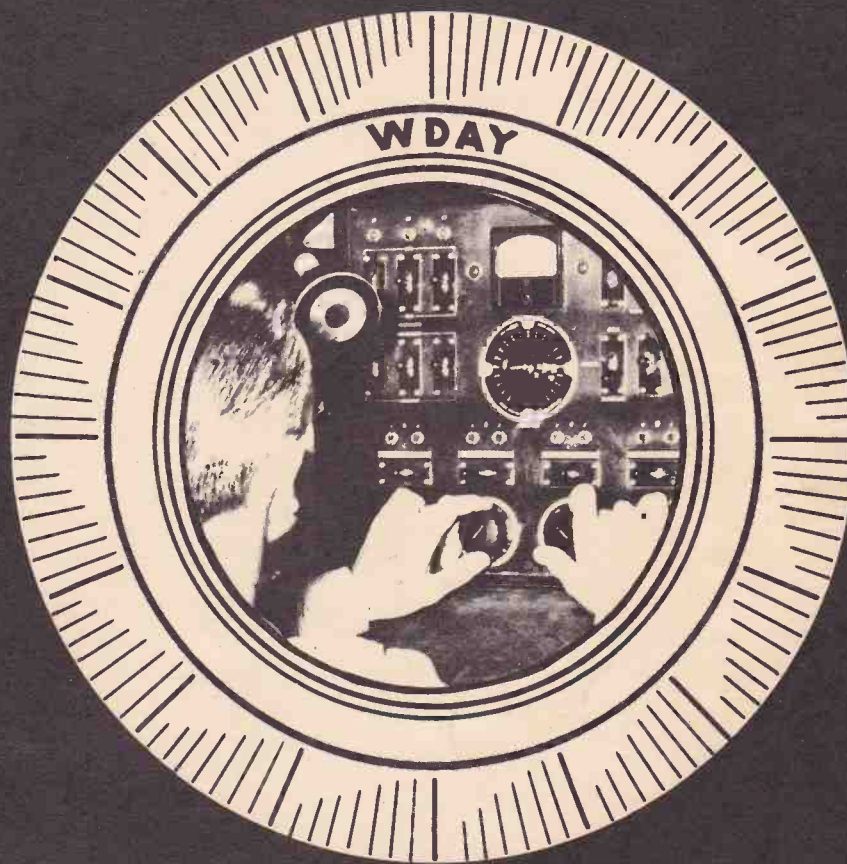


BEHIND THE DIAL



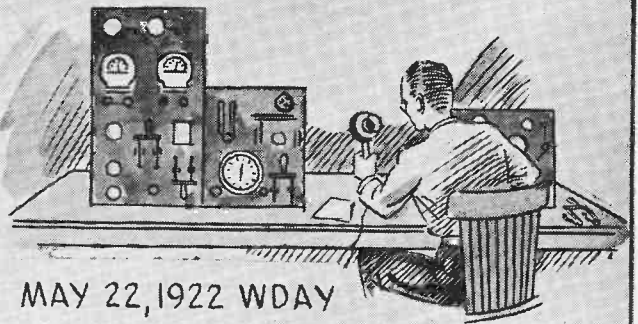
WITH

W DAY

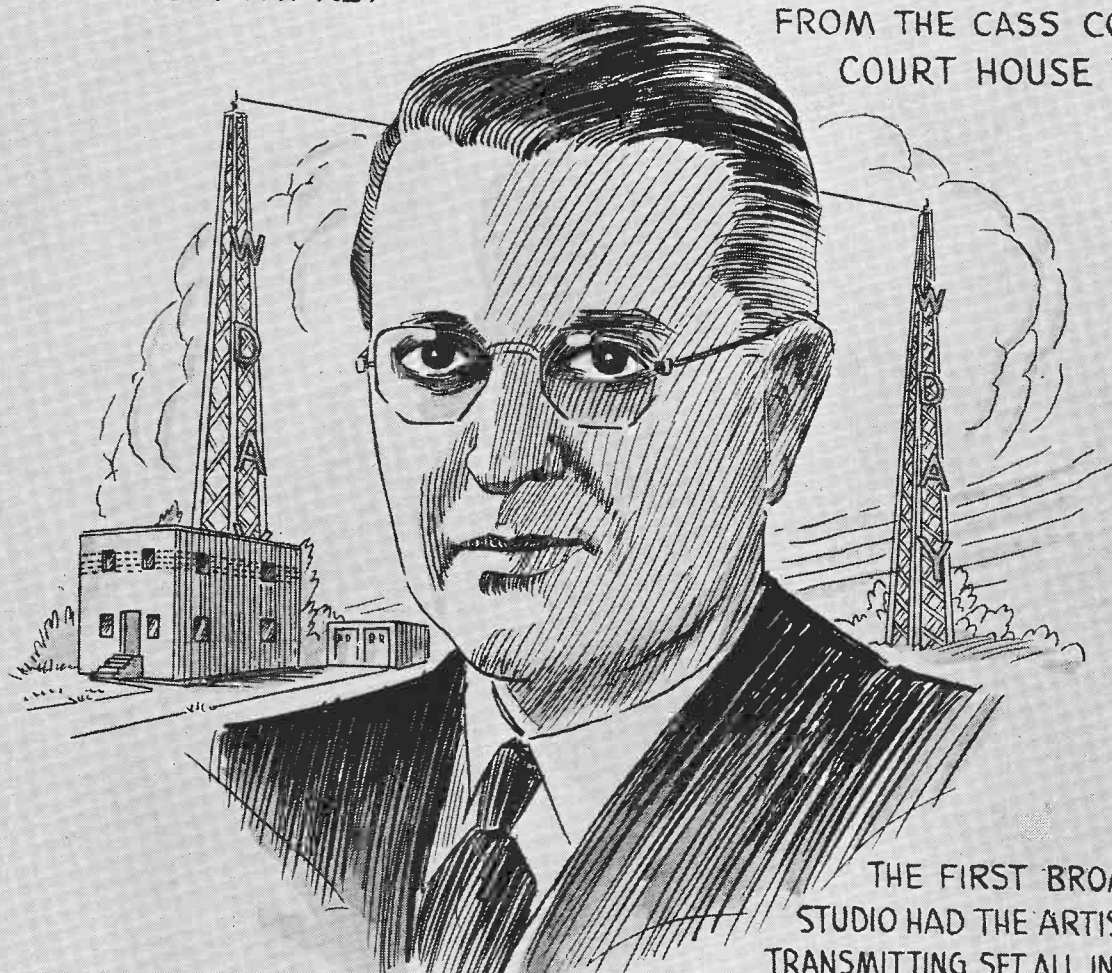




IN 1907 MR. REINEKE BEGAN OPERATING WITH KEY



MAY 22, 1922 WDAY WAS BROADCASTING FROM THE CASS COUNTY COURT HOUSE TOWER

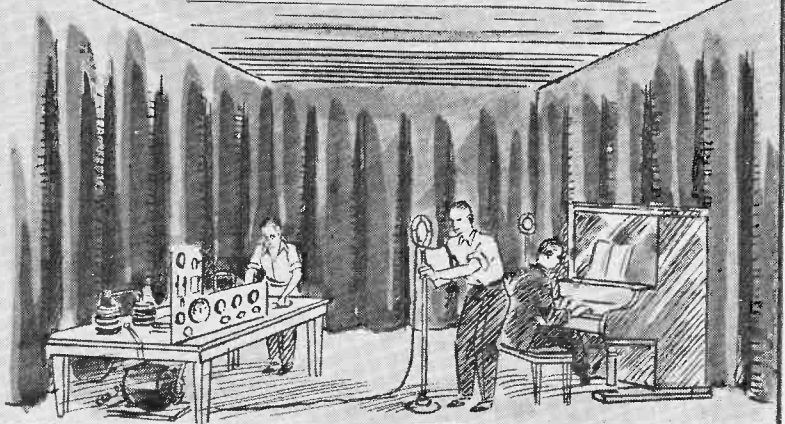
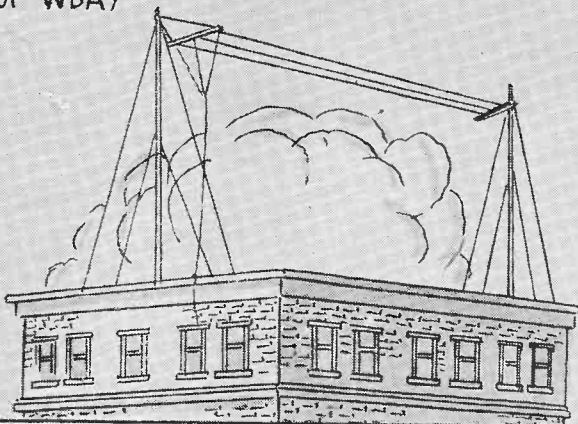


THE FIRST TRANSMITTING RADIO TOWERS OF WDAY

MR. E.C. REINEKE

PRESIDENT AND GENERAL MANAGER

THE FIRST BROADCASTING STUDIO HAD THE ARTISTS AND TRANSMITTING SET ALL IN ONE ROOM. THE WALLS WERE LINED WITH BIG BLACK DRAPES





BARNEY J. LAVIN, *Assistant Manager and Sales*



