Handbook for Docents

Radio Technology Museum

InfoAge

New Jersey Antique Radio Club

Version 4.0 (Partial)
Spring 2018 (TEMPORARY)
Section 1 – General Docent Information

Thank you for volunteering to be a Docent in the Radio Technology Museum at InfoAge. As you may know, radio-related technologies have a long history here at the “Marconi Belmar Site”, later known as Camp Evans. We are counting on you to convey some of that history to the visitors to InfoAge. By the way, according to the dictionary the word Docent means “A person who acts as a guide, typically on voluntary basis, in a museum …”.

To be successful, you don’t have to come in knowing a lot about radio - or technology - or history. All you have to do is be willing to learn about these topics, and be willing to share an excitement about them with visitors.

Visitors come in with all sorts of expectations – or none. It will be up to you to fulfill the expectations they have, or to raise expectations if they don’t. When each visitor leaves, he or she should have had a positive experience and learned something as well.

Getting Started Information

1. Make certain to read Section 1 through Section 5 of this Handbook. These contain information that every Docent should know.

   (Sections 6 through 18 contain additional information about the individual display Areas in the museum. These Areas are identified on the map in Section 3. These Sections will provide detailed background information and references, but it is not necessary to read these sections at this time.)

2. Section 1 (this Section) provides a general overview. Section 2 provides guidance for you in how to open and close the Radio Technology Museum, and Section 3 is a reference map that shows how the museum is laid out. Section 4 provides a brief history of the InfoAge site, beginning with its origins as the Marconi Belmar Receiving Site and ending with the founding of the InfoAge Science and History Museum. Finally, Section 5 contains a very brief description of what is in each display Area (there are at present 13
Areas). It might also help to spend some time walking through the museum and reading the descriptive signs that are on many of the displays. If you don’t understand everything on the signs on the first pass, you may wish to ask questions of other museum staff.

3. **Know where the bathrooms are.** *Answer:* in the 9032C (Men’s Room) and 9032B (Women’s Room) corridor hallways beyond the back door of the museum. There are also bathrooms in the Marconi Hotel building.

4. **The First Aid Kit** is near the front desk. Obviously, we would prefer if you didn’t have to use it! (i.e., we hope there are no medical emergencies).

5. **Locate the Circuit Breakers.** These are at the rear of the hands-on room as shown in Section 3 of this Handbook. Should there be any electrical emergency, if you can safely do so, shut off the breakers with the blue marks on them. Of those circuit breakers, the blue-marked ones are for the electrical outlets in the museum. In addition, there is a map on the wall next to the breaker box that identifies which numbered breakers control which outlets.

6. **Turning On Equipment** - this will be described in Section 2 of this Handbook.

7. **Greet each visitor or group of visitors** and through conversation, try to find out what they would like to see or learn.

**General Guidance**

1. The dress code for Docents and other InfoAge staff is usually khakis and an InfoAge shirt with a collar. Remember that you are representing InfoAge and should project a professional image, so your clothing should be neat and clean – and no T-shirts, bluejeans or shorts.

2. Wear your InfoAge badge (we’ll arrange that you have one) so that visitors know your name, and know that you are officially sanctioned by InfoAge.
3. **Never be rude to, insult, or abuse any visitor.**

4. As InfoAge has grown, an increasing number of visitors arrive through the door from the 9032C corridor. Of course, visitors may tour the museum in any sequence they prefer, but if it is reasonable to do so please encourage or guide them to go to Area 1 (see map) to begin their tour.

5. Some visitors want to go through the museum by themselves, at their own pace. Be prepared to answer questions if needed (depending on how many other visitors there are – you might be busy elsewhere), but don’t force visitors to listen to your spiel.

6. Make certain that you carefully listen to visitors as well as talking to them. Answer their questions as fully as you can. *If you discover that you are trying to answer a question that they didn’t ask and have no interest in, don’t bore them or put them to sleep.*

7. If a visitor asks a question that you are unable to answer it, try to get information from another staffer if possible. If you can’t and the question seems really important to the visitor, get the visitor’s contact information and contact a member of the museum staff later.

