THE HISTORY OF

RADIO STATION WDGY

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2

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CONTENTS

CHAPTER I

INTRODUCTION

Radio broadcasting has been under many pressures, and, consequently, has undergone many changes in its fifty year history. As technologies and tastes have changed, the radio industry has had to redefine its role in society. The success of any individual station depended on how well that station's management was able to define that station's role.

Although radio programming and engineering have changed a great deal from the crystal set era to the age of the transistor, the pressures which begat the changes are basically the same. These influences may be classed as regulatory, inter-station competition, intra-organizational philosophies, technological change, and changing audience tastes.

The growth of the radio broadcasting industry in Minnesota has been similar to the growth of radio in the nation as a whole. The purpose of this thesis is to examine this growth in view of the pressures on broadcasting, and draw lessons from it. As an example of the development of broadcasting in Minnesota, radio station WDGY was chosen

because it is the oldest commercial station in Minnesota, and because it has operated under the direction of four owners, each with differing philosophies of management and programming. WDGY, now a fifty kilowatt, contemporary music station, began in 1924 as a hobby of its owner, Dr. George W. Young. It operates today as a key station of one of radio's most successful group owners, Storz Broadcasting Company.

Many of the events in WDGY's history were colorful, and some seem omusing to the reader of today. It is not the intent of the writer that these amusing incidents be included for their own sake. The amazing amateurishness of WDGY under Dr. Young and the bravado of WDGY under Todd Storz were manifestations of their own answer to the question "where does our station fit in this multi-station community?"

Existing Histories of Broadcasting

Histories of broadcasting may be classified into four categories: General histories of broadcasting in the United States, histories of certain classes of stations, histories of individual stations, and personal histories of persons involved in broadcasting.

There are few general histories of U. S. broadcasting, probably because of the formidable task of collecting and editing the large amount of historical information available. Among these few are Eric Barnouw's A Tower in Babel and The Golden Web which together trace the history of broadcasting from early European experiments to the rise of television.

A shorter history and basic text in the study of broadcasting is Sydney Head's Broadcasting in America. Three earlier histories are thorough in their accounts of broadcasting up to the date of publishing: Robert J. Landry's This Fascinating Radio Business, copyright 1946; Gleason L. Archer's History of Radio to 1927; and Llewellyn White's The American Radio, copyright 1947.

Other histories concern various classes of station, the categories often according to ownership or location. For example, S. E. Frost's Education's Own Stations, which is a history of various educational, non-commercial stations, published in 1937. Maryland W. Wilson's Ph. D. dissertation, "Broadcasting by Newspaper Owned Stations in Detroit, 1920-1927" is another example of a history of radio stations similar in ownership, but also in location. Ernest F. Andrews also has written a dissertation discussing stations operating in a certain location in "The Development of Amplitude Modulation Radio Broadcasting Stations in Iowa: A Selective History." In Minnesota's broadcasting history, there has been written only one short account of a certain class of stations, Ted Curtis Smythe's article in Minnesota History, "The Birth of Twin Cities Commercial Radio," which is limited to the Minneapolis-St. Paul area and to the year 1922.

The personal accounts of those persons who worked in broadcasting during its early years are rich in anecdotes and give insight into how radio grew. Mary Jane Higby's Tune in Tomorrow, is an autobiography of an

actress who starred in some of the daytime dramas or "soap operas" of radio's "golden age." Credo Fitch Harris gives an account of his work with WHAS, Louisville, in Microphone Memoirs. Similar are Graham McNamee's You're on the Air and I Live on Air, by A. A. Schechter (with Edward Anthony). Alexander Kendrick's biography of Edward R. Murrow, Prime Time, traces Murrow's career and the development of radio news.

The fourth type of history is an account of a single station's growth. These are often Ph. D. or M. A. theses or promotional publications issued by the stations themselves. Chester F. Caton traced the development of a Chicago radio station in his Ph. D. dissertation, "Radio Station WMAQ: A History of its Independent Years (1922-1931)." Likewise, Lawrence W. Lichty analyzed the growth of Cincinnati's WLW in "The Nation's Station: A History of Radio Station WLW," his Ph. D. dissertation.

Among the promotional publications are the history of WGN, Chicago, WGN: A Pictorial History, 1961, and The First Forty, a history of WCCO, Minneapolis, written by Charles Sargeant. These books are often interesting and contain several photographs, but are not scholarly in approach to history. Of course they tend to show only the complimentary aspects of the stations they promote.

A scholarly study, but not a dissertation, is Wm. P. Bunning's The WEAF Experiment.

In Minnesota, again there has been little interest in broadcasting history. An early account of the development of KUOM, (then WLB) may be found in John K. Hilliard's M.A. thesis, A Technical Study of Broadcast Development, at the University of Minnesota, 1926.

Other than the Sargeant book for WCCO and additional promotional pamphlets issued by WCAL, WLOL and other stations on various anniversaries, little attention has been paid to the histories of individual Minnesota stations. This thesis is a history of an individual commercial station, WDGY.

Methodology

In the research for this thesis, the writer discovered a lack of both primary and secondary sources of information. There are three basic reasons for the absence of specific information.

Because WDGY operated with a small staff until well into the thirties, there are only a small number of original staff members living today. The writer was fortunate in that the station's first chief engineer and first time salesman still reside in the Twin Cities area. Most of the other early staff members have died or have moved and their whereabouts are unknown.

Although the newspapers of the twenties devoted pages to local radio activities, WDGY was comparatively insignificant in its power and extent of programming, and thus received little mention in the Twin Cities newspapers. By the mid thirties, when WDGY had grown to comparable size and strength, newspapers saw radio as less of a novelty. The local

network affiliates received most of the column space, indicating that, to most Twin Cities residents, "radio" was synonymous with "network radio." WDGY was mentioned only in bare program schedules, and only in other news when something disastrous such as a fire or bomb threat happened.

The third limitation of information is the result of the WDGY staff's lack of a sense of history. During the Young and Stuart ownership eras, a scrapbook was maintained. The Storz operation, however, has little if any link with the WDGY of the past, thus few early records of the station have been maintained. FCC records were apparently kept only so long as they were needed. The audience survey services' rating reports, which would have enabled an analysis of the success in reaching the Twin Cities market, were not kept.