KEN KENNEDY, *Program Director*



DAVID B. HENLEY, *Production Manager*

TURN YOUR DIAL to 940 kilocycles and, whether a hundred feet or a hundred miles away, WDAY is a “bee-hive” of activity. Everybody is curious about radio. What goes on behind the dial? What is radio made of? What makes it work? Who works it?

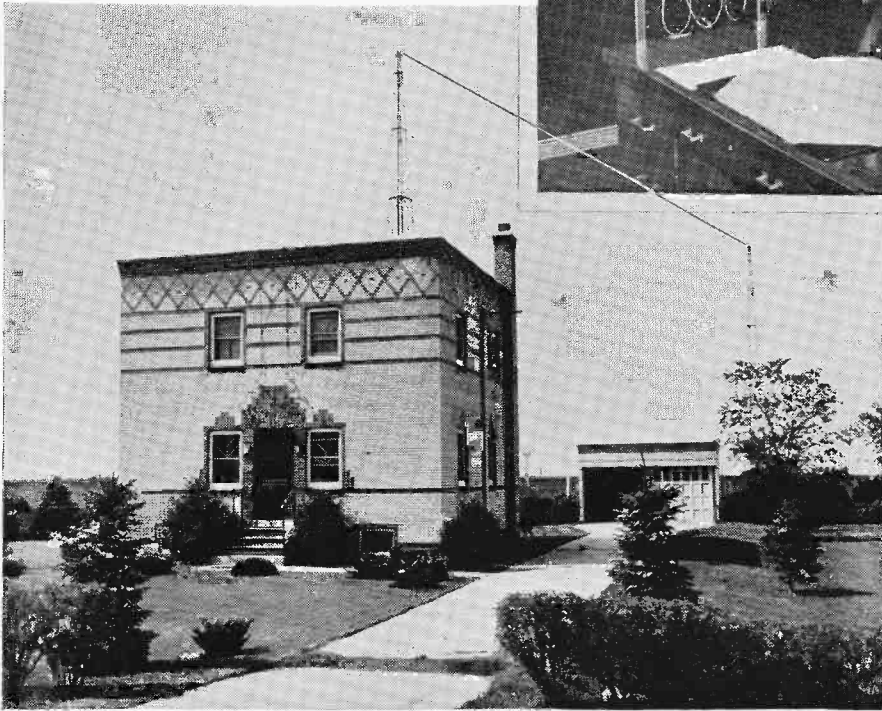
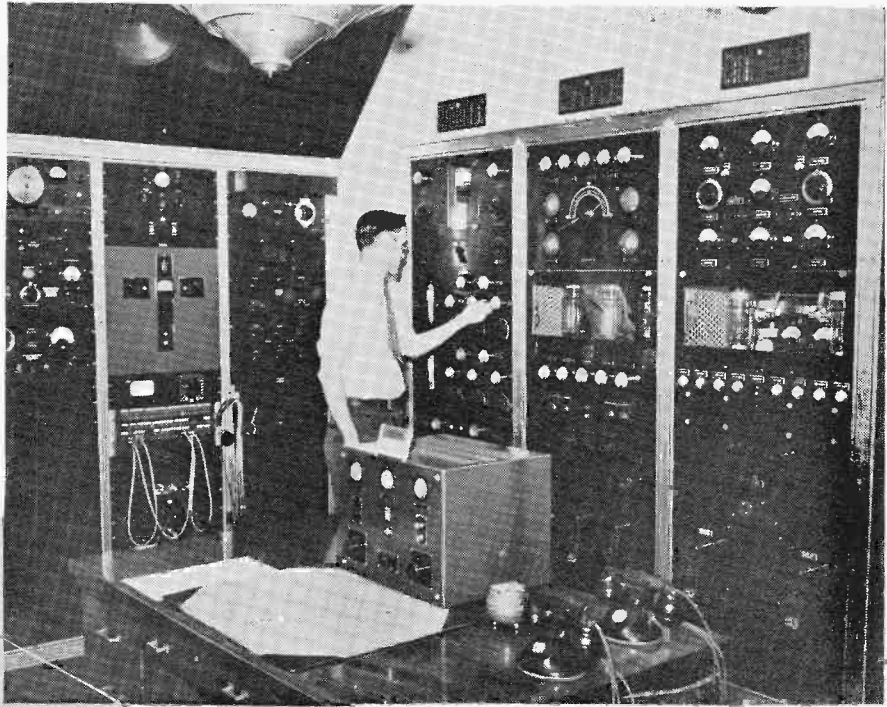
Through your radio you hear leaders in education, science, government and public affairs, musical, stage and screen favorites—the stars of the entertainment world. You listen to a famous statesman, a noted explorer, a prominent news commentator.