8. In answering questions, “**NO ANSWER**” is far better than a **FAKE** answer. Under no circumstances should you fake it. This would damage the integrity and reputation of the Radio Technology Museum and InfoAge (and you). If you have partial information and want to speculate about the rest, you can do so but **let the visitor know you are uncertain about the answer** (“I’m not sure, but I think …”)

9. Some visitors have an agenda of their own. Some are certain they know more about a topic than anyone else - Topics such as whether Tesla or Marconi were the first to do certain things, or whether KDKA or some other radio station was the first, seem to be some of the favorites. - It’s usually best to not actively disagree with them - instead to try to distract them and get them talking about something else.

Of course, some visitors DO know a lot about certain topics. You can usually tell the difference between these truly “knowledgeable” folks and the “difficult” cases.
10. **SAFETY IS EXTREMELY IMPORTANT!** We have tried to make the museum safe for visitors and for staffers. However, be especially watchful that children do not pull on things, do not run, or otherwise engage in unsafe practices such as sticking hands or fingers in the back of any displays or trying to get around safety shields. And it goes without saying that children should not be allowed into the museum without adult supervision (use your judgement about the child/adult ratio in any individual case).

11. Nearly all of the artifacts are 50 years old or more, and some are valuable. We let visitors touch many of the artifacts, and sometimes encourage them to tune some of the radios, etc. *However, be especially careful of children as some of them treat equipment roughly, and some parents do not restrain them.* Try not to get into arguments with parents.

12. There may be occasions when you have to ask certain people to leave. **DO NOT PUT YOURSELF OR ANYONE ELSE INTO ANY DANGER** if you do. We have never had to call the police, but that is no guarantee for the future.

13. The Hands-On room is for Kids of All Ages. Although some care must be taken, everyone is intended *to touch and to do* here. Still, you need to take safety into account – never, ever permit visitors to put fingers or hands behind any of the safety shields (don’t you do it either). Also, as mentioned in the Overview (Section X), **DO NOT LET VISITORS CONNECT OR TURN ON THE TESLA COIL.** It can deliver a very dangerous kick.

**Next Steps**

When you are a Docent here, you will be responsible for opening or closing the museum. Follow the procedures described in Section 2 of this Handbook.
Section 2 - Radio Technology Museum Opening/Closing Procedures and Checklist

Before Opening, follow this sequence

1. Unlock the front door, **Make Sure You Know An Assigned Alarm Code Before Doing This.**

2. Make sure outside door is closed, then enter your alarm code. When finished, verify that the panel says “System Ready”. If there are problems with the alarm, the alarm company will call on the museum telephone located on the desk. (At present, it is an old “candlestick” phone.) If this happens, you need to **have your “code word” ready.** (find out the code word from another staffer if necessary) This phone is an outside line from which you can make and receive calls. *(we also allow visitors to use this phone during the tour. It is one of the more popular exhibits.)*

3. Turn on (1) three light switches near front door, (2) two light switches near the maintenance room and (3) one light switch next to rear door. All overhead lights should be on *(except in the TV area)*. All lights in the center row of the museum should be on.

4. Go to the Hands-On room in back of the museum *(refer to map in Section 3 of this Handbook)*. Turn on the lights in this room, then **turn on all circuit breakers with blue markers.**

   At this time, turn on the Theremin and the amplifier. When you hear a tone in the speaker, turn **only** the AMPLIFIER “off” *(switch on the front)* for 5 or 10 minutes, to let the Theremin warm up. *(it drifts)*

5. Go to maintenance room, and turn on the local broadcast system *(near the window)*. You should need only to turn on the single “Master” switch on the front. **We are using an MP3 player for our audio. It turns on with the Master switch.**

6. Go to the thermostat, located outside the maintenance room. Flip up the front cover and **Notice where it is set.** Then as appropriate, set it to “cool” or “heat” *(or leave at “off”)*. Push the “up” or “down”
arrows until an appropriate temperature is shown. Then press the “Hold” button and make sure that “HOLD” appears in the display. In the wintertime, you may find the “heat” already turned on, but at a very low temperature (e.g., 50 or 55 degrees). Use the “up” and “hold” buttons to set a comfortable temperature.

7. Near the front desk, put the current date in the guest book.

8. Check the various telegraph key and spark gap transmitter displays by pressing the telegraph keys to make sure they are operational. [Note that the Morse telegraph is half-duplex and so only operates in one direction]

9. Walk around the room and make sure the operating radio receivers (Atwater Kent AK20C, the Philco 40-190 console the Philco 116 and the RR390) in Areas 5, 6, 8 and 9 (as shown on the map) are turned on and tuned in to our local broadcast system (1080 kHz). Set the volume on these sets to make sure they are audible, but not so loud that they would disrupt conversation. (NOTE: You should see an amplitude modulated signal – both RF and audio - on the oscilloscope near the RR390).