These three obstacles were not enough to prevent a report of the growth of WDGY. The writer found sufficient information on the earliest years of WDGY in the Federal Communications Commission WDGY license file, maintained at the FCC's Washington offices. This information, coupled with the few newspaper accounts that were published, enabled the writer to construct a factual chronology of the rise of the station.

The operation of the station during the thirties and thereafter was more easily discussed because of the number of former WDGY staff members who remain in broadcasting or allied fields in the Twin Cities. However, the writer soon discovered the inadvisability of accepting every story related by an otherwise accurate interviewee. Some of these persons were

being asked to remember activities performed almost forty years ago. Thus, the writer cross-checked accounts with other former staff members, and, where possible, the FCC records.

What emerged from these interviews was a very colorful, very personal history of WDGY. Because it is not the purpose of this thesis to be only entertaining, much of the collected anecdotal material was condensed into the running narrative, and anecdotes used only when illustrative of particular events or philosophies.

The remaining four chapters of this thesis contain discussion of the growth of WDGY and the philosophies established under WDGY's four owners. Within each chapter, emphasis is placed on each owner's management, programming, and news philosophies, and his reactions to the aforementioned pressures on his station. This basic organizational scheme has variations in the second and fourth chapters because of the length of those periods of ownership and because of the types of other activities in which the owners were involved.

CHAPTER II

Dr. George W. Young

In order to better understand the operation of WDGY during its early years under the ownership of Dr. Young, it is important to examine the broadcasting industry in general. The first ten years, 1922-1932, determined which of the many stations were to survive. This decade shaped Minnesota's radio industry in many ways that may be seen today.

The First Decade of Broadcasting in Minnesota

Of the 41 radio broadcasting stations licensed during the decade beginning January 1, 1922 to cities in or near Minnesota, only nine remain in operation at this writing.[1] The decade was a hectic one for radio stations and their owners. Stotions were launched amid optimism and pledges of service to their communities only to relinquish their licenses a few months later.

The organizations and individuals who operated these early stations put them on the air for a variety of reasons. Newspapers and large

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[1]U.S. Department of Commerce Bureau of Navigation, Commercial and Government Radio Stations of the United States, Washington: Government Printing Office, 1920-1931 (issued yearly); Broadcasting Yearbook, Washington: Broadcasting Publications, 1970, pp. B-107-B-112. The 41 stations counted include stations in Superior and St. Croix, Wisconsin, and Fargo, North Dakota.

retailing concerns saw radio as a means of promoting their businesses. Even in the very earliest days of radio before commercial advertising emerged as the primary means of support, newspapers and retailers could see the value of identifying a station as, for example, "WBAD -- The radio station of the Minneapolis Journal." Not only was such use of a station a subtle form of institutional advertising, it also pictured the licensee as a forward looking organization that was in tune with the times. If the seers and prognosticators were correct in their estimation of radio's future, these licensees thought, then they wanted to be in on the action.

Educational and religious bodies saw radio as a means of extending the reach of the podium or pulpit, respectively. Educational institutions had been among the first wireless experimenters and converted their amateur transmitters for broadcasting cultural offerings to their communities.

Radio was also seen as a pipeline to the community by self-serving individuals who used radio as an electronic medicine-show wagon. Quack physicians and/or fundamentalist preachers used wireless to peddle nostrums or salvation.

Many of the early broadcasters were amateur operators who moved into broadcasting as a natural evolution from tinkering with spark-gap transmitters. In the early twenties the line between "ham" operation and broadcasting was a thin one and amateurs needed only to pass the commercial operator license to become broadcasters.

Some stations would seem now by their very nature to have been destined to fail in radio. Such stations as KFUZ, licensed to the YMCA of

Virginia, Minnesota, and KFUJ, the station of the Hoppert Plumbing and Heating Company of Breckenridge, appeared on the Commerce Department's list one year only to disappear the following year.[1]

Even wealthy interests like newspapers soon discovered that a commitment to radio meant a commitment of much time and money. The Minneapolis Tribune, the Minneapolis Journal, and the St. Paul Pioneer Press launched their respective stations almost simultaneously amid much ballyhoo and competing claims of "first."[2] Before a year had passed the three came to a gentleman's agreement to leave the air together to make room for an "all Twin-Cities" station, WLAG.[3] The radio business, they decided, just didn't give the expected return from all their efforts.[4]

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[1]U.S. Department of Commerce Bureau of Navigation, Commercial and Government Radio Stations of the United States. Washington: Government Printing Office, 1925 and 1926.

[2]Ted Curtis Smythe, "The Birth of Twin Cities Commercial Radio," Minnesota History, Fall, 1969. pp. 327-334. The Tribune owned WAAL, the Journal owned WBAD, and the Pioneer Press owned WAAH.

[3]Minneapolis Journal, September 3, 1922, p. 4; and Charles F. Sargeant, The First Forty, Minneapolis: WCCO Radio, 1964, p. 67. Among the WLAG subscribers were Findley Electric of Minneapolis (who gave up their station, WCE), Sterling Electric (which had supervised the technical operations of WBAD), Donaldson's Department Store, Powers Mercantile Company, Northwestern National Bank, and Cutting and Washington Company.

[4]Winfield Barton, "What Broadcasting Does for a Newspaper," Radio Broadcast, IV 345 (February, 1924).

T. J. Dillon, then managing editor of the Tribune, said this of his experience with radio:

> "The truth of the matter was, that with our lack of experience, we were not giving the public the service and quality of entertainment they desired... [We] frankly asked each other what was the use of a newspaper running a radio."[1]

WLAG itself got off to a shaky start. Some of the subscribing companies became disillusioned with the operation and reneged on their pledges to back the station.[2] Meanwhile another large business, the Dayton Company, then as now a giant in the retailing field, started broadcasting with its own station, WBAH. WBAH did not carry advertising for the store, but Dayton's took advantage of its new development by subtly working the mention of radio into its newspaper and advertisements.[3]

WLAG and WBAH were fierce competitors for the listening audience. WLAG's management attempted to cut off WBAH's supply of transmitter tubes.[4] It is remarkable that the two came to an equitable time sharing agreement for the use of their common channel, 417 meters.[5] It is ironic that both were forced by financial reasons to leave the air on the same night, July 31, 1924.[6] Dayton's gave its equipment to a new station under

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[1] Ibid., p. 346.