THROUGH WDAY, farmers receive valuable weather and market reports, housewives obtain new ideas on home-making, hear talks on family health and welfare. Through WDAY, school children participate in educational radio projects.

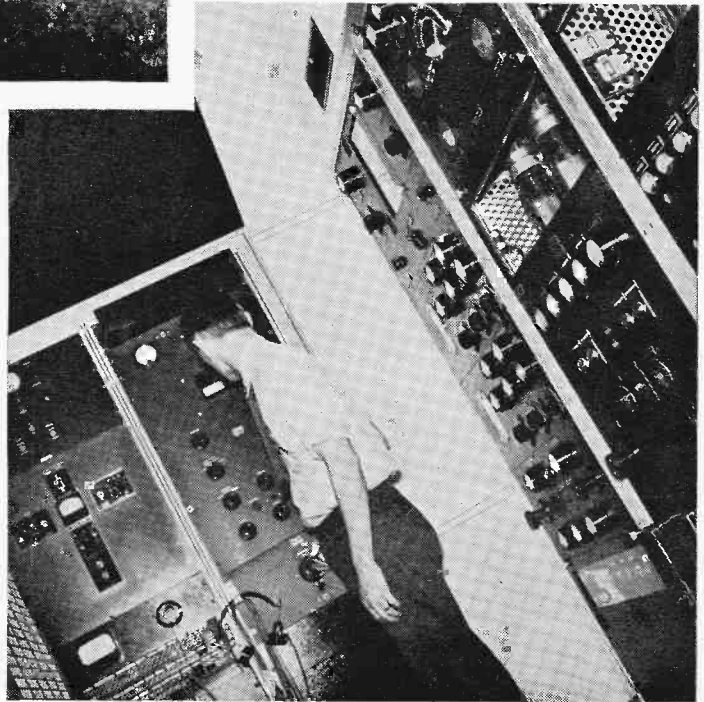
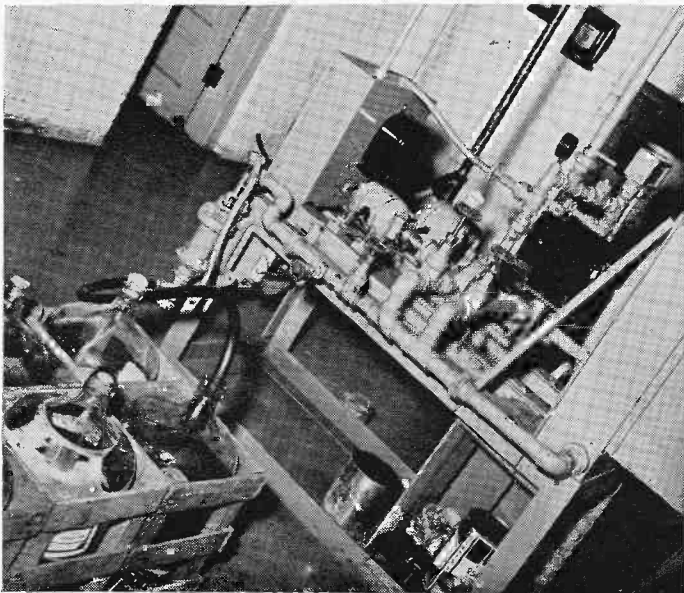
WITHIN these pages, WDAY leaps to life before your eyes. We hope this may give you some idea of the time and thought and talent expended in order that WDAY may efficiently administer its stewardship in serving its hundreds of thousands of radio listeners.

THE POWER *behind* WDAY

IT'S A BIG JOB to give first class radio service to a territory as large as WDAY serves.



To do that job well—to give as fine a radio service as exists anywhere in the country—WDAY has invested hundreds of thousands of dollars in equipment—spends thousands more each year keeping the equipment in prime condition.





JULIUS HETLAND, *Chief Engineer*

PUTTING THE SHOW ON THE AIR

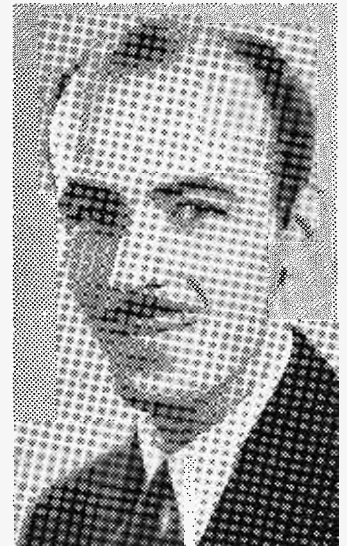
A DESCRIPTION OF THE TECHNICAL SIDE OF RADIO

AT THE MICROPHONE programs are born. The “mike” is an electro-mechanical ear which picks up every audible sound, word, song, music, even a whisper—transforming these audible sounds into electrical impulses. Why are the audible sounds changed to electrical impulses? The answer is—so they can be controlled and transmitted over long distances.

THE TECHNICIAN in the control room can blend the music, speech, sound effects, etc., picked up by the various studio microphones into a coordinated whole. He can make them loud or soft, or gradually swell or diminish the volume. His job is to control these electrical impulses so that when you hear them, they are properly balanced with regard to each other and truly reproduce the original performance. The technician’s equipment consists of amplifiers for making the exceedingly minute electrical impulses stronger, and volume controls for adjusting the balance and the overall volume.

HERE’S AN EXAMPLE of control. A soloist is singing to the accompaniment of an orchestra. One microphone near the orchestra gets the full volume of its music; a second microphone, before the singer, gets the full volume of the song. The sounds from the two microphones go into the control room. There the technician blends music and song so that they come to you in their proper relationship to each other.

