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Mr. E. Brent Boylan

[0:00:00]

Interviewer: This is an interview with Brent Boylan, long-time radio personality in Delaware Electronics Expert and now Chief Engineer at Station WIOM in Wilmington. This interview is on July 6, 1976.

Mr. Boylan: Now, would you like to post a question?

Interviewer: What was your earliest experience in radio in Delaware?

Mr. Boylan: I think the earliest experience was as operator of WHAV, which was owned by William Wilson at that time. And that was about, I would say, 1927 sometime. And I think it fill in about the area of my last year in high school. I think it was about that time.

And during that time, I was rather frustrated with what they were putting on in programs. So, I decided to start my own station. And in November 1928, the station went on the air. And I owned it until sometime in 1933. And so, not because the station wasn't doing all right, it was doing quite well. But I developed a very violent dislike for broadcasting. So, I went into other fields and wind up years later about eight years ago. When would that be? 1968.

Interviewer: 1968.

Mr. Boylan: 1968. Back here in the broadcasting business as chief engineer of WILM, it ends up before paycheck because during the interim period I was in Europe for 20 years. And to work in Europe you must have a work permit. But I was in business for -- I was a field engineer for RCA and went into my own business until finally they called up and I have to get a job. And then it was too late to get a work permit.

So if you'd like to lead this on a little bit more.

Interviewer: What were the experiences that you had as owner of the station? For example, the advertising, was it coming in? Were you very successful even though it was depression period? How did you develop -- what made you develop the dislike in the business that you were in? In other words, you had chosen the business, what made you develop a dislike for it?

Mr. Boylan:

Well, I supposed I get into the business just so doing things a young man would do at that age. I was interested in electronics. And the original station itself, WILM, was -- actually, it was WTBQ for a few months until I guess it was -- it's hard to remember these years, but I would think about mid-winter in 1928. No, I'm off, 1929. We had the callers change the WILM.

The first station was converted amateur transmitter, which was mine. And after retuning and dueling with it and going to get prepared for the deadline, the date was January -- it was November 11, 1928 at 11 o'clock in the morning, we started. And we -- it was basically an amateur station. And gradually as the money came in, I built it up into a broadcasting station with originally defects on the air. Actually, we have four microphones, a virtual lack of microphones because at that time our budget, the microphones were expensive. And then we gradually expanded. We moved the station from where we started, which is over the Bendheim Shoe Store. I think it's around 7th or 8th in the market someplace. It was a four-floor walkup. And we lease the building at 12, 17 markets and rebuild the building for broadcasting. We submitted a lot of work in part of all of us.

And we had quite a nice setup with the broadcast. We had some decent microphones, for example. We had a special studio in the third floor for big bands.

[0:05:00]

And we used to have some visiting big bands of the era, well-known bands, Cab Calloway is one of them, Chick Webb. I don't remember other big bands there. That's probably kind of the mind later. But anyway, this was a band studio that would handle about -- I guess it would handle the Police band as far as that goes.

But what's so special acoustic treatment that we can see, which was made of monk's cloth draped around the walls. And we also had two studios that we used for regular broadcasting on the second floor. Both of which were equipped with grand pianos, one of them was a ballroom and the other one was -- what the heck is the name of the best one, stime light. We had stime light. I had a bold one.

So, from the standpoint of our music equipment with the bands and the orchestras that we had on the staff, we had quite a nice musical presentation at that time. So, I'm wondering because I have to wonder to sign at this point, you see.

We had the usual number of sleazy charterers you might recall who wanted the microphone to put something over in the air. And then we had some very good operator at that time. Harvey Smith was one of them. That was his introduction to radio in WILM. And he had a cousin who was actually the announcer that we had. And when his cousin was killed in an accident, Harvey took over. So, his intro to broadcasting was when, I supposed, 1929. I would say about spring sometime early in the summer, anyway.

So, I think we better cut this off a second while I think of something else.

Well, I took it back and to clarify the ownership and the call letters, and so forth, of the station. The original assigned call was WTBQ as issued by the Federal Radio Commission, which at that time was a division of the Department of Commerce. And things were compared to today were very informal. So, I requested for the station to call WILM at the same time, I incorporated the station into the Delaware broadcasting company, and that was as I said, early 1929.