[2] Sargeant, The First Forty, p. 69.

[3] Smythe, The Birth of Twin Cities Commercial Radio, p. 330.

[4] Sargeant, The First Forty, p. 69.

[5] Minneapolis Journal, October 11, 1923, p. 17 (General News Section.)

[6] Sargeant, The First Forty, p. 69; and Minneapolis Journal, May 11, 1922, p. 15.

sponsorship of the DunwoodyInstitute, WCAS, and never returned to the air.[1] WLAG remained silent for one and one-half months then with new financial backing, led by the Washburn-Crosby Company makers of Gold Medal Flour, returned to the air. Shortly thereafter it shifted call letters to its present set, WCCO.[2]

Educational institutions experimented with radio broadcasting but many soon gave up their licenses. Some simply could not fill a program day.[3] Others found the day-to-day costs of broadcasting prohibitive.[4] Still others gave up after being forced to accept a minimal program schedule on a channel shared with a commercial station.[5] Carleton College, Augsburg Seminary, The Superior State Normal School, and Concordia College at Moorhead each held a license and each eventually gave up its license.[6] KUOM (originally WLB), the University of Minnesota station, and WCAL, St. Olaf College, remain on the air today. St. John's University returned to broadcasting in 1967--thirty-seven years after it gave up its first station, WFBJ.[7]

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[1]Sargeant, The First Forty, p. 69; Minneapolis Journal, July 27, 1924, p. 6; and Minneapolis Journal, July 31, 1924, p. 1.

[2]Sargeant, p. 70.

[3]S. E. Frost, Jr., Education's Own Stations / The History of Broadcast Licenses Issued to Educational Institutions. Chicago: University of Chicago Press, 1937, p. 70.

[4]Ibid., p. 366 and 422.

[5]Ibid., p. 50 and 463.

[6]Ibid., p. 28, 30, 70, and 422.

[7]Broadcasting Yearbook, 1970, p. B-108.

Seven commercial stations of that early period remain on the air today. Dr. Troy Miller's Rosedale Hospital Station, WRHM, became WTCN, then WWTC.[1] Stanley Hubbard's Marigold Ballroom station, WAMD (for "Where All Minneapolis Dances"), moved to St. Paul and broadcasts today as KSTP.[2] Two stations operating on the periphery of the state, WDAY, Fargo, and WEBC, Superior (now Duluth), continue today as does KRBF (originally KGDE), the station of the Jaren Drug Co., Fergus Falls, Minn.[3] As mentioned above, WCCO is still broadcasting today.

The seventh surviving station is the subject of this thesis. KFMT was first licensed in 1923. It operated with a "ham" radio enthusiast's second-hand antenna tower and a World War I surplus transmitter. The transmitter and studio location was the sun porch of the owner's home. The owner himself had little experience in radio and was a North Minneapolis jeweler and optometrist. The operating staff and performers were high school students from North Minneapolis.[4]

This same station operates today with a power of 50,000 watts - 10,000 times the original transmitter's output of five watts. The call

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[1]Maurice Goldberg, interview, St. Paul, February 6, 1970.

[2]Gordon W. Volkenant, interview, Minneapolis, January 27, 1970.

[3]Broadcasting Yearbook, 1970, p. B-109; and Commercial and Government Radio Stations of the United States, 1922, 1924, 1927.

[4]Volkenant interview.

letters have been changed three times: From KFMT to WHAT, then WGWY, and finally to the station's present set, WDGY.[1]

In the following discussion of the history of WDGY, it will be seen that changes in transmitter power and call letters were the least important changes to the station. The changes in ownership and, consequently, management and programming philosophy, made the biggest difference in amount of financial success (or lack of it) achieved by WDGY.

Dr. Young and the Growth of the Station

Dr. George W. Young was 37 years old at the time of KFMT's first broadcast. He had already led a life of varied careers. He had been a ditch digger, a pin setter, a house-to-house salesman, and a railway brakeman. While still a trainman he studied watchmaking, and, in 1906, entered the Green School of Watchmaking. He continued his education at the Columbia Optical College which conferred a doctor's degree upon him. He was very proud of his degree and mentioned it often in his advertising.[2]

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[1] Broadcasting Yearbook, 1970, p. B-110; Commercial and Government Radio Stations, 1924, 1925, 1926; and U.S. Department of Commerce Bureau of Navigation, Radio Service Bulletin, No. 109, April 30, 1926, p. 7.

[2] Mrs. John Lucic, interview, Minneapolis, February 1, 1970; Volkenant interview; Minneapolis Star Journal, April 28, 1945, p. 7.; Broadcasting, May 7, 1945, p. 25.; Who's Who in Minnesota, Minneapolis: Minnesota Editorial Association, 1941, p. 934.

In 1912 he established his own jewelry-optometry business in a portion of a store at 909 West Broadway in Minneapolis. His operation grew and he took over the entire building.[1]

Dr. Young is described by associates and former employees as a handsome, dapper man with a flair for the colorful and unusual. He insisted on wearing loud shirts and a number of conspicuous diamonds. He never held back in advertising himself. He had his name set in brass letters in the sidewalk in front of his store. He rented billboards to advertise his store, each with a large picture of Dr. Young. He had a loudspeaker system installed on his automobile (a maroon Rolls Royce) so that he could make remarks to passers-by. (Often Minneapolis police would make him stop it.)[2]

Dr. Young had no children of his own, and perhaps it was because of this that he had an intense interest in young people. He scorned college education because he had succeeded without so much as a high school education. However, he took a personal interest in the college career of one of his employees and enabled him to get an electrical engineering degree while working at WDGY.[3]

Dr. Young loved new gadgets. He had a periscope installed in the second floor office of his building so he could see people entering

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[1]Miss Doris Sheldon, interview, St. Paul, March 2, 1970; Lucic interview.

[2]Mrs. Roberta Belois, interview, Minneapolis, February 24, 1970; and Volkenant interview.