THE PROGRAM LEAVES the control room and is carried over special wires to the WDAY transmitter, located near West Fargo, four miles from Fargo. At the transmitter, intricate and marvelous equipment changes the audio frequencies into modulated radio frequencies and then radiates them into space. An idea of the complexity and the elaborateness of the facilities involved may be judged from the fact that the output energy of the studio microphones is amplified several million times before being broadcast by the WDAY transmitter. From the antenna wires suspended between the two tops of the beacon-lighted towers, the programs go on the air, impelled by 5,000 watts to the thousands of radio listeners in our Northwest territory.



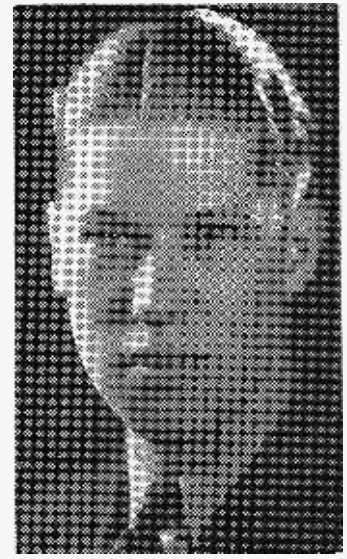
CARL CABASIN, *Operator*



HAROLD SMITHSON, *Operator*



WARREN SAVOLD, *Operator*



HENRY "STATIC" SHEILS, *Operator*

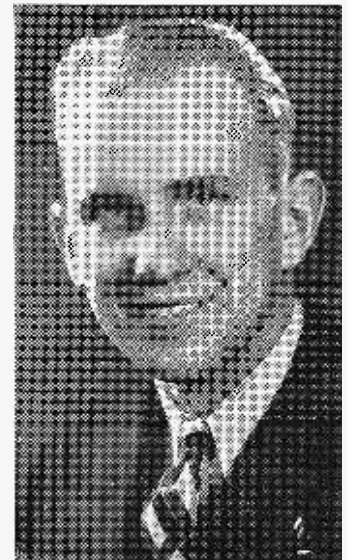
ETERNAL VIGILANCE is the price of good radio transmission. Day and night WDAY engineers go over the entire system, checking and testing both regular and auxiliary equipment, to make certain that the programs reaching your radio are faithful reproductions in tonal quality and volume of the action in the studio.



JULINE SAVOLD, *Operator*



GEORGE KOVELL, *Operator*



PAUL SCHLATTER, *Operator*



Publicity display in lounge at WDAY



BILL DEAN, Publicity-Promotion Director

VOICES OF WDAY

SERVING THIS TERRITORY WITH ESSENTIAL RADIO FEATURES



BILL DEAN



EL PROUGH, *Sports Announcer*



DAVE HENLEY



KEN KENNEDY



HOWARD NELSON



JACK DUNN, *News Editor*

WDAY gives complete radio service to its listeners—essential services that are a part of each day's living, such as market reports, weather forecasts, time signals, discussions of health, home-making education, the many daily broadcasts of local, National and World News.

The WDAY coverage of special events makes every Northwest home a witness to "History In The Making."



SOPHIE HANCOCK, *Office Mgr.*



MILDRED GREGERSON, *Traffic Mgr.*



H. MARGARET FOSS, *Home Economist*



HARRY "DAD" HANCE



O. E. McCracken
"Morning Devotionals"



BOB SMITH, *Adv. Salesman*



HILDEGARDE USSELMAN, *Staff Organist*



ABBIE ANDREWS, *Musical Director*



RUDY RUDD, *Staff Pianist*



Ken Kennedy, WDAY Program Director, prepares a new program in skeleton form, along with musical selections to be used and names of entertainers to take part in the new program.



Dave Henley goes to work writing the lines for the various entertainers scheduled to take part in the new program.



BUILDING A RADIO SHOW FOR THE AIR

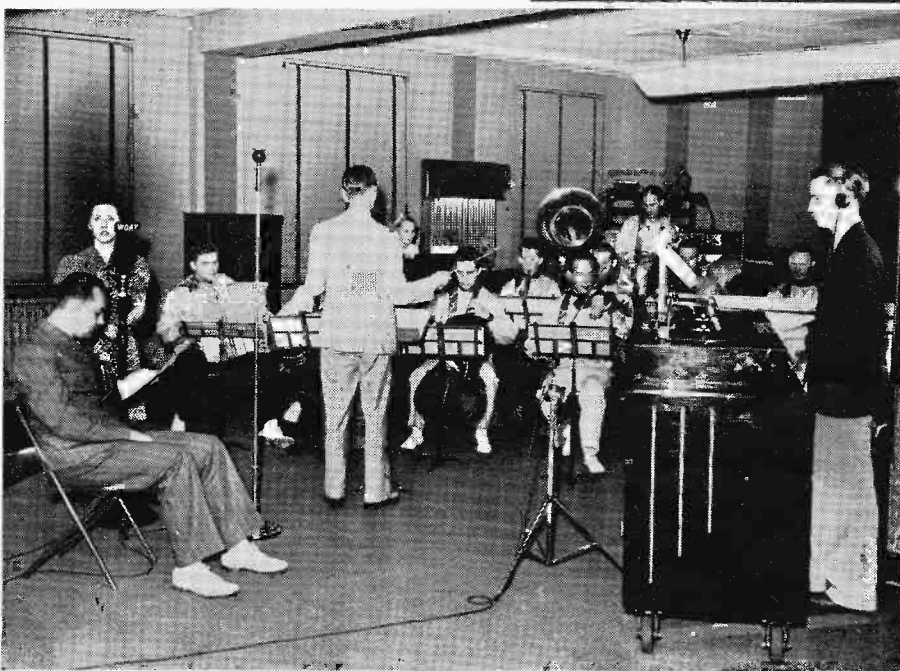
THE PROGRAM and production departments go to work on a new idea. Men and women skilled in program presentation build plot, dialogue and action into a script, select talent and rehearsals begin. Scenes are enacted over and over. Lines are changed, deleted or added. Sound effects are tested and tonal values checked. The tempo of the music is quickened or slowed down.

Abbie Andrews, Musical Director, prepares orchestrations and special vocal arrangements needed for the new show. In many cases complete orchestral arrangements must be made.



After the foundation has been made, the men, Henley, Kennedy and Andrews go thru the show, making changes and alterations they think necessary. Many times new musical numbers must be inserted.

Rehearsal is called and the program is heard for the first time over the audition set up. Here again lines are changed, musical scores are changed and the program is run over four or five and sometimes a half a dozen times before going on the air.