Specific Instructions => [To turn on the AK20, turn on (rotate) the power switch on the wooden power supply box on the right side of the display cabinet, and make sure the push-pull switch on the lower right of the radio is pulled. The radio should be set to receive programs from the local broadcaster. Set it to station WALL using the settings from the log stored under the set (the 3 dials should be set to about 20/20/1000). Setting the other radios should be self-explanatory. For those so marked, the orange dot is on the on/off switch, and the green dot is on the volume control.]

10. Turn on the RCA 630 TV in Area 13 (see map). Make sure DVD player located near the RCA 8TK29 is turned on and playing. The TV should be set to Channel 3. Adjust the TV set if needed, but remember it is old and a little touchy.

11. In the hands-on room, turn on the Sound Spectrum Display computer, (button on front of tower unit). After booting up, using the mouse, click on “Visual Analyser 9”, click OK on warning screen (ignore the
warning) and press \textit{Enter}. The system should now be active. Click the “ON” on the upper left side of the screen, Speak, and you should see time and frequency displays on the screen.

12. Turn on the computer and computer monitor behind the Theremin. After it boots up, double click the “\textit{Lydia}” icon on the screen. A window should open and a person playing the Theremin (that’s Lydia) should appear on screen. Set the computer speaker volume to a low enough level as to not interfere with conversations.

Turn the amplifier near the Theremin back on (assuming it’s been off for 10 minutes or so). The Theremin should be silent while you are not near to its antenna. If it is not, you may have to carefully turn the “\textit{pitch}” control on the Theremin to silence the tone. The Theremin should only generate a tone when someone is near its antenna.

\textbf{Part of Your Responsibility is Opening Other Museum Rooms}

13. Get the keys for (1) the “9032C” hallway, and (2) the WWII Comm Room, from the \textit{keybox in the hands-on room}. Go out the hallway door of the museum, unlock the 9032C hallway door and turn on lights if necessary. Go down the hallway in the 9032C corridor and unlock the Comm Room (\textit{second door on the left}). Turn on the lights and go through the room and open the slide bolt on other door from the inside.

14. There is a power strip on the floor near the teletype. Turn it “on”. Go to the Morale Receiver and listen to make sure it is on and playing.

15. Returning to the radio museum, make sure the glass door remains unlocked and that one or both of the green doors is open so that people in the hallway can see that the museum is open. Turn on the lights in rear vestibule and the hallways.

16. Return to the hands-on room and make sure to return the keys to the keybox and lock the keybox.

17. Return to the front desk area. Make sure that the “\textit{Open}” sign on the inside of the front door is facing outward.
18. **NOTE:** There are detectors at both the front and rear doors. Make sure they are turned on (toggle switches). The chime for the back door is the lower pitch, the one for the front door is the higher pitch. These detectors are for your convenience so that you can know when someone comes in or out of each door even when you can’t see the door.

19. There is a camera facing the front door, and it may be viewed from the display in Area 9.

   **Specific Instructions** => [To turn on the camera display, turn on the computer in Area 9. When it boots, select the Google Chrome browser using the mouse. Then choose the UV4L page (Video for Linux). It should bring up a page that displays 9 selection boxes.

   a) Click on the *Multi p2p Conference* box. It asks for a session name (put in anything you like, e.g. ‘sat’) and click *Start New Conference*.

   b) It then requests a password. Leave the box blank, and click OK.

   c) In about 10 seconds, it should display a 4x5 inch image near the bottom of the screen. Pick the “full screen” option at the bottom (*it looks like [ ]*) and the image should fill the entire display screen]

20. Be near either the front or rear of the museum (whichever works best for you) to greet people and answer questions. Encourage visitors to sign the Guest Book in the front of the museum. Hand out brochures as appropriate and guide visitors through the various displays. People come in both the back and the front doors (see Map) so be prepared to respond to visitors at either door.

21. Since a tour is generally better when taken by starting at Area 1 and circling around through Area 13, you should suggest visitors to proceed to Area 1 to begin their tour. However, visitors may start wherever they like, and might even prefer to start at Area 8, or to visit only certain displays. Be prepared to accommodate their preferences.