[3]Ibid.

the store below. He collected antique cars and raced a newer model he called "The Minnesota Hot Shot." He was a licensed pilot and flew his own seaplane although he had a number of flying accidents.[1]

Dr. Young had a gift for deciding which enterprises had futures and putting financial backing behind the right ones. This was furthered by his love of the novel and flamboyant. "He was a screwball," states one former employee, "But everything he touched turned to money."[2]

Of his gruff nature another has said "He was a wonderful person, once you got used to his personality."[3] He would browbeat employees, but he was the first to offer them financial assistance if they fell upon hard times.[4]

Dr. Young got interested in radio as a hobby. His widow reports that he had no interest in it at the time of their marriage in 1911.[5] Of course radio was very new then and broadcasting was just a dream. How Dr. Young got the idea to go into broadcasting is unknown, but it may be assumed that the novelty of broadcasting appealed to him. No doubt the idea of being able to speak on the air was attractive to his ego.[6] Also,

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[1]Sheldon and Lucic interviews.

[2]Volkenant interview.

[3]Belois interview.

[4]Ibid.

[5]Mrs. Mae C. Young, letter, undated but postmarked March 12, 1970.

[6]Young letter; Volkenant interview.

like Dayton's WBAH, KFMT could serve as an institutional advertising medium for Young's other businesses.

One Sunday while riding in his car, Dr. Young noticed the antenna tower of Gordon Volkenant, a high school student and holder of an amateur radio license. Volkenant operated his station at the home of his parents at Plymouth Avenue and Knox Street in Minneapolis. He had learned about radio in the North High Radio Club. Actually Volkenant had two antenna towers - the eighty-five feet tall tower that Dr. Young had seen, and a newer, one-hundred feet tall tower awaiting implacement. Young asked friends as to the name of the tower's owner, discovered that Volkenant was the owner, and telephoned him.[1]

"How much do you want for it?" asked Dr. Young.

"Oh, about thirty dollars," muttered Volkenant, anxious to get rid of the old antenna.

"Did you say ninety dollars? I'll take it!" declared Dr. Young, and soon the tower was standing behind his house at 2219 North Bryant in Minneapolis.[2]

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[1]Volkenant interview.

[2]Ibid.

Dr. Young also needed a transmitter. He acquired a five watt, World War I surplus transmitter that had been designed for use on submarine chasers.[1] Its estimated range was 25 nautical miles.[2]

The transmitter was a Western Electric C.W. 936 and was described as well-built. However, crystal controlled oscillators were little used at that time and the transmitter's signal was very broad. Compared to the high power transmitters of today, says Volkenant, its five watts output "was like spitting in the ocean."[3]

Dr. Young attempted to get another transmitter. He approached the Findley Electric Company about building another. Apparently the price they quoted was considerably more than Dr. Young wanted to spend and he chose to use the sub chaser transmitter.[4]

Dr. Young had no operator's license, needed to supervise the operation of the transmitter. For a licensed operator Dr. Young turned to the young man who had sold him his antenna, Gordon Volkenant. Volkenant was one of the few Twin Cities amateur radio operators that also held commercial licenses. The primary requirement for this license

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[1]Volkenant interview; Fred Herrmann, interview, Minneapolis, January 15, 1970; and Harry O. Iverson, interview, Minneapolis, May 16, 1970. Mr. Iverson operated station KFDZ with a transmitter identical to that of Dr. Young.

[2]Original station license, in WDGY station scrapbook.

[3]Ibid., and Volkenant interview.

[4]Maurice Goldberg, interview, St. Paul, February 6, 1970.

was the ability to send and receive high speed radio telegraph code. A man who had such a license was in demand.[1]

Dr. Young received the Commerce Department's station license for KFMT on December 17, 1923.[2] The call letters did not represent an abbreviation or slogan, they were assigned systematically by the Commerce Department.[3] It is believed by some that Dr. Young had experimented with the transmitter without benefit of license prior to receiving the official license.[4]

The first formal broadcast of the station took place at 2:00 p.m. Sunday, January 13, 1924. The first program was a program of music, presented live. It had been announced two days earlier in the Minneapolis Journal:

> "Minneapolis today had [sic] a new radio station in KFMT, licensed for operation by Dr. George W. Young, 2219 Bryant Avenue N., who built the station at his home and who will send programs every Sunday at 2 p.m., on a wavelength of 231 meters [1298 khz]. Five North Minneapolis firms will cooperate with Dr. Young in furnishing programs to be sent from the station."[5]

On the day of the first program an article in the Minneapolis Tribune said:

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[1]Volkenant interview.

[2]Photocopy of original station license, found in WDGY scrapbook.

[3]Inferred from Commercial and Government Radio Stations of the United States, 1924.

[4]Volkenant and Sheldon interviews.

[5]Minneapolis Journal, January 9, 1924, p. 11.

"Minneapolis radio fans will hear a new broadcasting station Sunday afternoon when KFMT, owned and operated by Dr. George W. Young, 2219 Bryant Avenue North, will be in the air with a musical program."

"KFMT, the fifth broadcasting station to be opened in Minneapolis will broadcast at 2 p.m. It will consist of songs sung by Elva Nordland and Leonard Bucklin. Lilah Nordland will act as accompanist."[1]

A schedule on the same page gives the following listing of selections:

"Love Sends a Gift of Roses, From the Land of the Sky Blue Waters, I Love a Little Cottage, Marcheta, Smiling Through, Gypsy Love Song, Kashmire, The Old Refrain, Out Where The West Begins."[2]

The performers were high school students. Leonard Bucklin was the boyfriend of the accompanist, Lilah Nordland. They were later married. Elvah Nordland was dating Gordon Volkenant, the youthful chief engineer of KFMT. Bucklin became "studio director" for KFMT. The high school group grew when a fellow member of the North High Radio Club, Lynn Smeby, joined Volkenant to assist him in his technical duties.[3]

The program was broadcast from the sun porch of Dr. Young's residence. The microphone was of the carbon type as were most microphones of that era, but KFMT's microphone was merely ripped out of a telephone. The sound was predictably deficient. The piano played by Lilah Nordland was Dr. Young's parlor spinet. In later programming a

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[1]Minneapolis Tribune, January 13, 1924, p. 6.