And in those days, to sell you have to beg, you know. I'll tell you because broadcasting as a medium of advertising at that time was really new. And the prices were rather ridiculously low and it took certain amount of volume to pay the bills, which we succeeded in doing by having two excellent salesmen. One in particular was -- oh, what's his name now. He was -- wait a minute. Now, the salesman we had -- one of them was from a station in Philadelphia and she knew what she was doing. And we had authors on as a sponsor of a salon we work through. We had on our staff and we had the Diamond Cab Company, Jim Carr was the name, I think. He owned it. He put on regular programs.

So, we had enough basic sponsors to give us a media for income. And then the special sales, Willington Drive was one, and other things came in from day to day. And from week to week enabled us to pay the electric bill and the rent and the staff. We had rather no liberate setup for our station at that size. As a matter of fact, there's probably nothing that is available even today, or in a station today, with the PBX and quite a bunch of extensions all over the place.

We had individual control on each microphone, which was in those unique because we were developing a format, as it were. And...

Interviewer: How did you get advance equipment?

Mr. Boylan: We designed it nicely. Back in those days, we had largely to design and build what you use. And there were transformers and parts available, of course. But then putting them together required your own ingenuity so that -- yes, but you couldn't call a station like WSIN and so obviously what are you using up there, I want to put one in. You don't worry about them, you just put your own system in. And there were period of time, things did become more or less standard.

[0:10:00]

At the transmitter itself, we had -- oh, I didn't mention were we located the transmitter. The first one was on the Bendheim building with an ordinary semi-receiving type of antenna. And the darn thing really did get out. It got out beautifully with 100 watts power. And we used to receive regularly letters from as far as Ohio and occasionally Illinois. Since our hours were night owl hours, more or less, we enjoyed our programming more after sunset than we did during the day, really.

And...

Interviewer: Did you program largely at night?

Mr. Boylan: Well, we program all day. But at night is when the action started, really. We used to put on the programs from the Queen Theatre that time live at Woodville. And we didn't, at that time, remote it. In other words, they came in to the studio, and it was quite a jam to place a couple of times a week when they came over. And I remember the name, it's Tom Lancaster who is the manager of the theater at that time. And he was very cooperative in bringing over stars of the who, and we enjoyed it thoroughly because we had something benefit to hang on to, whereas, during the day, we had more or less to play records.

And we had a remote line into the old arcadia theater for organ programs. And we had certain amount of baseball, and my brother was at baseball team at one time. We used to broadcast that.

Interviewer: What about the remote line, was that technically difficult then?

Mr. Boylan: No, it wasn't technically difficult. The only thing -- we did can see the -- an automatic remote amplifier at the arcadia theater, so no one had to get down to the theater at all, except the organist and we'd turn it on and off the transmitter. And the original transmitters, as I said, was on the Bendheim building. But very shortly after that, when we incorporated the station and started to become semi-big time, we move the transmitter

site into the old security trust company at 9th Marcus Street. I think it's called Lamington Tower now, or something like that, at the market, isn't it called that? And we had to weirdest antenna system anyone ever saw because the building requirements, they wouldn't permit us to put a proper free line from the parameter to the antenna across the ceiling of the building.

So, we had to put it in ordinary AC lighting type with molding at that time. And everyone was worried about it not getting out at all. Except me, I know darn well when I power up other people hear it. So, we did rig up and the antenna was something like 100 foot flat top, that's at the top of the antenna. And for what is called the counterpoise. That was another part of the antenna system. That was vertical down the side of the building.

And as weird as it was, it really works. It got out beautifully. Of course, the thing is, that during the time we are on the air, the hall light stayed on because they were picking up RF from the antenna so that you had light on there 24 hours a day, even the power was off. So, from that point, we took the program in the market. And we had a program director, who is my brother, Dino Boylan. And he was also business manager, more or less, but the management we have to do. And the program director, as I say, was my brother and he did a very good job.

Interviewer: Were you born in Wilmington?

Mr. Boylan: Yes, we're both and educated here. And let me see...

Interviewer: You have said that in the early days, you needed to really create your own equipment, did you almost alone? Did you work with other people? And did you really invent some of the kinds of microphones, for example, or other equipment?

Mr. Boylan: Oh, actually, back in those days, you're confident that you could buy, and we put them together. I put them together. I built the whole body station myself. And the whole thing from the antenna right down to the wall outlet was designed by me, and I don't remember having any help at all. So, it took time.