After sufficient rehearsals, corrections made, the program is ready for the air. A schedule is consulted and the best time for such a program is chosen and then a new program is scheduled to go on the air to the listeners of WDAY.



SHOW GOES ON



EVERY MOVE, and every sound, must be perfectly harmonized, coordinated and adjusted so that when the finished product reaches you, it will be the kind of program that you may expect from WDAY.





JEANNE ALM



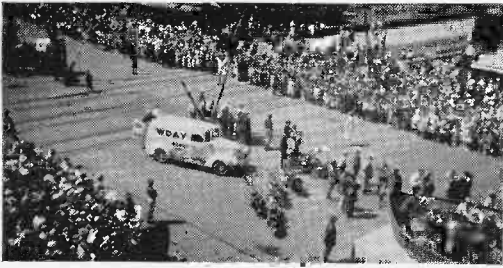
LOUISE MURRAY HEADLAND



BUNNY KENT



MARY LOU



MOBILE NEXT TO REVIEWING STAND



DEGREE GIVEN CROWN PRINCE



THE WDAY SPEC



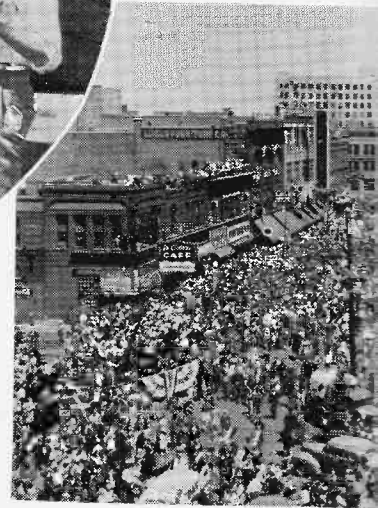
MOBILE UNIT LEADS THE WAY



PACK TRANSMITTERS WERE USED



Princess Martha Arrives



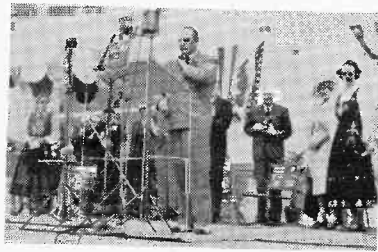
PORTION OF THE P



APPEARANCE OF CROWN



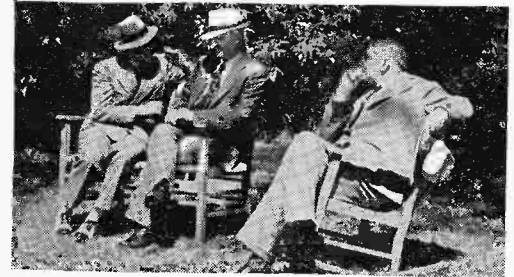
AL EVENTS CREW



AT FOLKEFES,



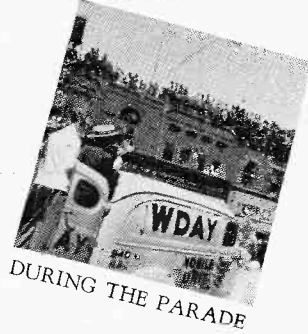
THRONGS ALONG ROUTE



INFORMAL CHAT DURING TRIP