[2]Ibid.

[3]Volkenant interview.

grammophone was set up half way across the room from the microphone and thus records were placed on the air. The sound, as received on earphone sets was terrible, according to Volkenant.[1]

In May, 1924, an unusual legal action was initiated against KFMT and Harry O. Iverson, owner of radio station KFDZ, also Minneapolis. The American Telephone and Telegraph Company claimed the two broadcasters had violated patent rights on transmitter tubes and the Heising system of modulation. Dr. Young said that since he had purchased the transmitter from the government, the patent situation was automatically resolved.[2] The case never got to court as Dr. Young and A.T. and T came to a verbal settlement.[3]

When July of 1924 brought the demise of WLAG and WBAH, Dr. Young found himself as the owner of the only Minneapolis station maintaining a regular schedule of programs. WBAH and WLAG had been Class B stations, a prestigious category attained by technical quality. Because of their superior signals they were allowed to operate with the comparatively high power of 500 watts. KFMT with its meager five watts was at the bottom of the Class A category -- those stations kept on low power on less desirable frequencies. Dr. Young was not equipped to fill the gap left by the silencing of the Class B's. However he made a feeble effort in that

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[1]Volkenant interview.

[2]Minneapolis Journal, May 13, 1924, p. 2.

[3]Young letter.

direction by increasing his programming from two to three hours per week.[1]

Almost half a year later, Dr. Young raised the power of KFMT above the five watt "peanut whistle" level. His technicians constructed a 100 watt transmitter which used the original five watt transmitter as its master oscillator. The signal remained just as broad and unstable, but it also became louder. Its new estimated range wos 50 miles. Because of KFMT's increased power, the Commerce Department moved it to a new frequency, 1140 khz. (263 meters).[2]

KFMT Becomes WHAT

Call letters for radio stations of that period were assigned by rote with certain groups of calls allocated to the different geographical areas. Thus KFMT received its call letters at approximately the same time that the letters KFMS were assigned to the station of Duluth's Friemuth Department store.[3] However a station's owner was entitled to apply for a new set, of his own choosing, if he wished to replace those assigned him. Dr. Young apparently tired of "KFMT" and on June 29, 1925 received a new call, "WHAT".[4] No one remembers just why he chose that call -- perhaps the

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[1]Minneapolis Journal, July 27, 1924, p. 6; and July 31, 1924, p. 1.

[2]Renewed KFMT license, approved January 12, 1925. In FCC WDGY file.

[3]U.S. Department of Commerce Bureau of Navigation, Radio Service Bulletin, #82, February 1, 1924, p. 14.

[4]Commercial and Government Radio Stations of the United States, 1925; and Renewed WHAT license, approved June 29, 1925. FCC WDGY file.

novelty of it appealed to him. At the same time, transmitter power was increased to 500 watts.[1]

With the exception of presenting its program listings, Twin City newspapers had virtually ignored Dr. Young's station. Suddenly the new WHAT became the object of a flurry of intemperate letters to the editor of the Minneapolis Journal. The protest loosely coincides with the move of WCCO's transmitter to Anoka. WCCO was already the dominant station in the area and regularly carried programs "by remote control" via A.T. and T.'s lines from WEAF, New York. Later, when purchased by RCA, this network became NBC's Red chain. But even in its infancy the network's "remote" programs created a large audience for WCCO. WCCO's transmitter site had been at its studio in the Oak Grove Hotel, near downtown Minneapolis. When the transmitter was moved to its new suburban location, despite increased power, crystal set owners could no longer receive its signal.[2] Moreover, when WHAT and its broad signal signed on, it blasted out everything else on the air, including the popular programs from WEAF. Among the comments submitted to the Journal were complaints that WHAT's amateur Northside talent was monotonous and tiresome.[3] Other letters

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[1]Renewed WHAT license, approved June 29, 1925.

[2]Sargeant, p. 74.

[3]Minneapolis Journal, October 19, 1925, p. 16.

called WHAT a joke, a hog of the air, and a purveyor of raucous jazz.[1]

Perhaps the most unique criticism received by the Journal was the following poem:

"Sing a song of radio
On the clear night air
Everybody asking why
WHAT is always there

Some are all for moving it
Far away from town
Others want to form a mob
And tear the whole works down

Others think it would be best
Four nights in the week
To let Gold Medal[2] have the air
And give us what we seek

Others want to send a pleg
To our friend Mr. Hoover[3]
I'm sure he would certainly say
'I think it's best to move her.'"[4]

It must be remembered that the radio enthusiast of that period saw radio listening as more than a passive activity. Listeners boasted of the powers of their receiving sets. Radio fans who tried to log as many distant stations as possible were called "DX hounds." Common breakfast table conversation of the DX hound might be of how he "got Schenectady

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[1]Minneapolis Journal, October 20, 1925, p. 14; October 21, 1925, p. 14; October 23, 1925, p. 16; October 27, 1925, p. 18.

[2]WCCO, "The Gold Medal Station."

[3]Secretary of Commerce Herbert Hoover.

[4]Minneapolis Journal, November 6, 1925, p. 16.

last night." To enable listeners to receive the distant stations, the broadcasters of the Twin Cities established, by mutual agreement, "silent nights" or periods when all local stations remained off the air.[1] Similar agreements were made in other cities. Dr. Young did not offer a "silent night," and local DX hounds joined the WCCO fans in denouncing WHAT.[2]

WDGY: - "The Doctor George Young Station"

Dr. Young operated the station as WHAT until March 5, 1926.[3] A story in the Minneapolis Journal of the preceding day announced the change and reported that the new station would operate with studios in the Curtis Hotel and would identify itself as "The Curtis Hotel Station." The first day's programming, the newspaper story continued, would include entertainment by "The Bellhops."[4] Srangely enough, this newspaper story is the only mention of such a move. Commerce Department and FCC records do not show that such a move was made, nor do former staff members remember when the station had permanent studios at the hotel.[5] Apparently the plans for the move fell through at the last minute, for the next renewed

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[1]Minneapolis Journal, October 11, 1923, p. 17 (General News Section).