But once the station was on, it was a process of continued development as it were. We have something running that you didn't like one feature of and so you redesign it and do it again. And one thing led to another until finally you have a working model of something you really like. And the thing is that during the first year of the station, I was never quite satisfied

with where the transmitter was. And we are planning -- I was planning on a new transmitter. And we run at the garage, or some kind of an open building, empty building on Marcus Street around 12th also, not the same building where we were to build a new transmitter that finally wound up in car croft. That's near -- where is it near? It's north of town, anyway.

And we put that in, and that was a big mistake because a grounding system was no good. But anyway, it was -- the third effort, and that was just before I sold it. But in the meantime I know there's an empty period there was we could talk about, but I don't recall exactly what to mention now. I know that when we decided to build this new studio, the one that's in my mind, is the main one, during the period I owned it, was we had nice thick heavy rugs on the floor and the mugs cloth all around.

And when we think that the studio would be rather dead for sound because of that -- because of the heavy drapes around the wall and the thick rugs on the floor. But there were enough windows that studio remain a little alive acoustically.

And actually, back in those days, you see your microphones weren't wide range instruments so that you really never did get real quality as compared to today. And your audio equipment as far as that's concerned in transformers, at least we're okay because there were wide range, far wider range in the receivers in those days would receive.

Actually, back when we started the hardest thing to hear in the radio is a bass note. And against that I design the equipment and work on the equipment until we had good base. As the matter of fact, we were reputed they have the best tone. Not necessarily true because, as I say, bass you didn't normally hear, and I put bass out. But there were no real rigid standards back in those days. So, it sounded good. You were pleased. But if it didn't sound good, you do something about it.

But nowadays, of course, in broadcasting, you're strictly controlled by the FCC and by its requirements towards response for ham, response and ham and distortion, which are all very strictly controlled. And by in large, due to the fact that they weren't really any controls for audio back in those days, the average station sounded quite good.

As we witness in the old record that you could get around of some of the original shows. Now, going to the period that I own a station, as you can realize, it was a gradual growth from the beginning, an amateur station converted to broadcasting, and then finally, a completely commercial

type of operation. And when I started the station, I had \$450 in the bank, and with that we put a station on the air, which was rather amazing in some ways.

And we kept our bills paid. We had two or three people, several people I just called up and say it a little bit slow and filed a check. But by in large, I think it was good. And business wise, the station started very slowly. We had no commercials available for a while. And then, what's his name, Hei Young, I think that's it. Yeah, he was one of the original salesmen. He was also -- what was he in the state, something -- attorney general or something. Attorney general, I think.

Interviewer: How did you survive when you had your early time without any commercials? Was it a short time?

Mr. Boylan: Well, it was short -- it seems long at that time, but it was relatively short. I suppose about the -- sometime during the first year we started getting in the \$3 and \$4 and \$5 special announcements. And there was no real sales after it made until Hei Young went with us and some lady -- I can't even remember her name now. I think it was WIP originally. And with those two, we start to do -- have some things to send out bills for.

Let's see basic bronze teams, I think, in authors, and as I said, the taxi business.

[0:20:02]

But we had basically a cash that at least we have overhead for the week. But oddly enough at that time at my age, I wasn't too interested in commercials. I was interested only in keeping the station on. So we needed money would worry about it and we had -- all the bills are paid, we didn't worry about it. We weren't at all commercially abundant, I'm afraid. Back in those days, you really couldn't be too commercial-minded because there wasn't that business available. But with the -- the one slot of depression, it didn't materially bothered us because we were growing anyway, and anything we added, the depression or no depression, was something extra to tell.

But I can't say that the station was ever really successful in the commercial sense at that time, but we apparently did pay for two ballroom piano and a Starwood piano, which in itself was the other thing that we did to fix up the building. And a presentable building, a nice building with a complete setup in every way. We must have made a money in some place because I had no one to borrow it from.

Interviewer: Did your brother share -- was he a partner?

Mr. Boylan: Not in enormous sense. He was a partner in everything, except ownership. He was -- as far as I was concerned and the people who worked around us realize that he was not as much responsible as I had and as much authorities I have. Like, brothers, you know, don't really need everything on paper. So, we never worried about who owned the station at that time. It was just ours. We call it ours. That's all.

And I don't know that he was ever too fanatically interested in radio, he just stood along with it and like the things that were good and dislike the things that were bad.

Interviewer: What about some of your other earlier programming at the station?