   **At closing time, follow this sequence**
1. Be sure that you reset the thermostat to where it was set when you arrived. If it was set to “heat” when you came, push the “hold” button to release it and allow the thermostat to reset to the low temperature (usually 55 degrees or less). Make sure the display no longer indicates “HOLD”.

2. Go to the TV area, and for safety reasons, shut off the RCA 630TS television.

3. Go to the hands-on room and shut off all of the circuit breakers with blue labels. This shuts off all of the displays and the door sensors. Then, turn off the room lights.

4. Get out the WWII Comm Room and the 9032C hallway keys from the keybox again. Go down the “9032C” corridor to the Comm Room. Lock the first door from the inside with the slide bolt. Shut off the power strip on the floor near the teletype. Shut off the lights. Go out and lock the second door with the key.

5. Shut off the lights in the corridor, then close and lock the doors to the 9032C hallway (unless someone is there, of course).

6. Close the green doors outside the back of the museum, and lock the glass doors using the turnbutton.

7. **REMEMBER** to return the Comm Room and 9032C keys to the keybox!

8. Go to the maintenance room and shut off the MASTER switch (and ONLY the master switch) for the local transmitter.

9. Turn off the light switches near the back of the museum, near the middle of the museum, and near the front door. Only 3 lights in the center row should remain lighted.

10. Check that you haven’t left anything in the museum. Turn the sign on the front door to show “Closed”, then set the alarm using your code, and exit the front of the museum. You have 1 minute to lock the front door with the key.
Section 2 – Opening and Closing

Emergency Contacts:

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<thead>
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<tbody>
<tr>
<td>Local</td>
<td>Fred Carl</td>
<td>732-299-0894</td>
</tr>
<tr>
<td>Not Local</td>
<td>Ray Chase</td>
<td>908-757-9741</td>
</tr>
<tr>
<td>Not Local</td>
<td>Harry Klancer</td>
<td>732-632-7160</td>
</tr>
</tbody>
</table>
Section 4 – Brief History of Camp Evans

This Radio Technology Museum is located at InfoAge, in a location rich with history. Prior to the founding of InfoAge, this site had a variety of names and uses.

The Marconi Era

Initial construction of this site was done by the Marconi Company of America, part of the British Marconi Company. Marconi was building a set of wireless transmitting and receiving stations around the world – in Britain, in New Jersey, in California, Hawaii, the Phillippines, and elsewhere. His purpose was to build a set of stations “Girdling the World” which would compete with the British-owned undersea cable company for sending commercial messages between continents.

Construction here was begun in 1913, and completed in 1914. There were 5 buildings constructed: an Operations Building on the bank of the Shark River, two Company Managers’ cottages, the Marconi Hotel, intended as living space for the company’s unmarried wireless operators who would work here, and a Powerhouse to generate electricity for the operation. Along with the buildings, six masts each 400 feet tall, were built stretching away from the river approximately a mile. The receiving antenna for the site was strung along the tops of these huge masts.

This site was built to receive signals from Carnarvon, Wales in Britain. The transmitter, for sending signals to Britain, was built in New Brunswick, NJ, approximately 30 miles from here. The pair – Belmar receiver and New Brunswick transmitter – operated as a single station with operation of both sites – transmitter and receiver – handled from the Operations Building located here.

The station would have opened in 1914, but in August of 1914 the British became involved in The Great War (later known as World War I). Since the British were a belligerent in the war and the US was neutral at the time, and since the Marconi company was British-owned, the US did not permit the
station to open for commercial traffic. When the US joined the war in April of 1917, the US Navy, which had been given control of all US wireless communications, took over and operated Belmar (and New Brunswick) for the duration.

Radio Corporation of America

After the war ended in November of 1918, the US Congress proposed that the Navy be given the permanent assignment of operating all international wireless communications from the US. That proposal was defeated in mid-1919, and the property might have reverted to the Marconi Company. However, new wireless transmitter technology in the form of the revolutionary Alexanderson Alternator, had been installed at New Brunswick and the US government did not want it to fall into the hands of the British, essentially giving them a head start in communications technology.