[2]Volkenant interview. An apocryphal story has it that Young would sell anything and once agreed to "sell silence" to a local DX hound.

[3]Minneapolis Journal, March 2, 1926, p. 17.

[4]Minneapolis Journal, March 4, 1926, p. 12.

[5]Young letter; Volkenant interview; FCC WDGY file.

license continues to show the station address as 2219 N. Bryant -- Young's sun porch.[1] The records do agree with the newspaper story in that there was a change in call letters. The letters "WHAT" were dropped in favor of "WGWY" -- Young's initials were G.W.Y.[2]

Dr. Young did not keep the new call, WGWY, very long. Favoring the "doctor" title, he included it in his call and on December 1, 1926 changed the name of the station to "WDGY, The Doctor George Young Station."[3]

Four months after receiving this latest set of call letters, Young applied to continue at his transmitter power of 500 watts but shift frequency to 320 meters (938 khz.). This application (which incidentally shows that WDGY had acquired an auxilliary studio in the Loeb Arcade, 5th Street at Hennepin Avenue) was denied by the new FRC, appointed March 4, 1927.[4]

This application also shows that Dr. Young was planning to move the transmitter site to a point outside the city limits. Dr. Young did not make such a move voluntarily. On February 11, 1927, the Minneapolis City Council had passed an ordinance which prohibited transmitters of more than 500 watts from operating within two miles of the city limits.[5] Dr. Young,

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[1]FCC WDGY file.

[2]Radio Service Bulletin, No. 109, p. 7

[3]Commercial and Government Radio Stations of the United States, 1926.

[4]Application for renewal of license, filed April 1, 1927.

[5]City of Minneapolis, "An Ordinance Regulating radio broadcasting stations and sources of radio interference," passed February 11, 1927. Vol. 52, pp. 739-741.

with an eye to the future, knew that he would be forever restricted to 500 watts if he did not move. Although the new Federal Radio Commission was soon to rule that it had precedence over all such local radio laws, Young had no way of foreseeing this development.[1] He searched for a new transmitter site and found a likely location west of the city on Superior (now Wayzata) Boulevard.[2]

The new transmitter location was unique. It was a fox farm for the United Fur Company which marketed silver fox fur.[3] A newspaper publicity photo shows the WDGY antenna, a single tower, alongside a building which bears the sign "United Fur Company Offices." Apparently WDGY shared the site with the foxes for a time. However, Young eventually bought the building and grounds.[4] The building had an additional feature - it had apartments. This advantage was to prove useful in a future labor dispute.[5] On June 1, 1927, the Federal Radio Commission licensed the station for operation with transmitter location at the fox farm and the main studio moved from Young's home to the Loeb Arcade. WDGY was given a new frequency, 1150 khz. which it was to share with WRHM, The Rosedale Hospital Station.[6]

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[1] Paul M. Segal and Paul Spearman, State and Municipal Regulation of Radio Communications. Washington: Government Printing Office, 1929, pp. 2, 5 and 9.

[2] Hermann interview.

[3] Ibid.

[4] WDGY Station Scrapbook; and FCC WDGY file.

[5] Belois interview; Bernard Renk interview, Minneapolis, February 23, 1970.

[6] Modified WDGY license, in FCC WDGY file.

Shifting Frequencies

In August, 1927 there began a series of frequency shifts for WDGY. They were made because the FRC was confronted with the task of assigning the country's 732 broadcasting stations to the 90 available channels - a task which had led to the departure of the Commerce Department from the field of radio regulation and the prime reason for the formation of the FRC. The commission made a general allocation plan on June 15, 1927.[1]

On August 15, 1927, WDGY moved its frequency ten KHZ down the band to 1140 khz.[2] (FRC records do not indicate whether WRHM also made the shift.)

On December 1, 1927, WDGY shifted frequencies again, this time to 1050 khz. WDGY shared this channel with WCAL, Northfield, the St. Olaf College station.[3] This move reflects one of the FRC's decisions on how to equitably divide up the spectrum. Non-commercial stations were given time sharing assignments on the same channel with commercial stations. The commercial broadcasters already were exerting pressures on the commission and had convinced it that the commercial stations could best serve the public. Thus the time sharing plans were generous to the

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[1]U.S. House of Representatives, Committee on Interstate and Foreign Commerce, Regulation of Broadcasting, H. Res. 99, 85th Congress, Washington: Government Printing Office, 1958, p. 17.

[2]Application for license renewal January 12, 1928, in FCC WDGY file.

[3]Federal Radio Commission, letter to Dr. Young, November 28, 1927, in FCC WDGY file.

commercial occupant of a channel but gave the non-commercial tenant a small share of the time.[1]

On October 15, 1928, WDGY was instructed to begin sharing time with three other stations instead of WCAL. The stations were WHDI (formerly WCAS), the Dunwoody Institute station; KFLV, Rockford, Illinois; and WHBL, a Chicago station.[2] Fifteen days later the four stations were moved to 1410 khz.[3] These actions were probably the result of a congressional interest in the broadcasting industry which resulted in legislation called "the Davis Amendment," which attempted to give an equitable distribution of channels to all geographical areas. The amendment created five zones and empowered the FRC to change frequencies, operating hours, and transmitter power to give each zone its fair share of channels.[4]

As often happened with these massive reallocations, the FRC was not pleased with the results. In the Twin Cities area the problem was cross channel interference between WDGY and WHDI and KSTP. So, 25 days after their last change, WDGY and WHDI were moved to 1390 khz. (No mention is made again of KFLV and WHBL.)[5] This temporary authorization

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[1]Eric Barnuow, A Tower in Babel, New York: Oxford University Press, 1966, pp. 217 and 218.

[2]Federal Radio Commission, telegram to Dr. Young, October 15, 1928.

[3]Renewed WDGY license, effective October 30, 1928, in FCC WDGY file.

[4]U.S. House of Representatives, op. cit., p. 18.