Mr. Boylan: Well, the only one that I really recall is what we had is Allen's Candle Light Club, which was a children's program and quite a successful one, I think. We used to have quite a few -- the children come in from schools, and so forth. It would sing and recite, and so forth, on the children's program. I don't know all the other children listen to it or not, but certainly a lot of the families did. And it was a popular program and tight. I don't remember but I think we were the only type -- only station with that type program on there, locally I mean, or semi locally. There wasn't one in Newark, New Jersey.

Anyway, one of the little females, a little brat who came in to the air was a little girl who finally became my wife. She was -- let me think, we're 13 difference, you know. I was 19. So how old was she at that time?

Interviewer: Six.

Mr. Boylan: Six years old. So, I never even dreamed, of course, I'm going to marry this little brat, you see. It happens. And this program, I think continued on for quite a while after I sold the station in -- whenever it was, 1933. So, as far as other program we concern, we try to keep up with the times and try to put on things that were interesting at that time. We didn't have too many interviews in this station itself. We had the usual ones, I suppose, the mayor and the governor perhaps, things of that nature. But the radio itself really didn't have the impact that it does now back in those days. So, a person would feel more or less, like he's sitting there talking to himself, you know, even though there are maybe quite a few thousand people listening.

And this little girl that I married is now in UN in Geneva, Switzerland. And we have a home, or she has a home, or one of us -- I'm not so sure about it. Anyways, the home was there where she works in the UN. And my son, I don't know if I'm jumping around too much on this. Do you think so?

Anyway, he just graduated from Edinburgh University in Scotland as a master of French, master degree in French. And if he can't get a job, I suppose he'll get back to his doctorate, go on to his doctorate.

And he's very interested in Europe, but my wife also, I suppose it's impossible to get them out of there, especially since she has a home there, a very nice home.

And you feel -- after living there that long, of course, I live there too for almost 20 years, that is really home. So, since she has a home, why should she want to come back if that's what she wants to do?

[0:25:02]

But now, going back to broadcasting again...

Interviewer: What about your family, your mother and dad, and growing up in Wilmington, where did you live and how did you get -- you're really interested in electronics?

Mr. Boylan: Well, I -- during the time I own the station, of course, I live with my parents, and that condition -- at that time, I was inducted in the army in 1942. And my wife, because she became my wife in 1942, and of course, that was the end of my living at home because I was living in the army for a while. And after that, I took a job as a field engineer some place and I was all over the U.S. And then I came back, of course, I married my wife. We decided we -- as a matter of fact, we live in Wilmington until 1942, I think. No, no, 1947.

And I moved to Miami and she decided to live in Miami. She moved to Miami too where I travel South America and the West Indies and as well as the Southeast United States, still in broadcasting, still in radio in some indirect way, and I direct in broadcasting, mostly in broadcasting equipment.

Interviewer: Were you selling it or creating it?

Mr. Boylan: Yes, yes, selling it. And finally, I had an assignment in RCA in New York. And that was the beginning of the European phase, which is still

continuing with half of the family. Now, to back up a little bit on discussion about the station, the station WILM started actually is WTBQ as I mentioned on a bet. I remember there was a lady program director at WHAV, which is the predecessor to WDEL.

And I disagreed with their programming considerably. And on the telephone one day, I sort of blew my stack a little telling me what a miserable program or miserable presentation. I think it was an organ recital from Second Baptist Church Assembly *[inaudible]* [0:27:30] because of the presentation.

And I told her on the phone that I bet I could start a station, put on a program better than you could. She said, "Well, go ahead and try it." So I tried it and finally most of my surprise, I got received a permit from the FRC and began to assemble my amateur station to a broadcasting station. And that's how it started. And back in those days, of course, as you have mentioned -- it has mentioned that there was a great deal of informality in those days.

If you knew someone, they always help a little bit. And my dad knew the head of the federal radio commission at that time. And I supposed that help a little bit because financially, I could make a noise at all.

Interviewer: Who was your father?

Mr. Boylan: My father was Elmer B. Boylan, who was general superintendent of the railroad for the Willington to Coach Vile area, I think. I might be wrong. I don't know. Those days, of course, free trades were big things on that line anyway.

And oddly enough, you know, my mother and my father were never excited that I'm starting a radio station. As a matter of fact, they could probably figure out all kinds of troubles as we're getting them into, which never really developed. For one thing, I was 19 and there wasn't any possibility to take any legal action against me because I was 19.

