?
MR. MacRAE: Yes, I'd like to eat.
MR. HUNTER: That sounds like a good thought.
MR. GALLANT: I was just going to mention this, however. John, has George Gonya ever told you about the time, the episode with the Governor's baby elephant that he brought back?
MR. DICKSON: Oh, yes.
MR. GALLANT: Would you like to recount that one?
MR. MacRAE: This isn't going to go anywhere, is it?
MR. GALLANT: This is just for MAB posterity.
MR. MacRAE: Okay. Well, as it happened, the Governor, who was Ambassador to Pakistan, and as a thank you they gave him this baby elephant, and the elephant came complete with what do you call the guy that tends it, the sabu, something like that. Well, anyway, they brought it to Studio City, as it was called, that is when we were out in the Old Webber Oil Building in Hampden, and put the elephant on the show. Of course, with all animal acts, the elephant let go and when an elephant lets go, you know it. That place was flooded. They were scurrying around there. They took the camera off and did
everything but shut down the station. And the Governor, he had enough of that, and I am not sure, but I think he donated it to the Smithsonian Zoo outside Washington, so that is where his elephant ended up.

He had quite a career, you know. He was not only Governor of the State of Maine, Ambassador to Pakistan, but he was also President of Bucknell University, and a millionaire.

MR. GALLANT: Any more PS's here, or do you want to call it quits, Gentlemen?

MR. OWEN: I think we have done pretty damned well.

MR. GALLANT: Yes, you have. Good Lord, it is two hours and a half anyway of solid recording.

A great job, beautiful. I would like to have a written transcript made of this thing. We can probably get some stenographer to do this and pull it together, and keep the tapes, too.