[5]Federal Radio Commission telegram November 24, 1928, in FCC WDGY file.

apparently proved satisfactory as it was extended for thirty days on December 10, 1928.[1]

However, WDGY's renewed license approved on February 20, 1929 shows that WDGY and WHDI had been moved again and were operating on 560 khz. WDGY was given 3/7th of the time, with WHDI and another station to be determined receiving the rest.[2] On March 12, 1929, WDGY received a 5/7ths share of the time and WDHI 2/7ths.[3]

Interference on 560 proved intolerable for the more powerful stations sharing the frequency and on March 20, 1929 WDGY and WHDI moved to 1180 khz where they operated on the same 5/7-2/7 arrangement.[4]

WDGY and WHDI were not amicable partners on 1180 khz. Dunwoody Institute had conceived of WHDI as a means of extending vocational education to persons who were unable to attend the school in person. Their prime instruction hours were to be in the early evening, after the work day was over. But Dr. Young insisted on taking his 5/7ths share where he wanted it, and he also desired the evening hours. WHDI complained to

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[1]Federal Radio Commission telegram December 10, 1928, in FCC WDGY file.

[2]Renewed WDGY license effective February 29, 1929, in FCC WDGY file.

[3]Federal Radio Commission telegram March 12, 1929, in FCC WDGY file.

[4]Federal Radio Commission telegram March 20, 1929, in FCC WDGY file.

to the FRC but the commission was determined to stay clear of the dispute. They informed the two stations that the FRC's authority did not extend beyond setting up the ratio and that it was up to the two stations to settle the problem in a gentlemanly fashion.[1] As might be expected, WDGY prevailed.[2]

Power Increases

April 29, 1929 began a period of upward electronic mobility for WDGY. On that date, WDGY began operation at 1000 watts. He continued to share time on 1180 khz with WHDI, both stations limited to operation from sunrise to 8:00 p.m.[3] They continued on this basis until June 24, 1931 when Dunwoody Institute, frustrated in its attempts to reach the public, transferred its equipment and license to WDGY. The station operated as WDGY/WHDI until July 8, 1931 when WDGY was granted WHDI's operating hours and the WHDI call letters were dropped from FRC roles.[4] (A similar experience led Carleton College to give up its KFMX. KFMX, WCAL, and WLB all shared the same frequency with WRHM, with the commercial WRHM assigned the bulk of the hours.)[5]

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[1]Federal Radio Commission telegrams (2) March 28, 1929; and George W. Young telegram, March 27, 1928, all in FCC WDGY file.

[2]Frost, Education's Own Stations, pp. 462-463.

[3]Federal Radio Commission telegram March 20, 1929, in FCC WDGY file.

[4]FCC WDGY license file.

[5]Frost, op cit., pp. 48-50.

A fire at the Wayzata Blvd. transmitter house forced WDGY off the air on June 23, 1933. The fire, which started in the generator spaces below the transmitter room, destroyed all transmitting equipment and caused an estimated $50,000 damage.[1] However WDGY was back on the air after only a few days after the fire. Young received FRC permission to transmit at reduced power from his jewelry store and studios at 909 W. Broadway.[2]

Meanwhile he set about rebuilding the transmitter house and searching for a new transmitter. He was fortunate in that WCCO was increasing its power to 50,000 watts and had no need for its old 5,000 watt model. Young offered to buy it from WCCO, but the WCCO engineers were so anxious to be rid of it that they offered to give the unit to Young if he would move it out of their way.[3] By August 1, 1933 Young had his second hand transmitter on the air operating at 1000 watts.[4] A year later he had convinced the FRC to allow him to increase output to 2500 watts. However he was still limited to operations before 8:00 p.m. CST.[5]

Young continued to expand his radio operations. He asked to operate at 5000 watts but was advised by the FCC that he must make improvements in his antenna system before they would allow him to increase

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[1]Minneapolis Journal, June 23, 1933, p. 1.

[2]Temporary authorization, June 24, 1933, in FCC WDGY file.

[3]Volkenant interview; and Sargeant, The First Forty, p. 74.

[4]Renewed license effective August 1, 1933, in FCC WDGY file.

[5]Modified license effective August 7, 1934, in FCC WDGY file.

power again.[1] Apparently he took their advice, for on September 3, 1935 WDGY was gronted permission to operate at a daytime power of 5000 watts, and 1000 watts from sunset to one hour thereafter.[2]

A Succession of Studios

As stated obove, Young shifted his main studio location to the Loeb Arcade when he began using the "fox farm" transmitter side. Approximately eight monght later, in January, 1928, he acquired a second main studio in the Francis Drake Hotel, located at 416 10th St., South, Minneapolis.[3] Then in August of the same year, Young shifted the location of his main studio to the Ritz hotel, Washington and Second Ave., South. He maintained his Drake Hotel and Loeb Arcade studios as auxiliary studios.[4] No reason is given for these decisions. Equally bewildering are entries in his October 20, 1928 renewal application and subsequent applications which make no mention of the Ritz Hotel and indicate the Loeb Arcade as main studio location.[5]

In October, 1930, Young again moved the main studio site. Again, the move was not a long one. Young moved WDGY into the Oak Grove Hotel at 230 Oak Grove, near the Loring Park area of Minneapolis.[6]

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[1]Federal Communications Commission, letter, February 14, 1935, in FCC WDGY file.

[2]Modified License, September 3, 1935, in FCC WDGY file.

[3]Renewal application January 12, 1928, in FCC WDGY file.

[4]Dr. George Young, letter to FRC, August 13, 1928, in FCC WDGY file.

[5]Renewal application October 20, 1928, in FCC WDGY file.

[6]Application for modification of station, October 16, 1930, in FCC WDGY file.

WLAG and its successor, WCCO, had occupied the Oak Grove in their early days, but had operated from the Hotel Nicollet since 1925. It is not known whether WDGY had the same location in the hotel as WCCO, but subsequent events as shown above indicate that WDGY had a way of acquiring WCCO hand-me-downs. While operating from the Oak Grove, WDGY continued to maintain auxiliary studios in the Loeb Arcade.[1]

On March 3, 1933, Dr. Young again moved studio locations. He moved the main studio to the second floor of his building at 909 W. Broadway.[2] Why he had not decided to utilize his own building before is not clear, but at this location he could keep an eye on all his enterprises: WDGY, his jewelry and optometry business, and two new operations which will be discussed at length below. WDGY's studios took up the entire second floor. Two studios, separated by a control room, were called the "gold studio" and the "silver studio," and were appropriately painted.[3] The control room had a huge world map painted on the wall. A visit to the building today (it is now the Salco Electric Store) reveals 24 electrical outlets on the wall where 24 electric clocks once showed the time in each time zone. Only one studio had windows and, in the

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[1] Ibid.