And the legal action could have developed if I've been a little older because I was continually trying to be swindled out of the station.

Interviewer: How could you have been licensed since you were under age?

Mr. Boylan: Well, age has nothing to do with getting a transmitter permit. So, there were several local business men who supposedly had good repute, who

try to swindle deal and the whole thing fell through and they found out I was only 19. So, that saves my life in one way.

Interviewer: What kind of a swindle do you own?

Mr. Boylan: Well, it was stock company and they were going to put some money in for -- I don't remember the details, but they were going to put some money in. And by putting this money in, I would be wiped out as far as controls of the company. In other words, the amount of subscription to the stock would amount to something like 51 percent, or something like that, or 49 holding the bag, as it were.

Interviewer: Were this reputable people?

Mr. Boylan: Yes, they were supposedly, supposedly.

[0:30:02]

So, anyway, these were supposedly reputable people. But, of course, I learned the hard way and I was delighted to be able to kick them out the door, more or less, because I was still only 19. And I supposed by the time I was 21, I must have sold it. Anyway, then -- as I said, living my family until we move out. I'm repeating it again.

Interviewer: All right. You had been a very successful young man, what made you decide to sell? What did you do immediately afterward before? You mentioned the army was 42, so this is 33 to 42. You were proving that WILM was successful, the programing was going well. You are working with your brother. What was the thing that made you sell and what did you sell it for?

Mr. Boylan: Well, what I sold it for seem like a pretty good amount of money in my pocket at that time. I sold it for about -- was it \$7,000 or \$10,000? \$7,000 I think. But, of course, I wouldn't even buy a studio now. But I was so glad to get out of radio. I remember my mother had a place at Ocean City, New Jersey. During the summer I went down there, and I was signing, I got my voice on. People must have thought I was crazy. I was saying, "Thank god I'm not a broadcaster." I used to say a few other things too. I won't mention now. But I was so happy to get out of broadcasting. I was practically delirious.

And the reason I got out of it was quite frankly a one-man station, even though I had help from my brother and others, it was still my responsibility, especially the technical end. And we were quite -- we were

quite a heavy broadcasting day. And I alone was responsible one. If the operator didn't show up at six o'clock in the morning, I was in there.

If we're on the air till three o'clock in the morning, I was still there. And I just got completely fed up with it. And then I didn't appreciate too many the characters that you get involve in broadcasting. You have so many people who are there, purely because you can't do anything else or get anything else, or something. I don't know.

But I didn't dislike anyone. I couldn't tie down the thing to dislike, just the general recommendations, the general atmosphere. I get tired of it. So, you know, 21 years old, what the heck. Come easy, go easy, that's what I'm after. So I got rid of it.

And the price, as I say, of \$7,000 seem like a lot of bundle right then at the moment. Of course, it didn't last too long because as I say, come easy, go easy. At 20 or 21 years you don't have good business sense. That's all.

And it may have been a miracle we didn't go bankrupt. And I own the station because my brother, I suppose, was a real reason. We did it because he was a real power behind the throne in taking care of the accounts. And he's still that way. And he's just retired from that business of accounting and bookkeeping, and so forth.

So, I had very excellent help that way. And I also had a very excellent program department with Harvey Smith in it, and Harvey still remains today in the same business. And I suppose he like it.

But I don't know, I've been in businesses, other businesses so much. as I mentioned, the best job I ever have was with RCA as field engineer because you're meeting people, you're travelling a lot. In Europe I have 13 countries and I knew the main cities of all of these intimately, by car, by train, by plane, and so forth. So, as far as comparing that with broadcasting, it was a very big difference.

Interviewer: All right. Did you get training from RCA? Were you one of the few experts in the country really when you stop in 1933? And how much did you need to learn and what did you between 33 and 42?

Mr. Boylan: You know, rather -- with career wise, you know, RCA is something that I -- I was taking into RCA as field engineer. In a particular line -- in that particular line happen to be, believe it or not electronic church bells. And

I sold 43 installations in Europe, which is pretty good for someone who speaks English.

But the time between the time I sold it, I started what is called moose act. It -- at that time we call it wide radio because I refused to pay the moose act tax. So, there's the price with music.