The Navy department proposed to Owen Young, Chairman of General Electric, that a US company be formed to share radio-related patents (as had been done during WWI) and to operate all international US wireless communication. General Electric, the Westinghouse Corporation, AT&T and the United Fruit Company joined in a venture to form a Radio Corporation of America (RCA) to do this task. General James Harbord, who had been Chief of Staff to General Pershing during the war, was made president, and later Chairman, of the new RCA. The Marconi company was made to sell its holdings in the US, including the Marconi Belmar Station, to RCA which took over the station in late 1919. RCA operated the Belmar site from 1920 until 1926.

The original reason that New Brunswick and Belmar had been paired (transmitter and receiver), was to prevent the very broadband “damped waves” of the spark transmitter from overwhelming the insensitive receivers. By the mid 1920’s, significant improvements in both receivers and transmitters in the form of the Alexanderson Alternator and more modern (vacuum tube) electronics removed this impediment. As a result, RCA built a location on Long Island (called “Radio Point”) where they were able to consolidate their receivers and transmitters, not only from Belmar and New
Brunswick, but from their other operations as well (which communicated with Norway and South America, to name two). At that point, 1926, RCA abandoned the Belmar location.

**After RCA**

Following the abandonment of the site by RCA, it was used for a number of non-communications-related purposes. For a few years, it was used by the Monmouth Pleasure Seekers organization, a local chapter of the KKK.

**The Kings College**

In 1936, The Kings College, a small Christian college, purchased the location and converted the existing buildings into a college campus. It operated successfully for about 5 years, but then outgrew the site. However, by that time, 1941, another organization became very interested in the location.

**The US Army Signal Corps – Camp Evans**

The US Army Signal Corps at Fort Monmouth in Eatontown, had been doing secret research on what became known as *Radar*, for a number of years in the late 1930’s. They had been doing field experiments at Fort Hancock on the northern tip of Sandy Hook. Unfortunately by 1941, World War II had started in Europe and German submarines were prowling the Atlantic, including off the east coast of the US – right off Sandy Hook. Clearly, Sandy Hook was not a good place to do secret research.

When the Belmar station became available, the Army purchased the property. The sale was announced on September 11, 1941. By December 11, 1941, Hitler had declared war on the US.

The Army quickly developed the site, adding many of the buildings with which we are familiar, in 1942. Signs had been made up and placed around the site identifying it as a ‘radar development lab’. To someone’s horror it was discovered that “radar” was a classified word! All signs, guard badges,
letterhead and any other items including the word “radar” had to be destroyed. We can only speculate that probably, some heads had to roll over that blunder.

From 1942 to 1996, the Signal Corps operated Camp Evans as a secure location for doing radar and other classified electronics research. From WWII through Vietnam and the cold war, Camp Evans contributed significantly to the nation.

**BRAC and InfoAge**

BRAC (Base Realignment and Closing) closed Camp Evans in 1996. Eventually and with active local support, the location was made available to Wall Township. Wall has been very supportive, and the result has been the opening of InfoAge’s museums (including the Radio Technology Museum) here.
Section 5 – Overview - How is the Museum Organized

This museum is a part of InfoAge, and serves a dual role. First, it is the Radio Technology Museum, curated by the members of the New Jersey Antique Radio Club (NJARC). Second, we are the custodians of some of the artifacts and the membership portraits from the National Broadcasters Hall of Fame (NBHF). You will see some of those portraits hanging on the inner walls of the museum area.

Radio Technology Museum

The Radio Technology Museum is organized into about 13 areas (refer to the Map in Section 3 of this document), some consisting of a single display case and some with a number of display cases and free-standing artifacts. These areas are numbered on the map. Here is a brief text description corresponding to each. More detail about each area is provided in the later sections of this Handbook.

In the museum, we display primarily radios and radio-related artifacts dating from approximately 1900 to 1960, generally organized by time period or type of technology. Although not adhered to strictly, the galleries and displays are arrayed clockwise around the museum in order of time. The oldest artifacts are to the left as you enter the museum at the front door, and the newest – if 1960 is “new” - are on the right.

In the back of the museum space are work areas with a few small displays, and a hands-on room for “kids of all ages”.

Descriptions of the Display Areas

1. Marconi and the Belmar Site
2. Electrical Communication – From Telegraph to Wireless

3. Early Electronics – Introduction of the Vacuum Tube
   (Radio Before 1920)
   This area begins (on the left-hand side when facing the front door) with technologies that predate what is called “Broadcast Radio” – in particular, it displays items of Electrical Communications such as telegraph, telephone and spark transmitters. We also show items from the birth of electronics – specifically early vacuum tubes and devices from the World War I era that used these nascent electronic items. In addition, it also includes some history of this site – The Marconi Belmar Station, later known as Camp Evans.)