PARADE ROUTE



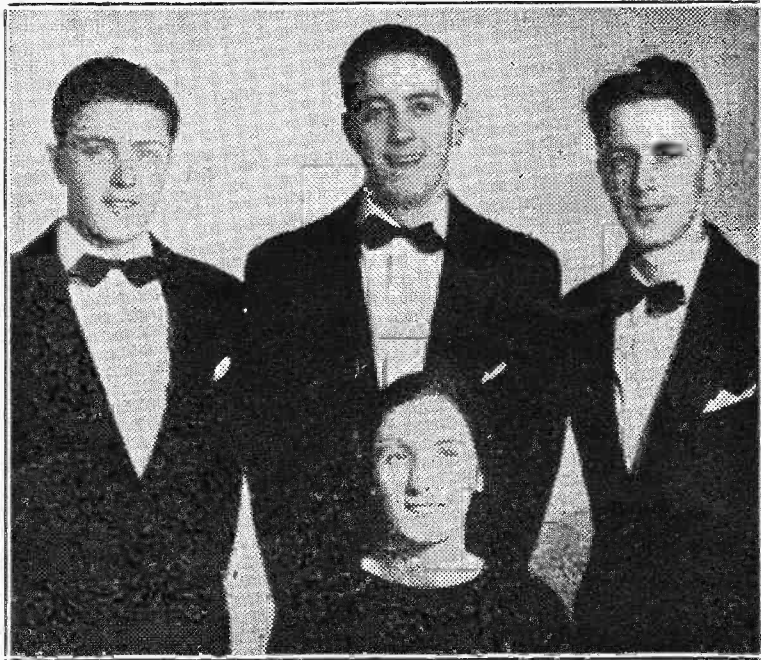
DURING THE PARADE



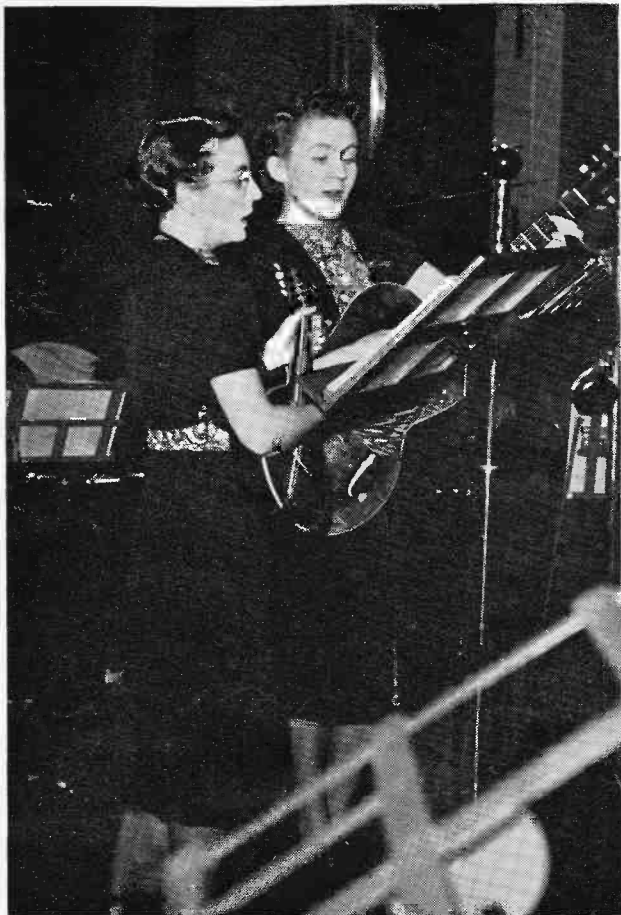
ARRIVAL IN MINOT



PRINCE AT HILLSBORO



THE SINGING MURALTS



GALS IN GINGHAM



OLE ANDERSON



WDAY Staff Orchestra



PEGGY LEE



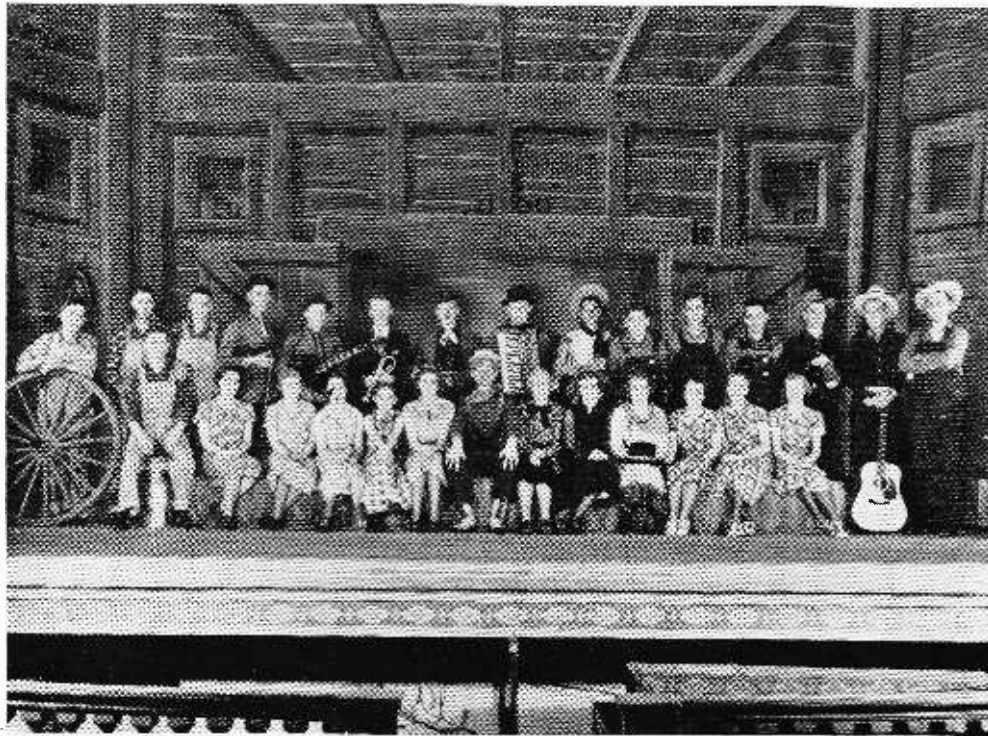
WDAY String Trio



WARREN



TEXAS RANGER



WDAY BARN DANCE CREW



Uncle Ken's Kiddies Klub



Uncle Ken's Kiddies Klub



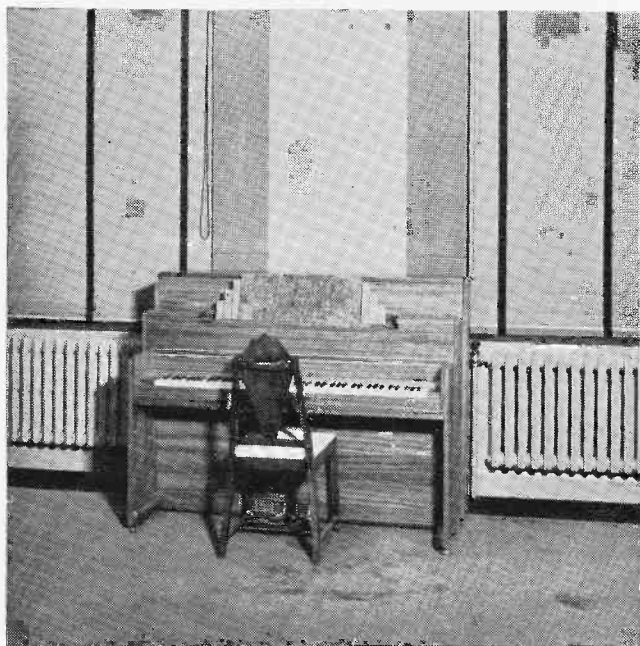
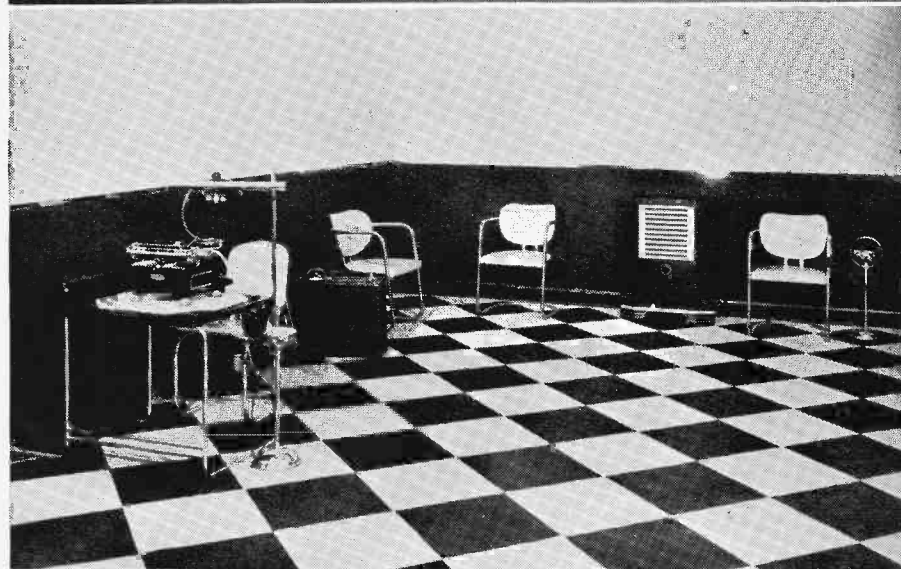
Man on the Street Program

THE MODERN STUDIOS OF W D A Y

THE AIR WAVES are sovereign property—they belong to the people of our country and, in a more particular way, to the people of a locality. The people, through the Federal Communications Commission, license radio stations to serve the public in a given area.

RADIO means different things to different localities. National preferences are almost the same everywhere. But it is in approval or disapproval of local features that sectional preferences reveal themselves.