[0:35:00]

So we build up a record library, rather gigantic record library, I think, with mostly instrumental music. A certain amount of classic music, enough to - - we had -- all the music was on wire with amplifiers. And mostly are good restaurants and the plant hotel and the plant country club and other places around town here. And that was the first thing that follows the broadcasting. And the interim period between that and the time I started what we call wide radio, moose act, I ran a service business, a radio service business, and we did also public address work and so forth. It was all in electronics, of course.

Now, that leads up to the period, I think, through the business of not being in radio and being back in radio, doesn't it? You think so?

Interviewer: Would you go back to your early experience at WILM? And for example, talk about your service business that you also run then?

Mr. Boylan: Well, in looking at the record here as outlined in the newspaper, the thing that surprises me is that the business was started in -- I want to say, February, February 1929, which was very few months after we started the station. And the thing was done as a purely commercial venture to make money. And we had a truck that was on special order with large tires, low pressure tires which were just coming in at that time.

I think it was the first truck that has been delivered by the local Chevrolet dealer. That was ordered with the special tires and special wheels, that were publicized in the newspaper. I know when we mentioned it on the air. But to make it possible for the radio is to ride smoothly. And of course, that was just part of the sales pitch. The service business was started sensibly as a service to the listeners if they have any listening problems, noise or poor reception, or something of that nature, we would give them pre-service on it, which of course we did incidentally.

That was incidental, I should say, to the -- I mean, making some out of it, which we did. And some way or another, I supposed that contributed to the too nice grand pianos we had. And the thing off the other bills that

any station, any new station, especially when it's into so that you want to refer now to a couple of other things that you mention here, like, programming. I ran across here a newspaper clipping of 19 -- about first of December 1928, and the program listings were done in the newspapers in those days for AM stations, which was the only thing we had, of course.

And the program starts each day at 7 AM, which was my misfortune I had to put the station on each morning. And because we couldn't make up our minds what programs we would put on, we had only the ones that we were sure of. So, the program listings were rather vague in a sense of from 7AM, we had big opening spaces there because we had no idea what we're going to put on because on those days records were used not as a basis for the programming but as fillers. I think there were some radio commission ruling that prohibited a station to program all records as the primary source of programming. We did use records, of course, like any radio station. But none of the business have continuous records in those days like now.

And most of the talent we had on were local people, local orchestras of -- for example, here's one harmonica band, the advance harmonica band of George Grace School. And frankly I had forgotten about that, but I saw this trended here.

And we had other programs, for example, a large amount of it actually was our own staff. We had a dance band of our own, a solo orchestra of our own and we had the individual musicians who played pianos and so forth as fill-ins.

[0:40:00]

And we had other things like the -- what's his name. It's in here some place. It's a -- *[inaudible]* **[0:40:13]**, and this was a chapel name Joe Habberback who had work of some kind. I forgot what it was now. I think basically, guitar or something. I forgot now.

Anyway, and then we had the Delaware battery service orchestra or something. And, you know, in those days, you could put a radio program, just a radio program under the name of the commercial sponsor. And I've got into newspaper, which is something that's not done now. And we had Lee Hei Institute, violin choir was one. We had questions and answers. That was Tom Lancaster who managed between theater back in the old days.

And musical boys, I have no idea what that was. It may have been a trio or something of that nature. We have Lou Cast and His Kittens. And they were very popular. There was a small three or four piece group. Lou Cast himself played the violin, a very screechy violin, and quite well, I might say. I've been in music program. I could be in salon orchestra.

And so, that kind of work was composed with three, there was a staff thing. It was very good. So, in programming, in those days, you didn't back up or you didn't base your program, I should say on records. You had, I don't know everyone came in and did it. Dan and Friar as eastern something orchestra, Serenades is one of those who hear. And then Brizzlen Songster, he was supposedly the RF tenor. And Lee Roy Bullock, boy pianist and into that Serenaders. And I think that appeared through these programs quite often because it was our own group again.

So, that -- it was quite a job to be in the station for 7 o'clock in the morning till one or two in the morning with 90 percent of it live talent. So a station did have to have some of its own staff for fill-ins. And after the original station, we did have good microphones. It wasn't electric. Although compared to today's standards, they weren't good, but everyone like the way they sounded. And the medium of records that were played in our program were very good quality because I had a thing going for equalizing records or doing something about them. I think they sound better than they were, really. And people at that time were very conscious of bass because there was very little bass heard on either radios or from the station itself.