4. Electronics and Communications During The First World War

5. The 1920s – The Birth of Broadcasting
   This area displays artifacts and information about the early development and expansion of radio broadcasting – the great “Radio Craze” of the 1920s.

6. The Golden Age of Radio – The 1930s and 40s
   This area displays some of the big wood-cased radios which were the furniture of American lives. This - the 1930’s - was the time of the Great Depression, a difficult time for America. Radio was one thing that nearly everyone depended upon to provide information and keep up their spirits. For those who could afford them, the console radios shown here were the center of their homes. For those who could not, the table model radios were a near-necessity. Notice that none of these radios include an FM band. Wideband FM had just been invented in the 1930’s and was still in its earliest days of development. Notice too, that many of these are so-called all-wave receivers that could tune to shortwave bands along with the standard AM broadcast band. By the late 30s, the war (World War II) was coming and shortwave enabled people to listen to what was going on around the world.
7. Portable Radios
From the inception of radio broadcasting, the thought of being able to take your radio with you has always appealed to a great many people. This area shows what manufacturers of the 1930s to 1950s were able to do to satisfy that desire.

8. Sound Reproduction
This area displays acoustic sound reproducing equipment, beginning with the earliest phonographs that accommodate cylinders and flat discs (the word “record” is unfamiliar to some of our younger visitors). The display then shows examples of electrified phonographs that were designed to handle the latest in record improvements (45rpm, 33rpm so-called “microgroove” records). Other means of recording and playback are also on display such as magnetic wire recording, magnetic tape recording, 8-track tape, cassette tape, and CDs. Audio improvements such as High Fidelity and Stereo are also covered by a display of hi-fi components.

9. Shortwave Radio Technology
This area displays an array of radios specifically designed to receive shortwave signals, and permits the visitor to use some of them to tune in on information from around the world. Unlike the all-wave home radios of the 30s and 40s displayed in Area 3, the radios in this area were designed specifically to receive shortwave signals. These radios were generally designed for radio amateurs, for commercial organizations, or for the military services. The graphic above the gallery illustrates in a way how they work, that is, how shortwave signals reflect off of the ionosphere above the earth, making communication over long distances possible.

10. FM Radio
While most people familiar with the cultural history of the US might think of FM radio as a development of the 1960s, wideband FM radio was actually invented by Edwin Howard Armstrong in the early 1930s. From the first, FM had a tortured history. A number of times it was almost destroyed by powerful industrial interests before finally
becoming what most people thought of as “radio” until quite recently (now being displaced by Satellite Radio and Internet Radio). The display here shows some of the stages of getting from “there” – the invention of wideband FM – to “here” – totally ubiquitous FM radio.

11. 40s and 50s Television Most people have heard about the small black and white television sets of the earliest days of commercial TV. This area displays some of those sets, and on a few of them, some of the early programs can be seen.

12. Electronics in the Late Twentieth Century - Miniaturization, Virtual Radar

13. Telephones – From Wires to Radio

The RTM also runs a World War II Communications Display in a room on the 9032C Corridor.

In addition to the areas that have been mentioned above, there are some free-standing displays tucked here and there which are not part of the overall organizational scheme. These include:

- novelty radios from the 1960s and later,
- a small display of mobile telephones, wireless phones and cellphones (these are NOT the same).
- miscellaneous displays of charts illustrating some interesting radios from the 1920s to the 1940s
- a “drugstore” tube tester, familiar from the 1950s and 60s
• a “hands on” room where visitors may try out various technologies, from static electricity generation to crystal radio sets to a “hand battery” to a Jacob’s ladder. The visitors may operate everything in this room EXCEPT THE TESLA COIL. which the Docent may demonstrate. For safety reasons, PLEASE DO NOT LET VISITORS TURN ON THE TESLA COIL.

Interesting(?) Factoid

Orson Welles name is misspelled on the official NBHF portrait.

To Explore Further

Lewis, Tom - Empire of the Air: The Men Who Made Radio – This is a generalized book (not the TV program) which is a very interesting (and not entirely flattering) description of many of the people responsible for the development and expansion of radio and TV.
Section 5 – Overview