THE AVERAGE Northwest listener regards radio as a service. He considers radio as a complete menu, and not a high-spotting of special features. The reports of prices on farm commodities may sound dull. But the city and town people of the Northwest, many of them from farms and rural areas, most of them with country cousins, know that these broadcasts are an essential service to the farmers



and business men of the community. And agriculture is one of our great sources of national wealth.

BECAUSE of a preponderance of Scandinavian and German people, with their great love of music and great talent for it, the Northwest probably enjoys more fine music than any territory outside New York.

CURIOUS as it may seem to those who like classical music, there are many who do not—and for them WDAY has programs of other types. Since radio belongs to the people—all the people, even the minorities, are entitled to their fair share of radio.



THE MEASURE of service in radio is not that one single type of mind must be pleased with every program on the air, but that everyone, everywhere, shall have his share of the wonderful things radio has to offer.

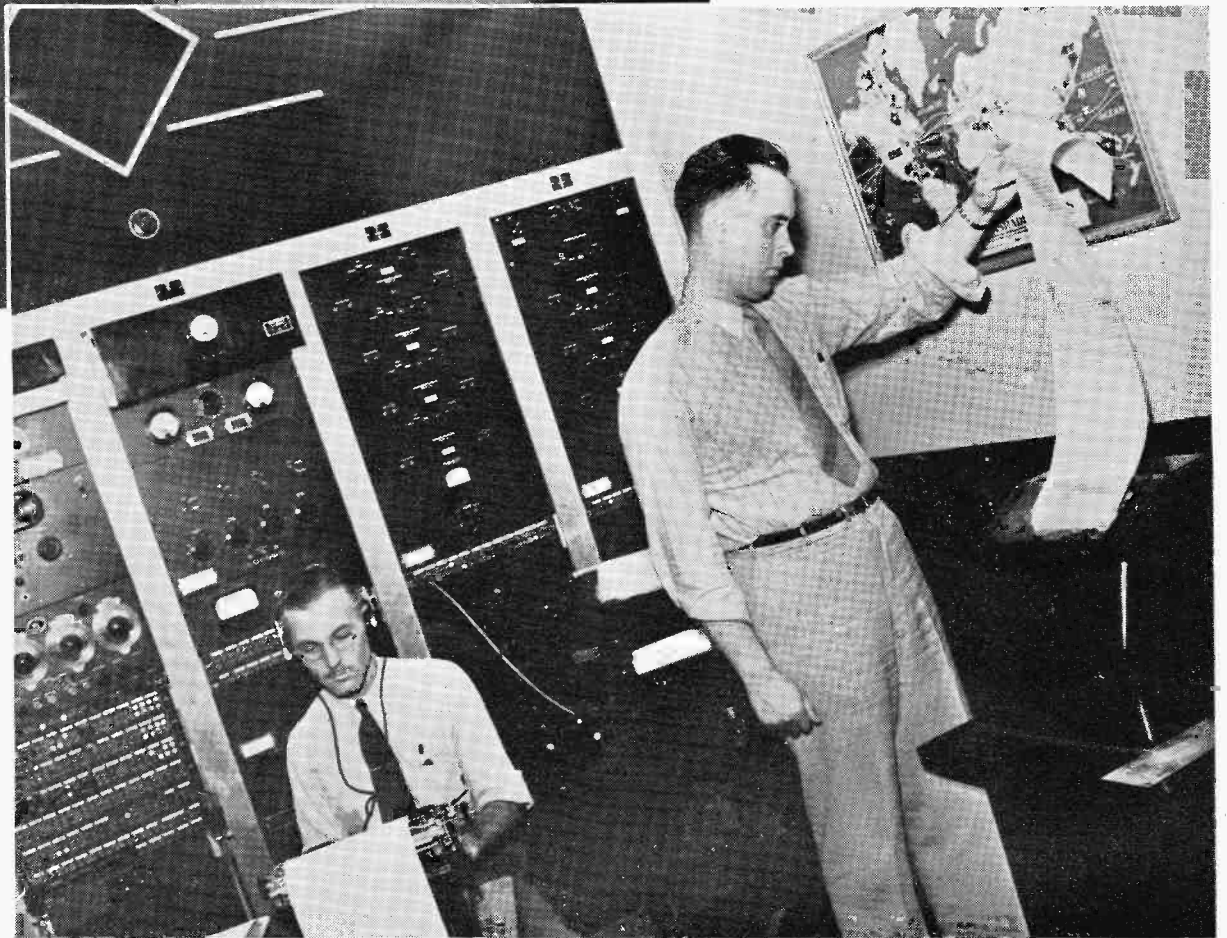
YOUR SON or daughter may find a career in radio. If so, you can congratulate them, for radio is one of the great means of service to people. It imposes tolerance, discipline, and the great understanding that people are different and that to provide radio service for all is a busy, fascinating job.

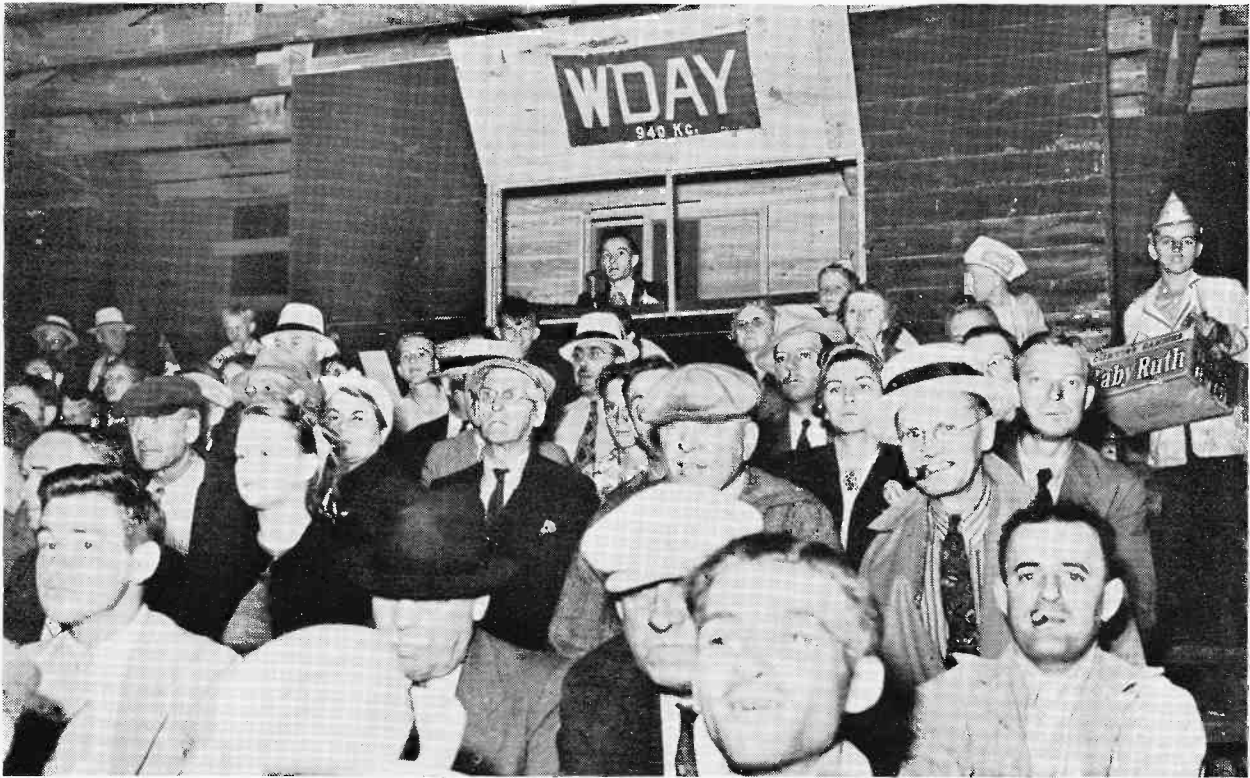
Keep your dial at 940 for the best in programs and
latest in news.