In other words, could they get bass? If they heard bass they meet good quality. And so, it didn't get any highs. And I remember the original set that -- it was basically was an old majestic made by Rigsby Gruno. I don't know if they're around now or not, but this had tremendous bass. And we had it in the hall as an air monitor, and everyone remark about it as they walk in, how good quality it was. Ignoring, of course, as I say the highs, but they were hearing bass, which was very, as I say, rare because this was going from the era of cone speakers, magnetic speakers and two dynamic speakers. And it was a great improvement, no doubt about it. Also, you get more volume.

And our station was known as we have very good quality and we used to be heard quite well too, incidentally the range of the station considering the power. But in those days, there weren't so many station results as you could get out better. We have an interesting thing here that says, "WTBQ as far as west -- as California. Well, that was WTBQ for a few months." I forgot exactly when I change the letters. But anyway, we were

heard in California. We were heard in Connecticut several times, River Forest near Chicago, Columbus, Ohio. And so, as a matter of fact, we've received quite a few calls or letters from Ohio, which was quite amazing at 1500 kilocycles and 100 watts power. It was possible to ride in the seashore where the car radio on listening on to WILM in Atlantic City, which was, of course, unheard of today because of the number of stations.

[0:45:06]

But we had a big voice with a little station. And there was a new item here that applied to that time, about an application for shortwaves. You know, shortwaves were never commercial. So, I don't know exactly what this refers to here even though it specifically says that I apply for shortwave station. I just want to put U.S. on -- working on the U.S. map for listeners all over. And undoubtedly would, but I think this was a dream that the newspaper picked up and put it in as a *[inaudible]* [0:45:45]. WILM would try shortwave test. If you're in broadcasting station, you can't go shortwave anyway. So I don't if we got it serve. We served the reason behind the story.

We -- you see, in short waves, amateur radio as today too, or commercial shortwave. There are no commercials allowed. So, I saw no profit in that. I see no profit in it now. There must have been some idea behind it at that time. The whole thing -- we're trying to bring together a story of a regular station, 1928, '29 and '30, '31 whenever I owned it, it's very difficult referring back to this time, even though this newspaper things do help a little bit.

At that time, this newspaper says, and I believe it's right, that in November 1929 that the two of us, my brother and I were the youngest owners and operators of a radio station, any place I supposed, or commercial stations at it.

And my brother was Dino Boylan, who is known as Dan apparently on the air because I forgotten that's in the paper here, was 16, and me, I was 19.5. Was it 19.5? I don't know, 20, something like that. And it was I supposed a newsworthy thing but we didn't consider the age, the only thing is -- I might say with age, you did have ideas, you really have ideas. And it popped out of my mind all the time. Some of these things are recorded here in the newspaper.

There are some references here in that era. To musical play, we had a musical play some place here says musical play, with -- I forgot who these

artists were. Anyway, one is Catherine, wasn't it? And then we had recital over at WBTV. And he was James A. Brazlin, Wilmington's highest tenor.

And did I mention we used to put on live shows, excerpts in the live shows at the Queen Theater? And then we had for our own music, we had the organ at the Arcadia Theater.

And continuous today of programming, 90 percent of the music live. All right. Well, we can add a couple of things here too. The fact that when you're 19 or 20 years old, the world is oyster, and I had all kinds of ideas and things. Since the station of WILM was being really successful, there was one reference here to an application that apparently I made for a station to be called WSAL in Salisbury.

And there was a station WSMD at that time, or up till that time, I suppose. And the station's license had been cancelled because of lack of use and that was being sold out. And I ascertain that I could get the frequency. And the newspaper story said that I had -- according to officials of WILM, if the license is secured, Mr. Boylan will in connection with WILM. And the nucleus of a chain broadcasting station under a Peninsula, these two stations will be probably be connected by war and program as a change, which we probably done. If we did -- I don't know however it disappeared with the idea of -- the idea froze. Maybe we had a few bills to pay, we decided it's not going to cost -- this is going to cost too much. So, that is one item that we have discovered here we haven't mentioned before, and I think at the moment is.

And speaking of the cost involve, in those days -- in those days, we virtually always paid cash for everything we bought. And the whole development of the station was done on that basis. And starting with \$450, and it was grand pianos and with -- I do specially ordered truck in the service department and with extensive renovations of our new studios when we move to...

[0:50:31]

End of Audio