JACK DUNN, *News Editor*

50,000 Words of News pour into WDAY News Bureau daily thru leased wire teletype of United Press and Worldwide Short wave facilities of transradio press and Radio News Association. . .





Baseball game broadcast from new booth at Barnett Field



Rebroadcast game with sound effects
LEFT TO RIGHT:—STATIC SHIELDS, *Sound Effects*, HAROLD SMITHSON, *Control Engineer*, EL PROUGH, *Sports Announcer*.

WHEN THINGS TAKE PLACE

WDAY is right on the job to take them places!

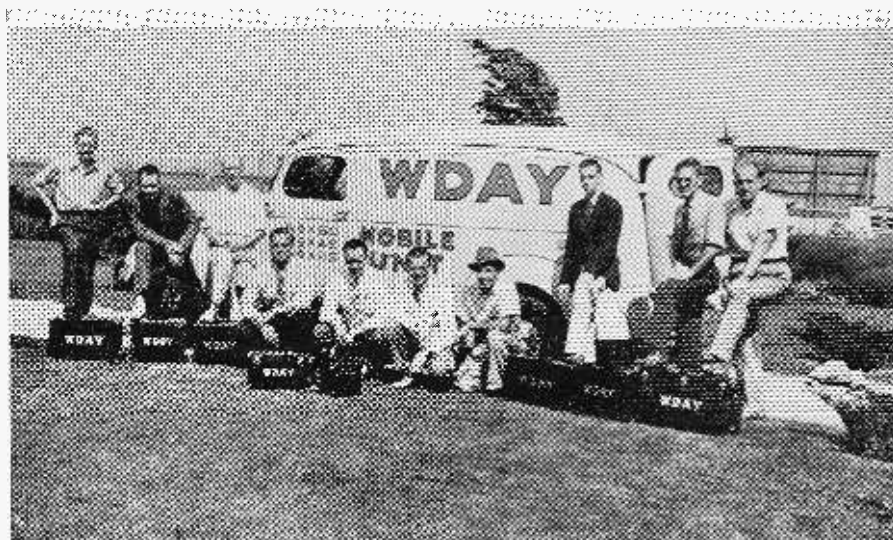
FROM NBC your station WDAY brings the Northwest many of radio's top-flight features. From New York or Hollywood, or the important European scene, WDAY's listeners hear the best in entertainment, the latest in news, the foremost in culture and education. The entire entertainment world, and the living world itself are at the command of WDAY's listeners at the turn of the dial.



Ken Kennedy Interviews Paul Bunyan



Kennedy & Dunn at Paul Bunyan Carnival



WDAY SHORT WAVE TRANSMITTING UNIT

DAVE ELMAN

»

»

«

«

HOBBY LOBBY



DAVE ELMAN, originator of the famous NBC feature, "HOBBY LOBBY", is originally from Fargo. He attended High School here, leaving shortly thereafter for the East. He was soon employed in the Continuity Department of the Columbia Broadcasting Company, for the Blackwell Company. Later he struck upon an idea for a radio show with a human interest angle he chose to call "HOBBY LOBBY". The idea "took" well with the JELL-O manufacturers, General Foods, and they gave Dave a contract on the NBC network for the summer season replacing Jack Benny. The program reached great heights of popularity. . . and Dave was definitely "in" as far as radio was concerned. HOBBY LOBBY is now sponsored by the Fels-Naptha Company, and is heard on WDAY each week . . . Wednesdays at 6:30. Dave was in Fargo on his vacation this summer, visiting for a time, his mother, Mrs. J. Kopelman. Incidentally, the name ELMAN is his radio name, taking the last five letters from his own name, making one that is easily understood on the air and remembered . . . ELMAN.



"JOHNNY"

FIBBER MCGEE & MOLLY



DONALD NOVIS



COMICS RETURN

Gentleman JACK BENNY turns from building houses to building Radio Shows come Sunday, October 2, when he returns to resume his job of laying 'em in the aisles where he left off last spring. With Jack will be his laugh-making helper of seasons past . . . MARY LIVINGSTONE, DON WILSON, KENNY BAKER, and the PHIL HARRIS Orchestra.





EDWARD G. ROBINSON



CLAIRE TREVOR



BENNY GOODMAN



VIC

RUSH

SADE

KITTY KEENE

VIRGINIA PAYNE



Queening it over all the other ladies in radio is pretty LULU BELLE, folk-song-singing star of NBC's National Barn Dance program. Lulu was elected 1936-37 Queen of Radio in a national poll conducted by Radio Guide.



Children Easiest to Handle at Mike says Dave Elman



Dave Elman, who conducts NBC's Hobby Lobby program, with one of his youngest guest artists, Gracia Norbeck, 3. Gracia makes a hobby of collecting fossils.

MAY AND MOLLY SWAP GREETINGS



ROBERT BENCHLEY,
NBC Comedian

BOB HOPE and MAY ROBSON say "welcome home" to Molly, while the McGees (MARIAN and JIM JORDAN), sing "Happy Birthday" to the grand old lady of the screen.