[2] Federal Radio Commission, Letter to Dr. Young, March 3, 1932.

[3] Miss Vivian Bulmer and Miss Ella Mae Johnson, interview, Minneapolis, February 20, 1970.

other rooms, summer heat became almost intolerable. Announcers and technicians made things more comfortable in the control room by rigging a primitive air conditioner: An electric fan blowing over a large cake of ice.[1]

FCC Hearings

On November 15, 1934, Dr. Young applied for a second station in the Twin Cities. This may be surprising to the reader who knows of the FCC's restrictions against owning two stations of the same type within a single market. However, this rule was not in effect until 1941 and Young had no legal obstacles to his application. However, his application for the new channel, 1370 khz at 100 watts, was soon joined by three others. The other applicants were: Edward Hoffman of St. Paul; The National Battery Broadcasting Company, licensee of KSTP; and The Radio Chapel of the Air. All four proposals were similar in their pledges of public service. Dr. Young proposed a 100 watt transmitter with transmitter location to be selected upon FCC approval of his application. He said he was considering the Foshay Tower, the St. Paul Midway district, and the WDGY Wayzata Boulevard site as possible locations for the proposed station's transmitter. The proposed programming would be similar to that of WDGY (which will be discussed later in this chapter).

The FCC held hearings to determine which of the four applicants should receive the Commission's approval. Hoffman's proposal emerged

[1]John MacKnight, interview, Minneapolis, May 14, 1970.

as the most desirable as he proposed service to St. Paul which had only one other station, KSTP. The FCC also looked more favorably on Hoffman's application because he had no other station in the area. So, approximately a year-and-a-half after Dr. Young submitted his opplication for it, the 1370 channel was awarded to Hoffman along with the call letters WMIN, with which it still operates.[1]

In May of the same year, the FCC denied another of Dr. Young's applications, a proposal to operate at full power (5000 watts) with unlimited operating hours.[2] The FCC had firmly established its doctrine of protecting the dominant stations on clear channels. On 1180 khz. the dominant stations were KOB, Alberquerque, and KEX, Portland, Oregon. The FCC decided that if WDGY were to operate with 5000 watts at night, its signal would interfere with the dominant stations' signals.[3]

As was his custom, Dr. Young found a way around this obstacle. On October 6, 1936, Dr. Young submitted the first of what was to be a series of applications for special temporary operating authority. The The procedure usually followed this pattern: 1. Young would ask the FCC If he might remain on the air on a specific night to carry a specific program

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[1] 2FCC394-401, National Battery Broadcasting Company, et al. Decision handed down March 17, 1936.

[2] 2FCC707-710, Dr. George W. Young. Decision handed down May 1, 1936.

[3] Ibid.

of particular public interest. 2. The FCC would remind him that he must receive waivers from KEX and KOB. 3. KOB and KEX would agree to let WDGY extend its hours for that night. 4. Dr. Young would re-apply. 5. The FCC would grant him the permission he sought.

Eventually steps 2 and 4 were eliminated and Dr. Young would secure KOB and KEX's permission before applying. Dr. Young used this procedure approximately fifteen times before 1942 when he received a night-time authorization. FCC records indicate the dominant stations never objected to his requests. Among the programs of particular public interest carried by WDGY under such authorizations were political speeches, boxing matches, football games, and religious broadcasts.[1]

Nicollet Hotel

WDGY operated from the West Broadway Studios until May 6, 1938 when once again, a WCCO expansion resulted in a WDGY expansion. Miss Bulmer and Miss Johnson were notified by a friend that WCCO had outgrown its Nicollet Hotel studios and was moving to Second Avenue and Sixth Street, a building that had been the Elks Club headquarters.[2] Miss Bulmer and Miss Johnson awakened Dr. Young, then recuperating from a flying accident (he loved to fly but was horrendously bad at it). He instructed

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[1]FCC WDGY License File.

[2]Bulmer and Johnson interview; and Sargeant, The First Forty, p. 79.

the pair to make arrangements with WCCO, and as WCCO moved out of the Nicollet, WDGY moved in.[1] No special publicity was given about the move. John MacKnight, one of the WDGY announcers, signed off for the station at 909 W. Broadway one night, and signed on at the Nicollet the next morning.[2]

The new studios were on the twelfth floor of the hotel. The building's elevator went no higher than that floor and the hall was full of people walking to the Arthur Murray Dance Studios on the floor above.[3]

Dr. Young's office was in the northeast corner of the floor. The office was furnished in accordance with his tastes. The walls were covered with mirrors painted with Mexican scenes. On the ceiling was a multi-colored chandelier around which revolved tiny replicas of airplanes. On his desk was the gold telephone used by the builder of the Foshay Tower. Staff members report that visitors seeing his office for the first time would stop talking in mid-sentence and stare at the room.[4]

NARBA and Night-time Operation

The last frequency shift for WDGY resulted from an agreement that also caused nearly every other radio station in the nation to move its position

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[1] Ibid.

[2] John MacKnight, interview, Minneapolis, May 14, 1970.

[3] Renk interview.

[4] Ibid.; MacKnight interview; and Bulmer and Johnson interview.

on the dial. In late 1940, the United States, together with other North American nations, signed the North American Radio Broadcast Agreement, or "Havana Treaty," so called for the location of the signing.[1] The agreement was signed after several United States attempts to eliminate inter-station interference failed. The reason for persisting interference was discovered to be foreign stations, particularly Mexican ones, which fell outside the jurisdiction of the FCC and its predecessor, the FRC.[2]

At the time of the signing, 777 of the 862 U.S. stations were affected by the new treaty. Among them was WDGY which, on March 29, 1941, the day of the massive shift, moved from 1180 khz. to 1130 khz., where it has remained to date.[3]

At the time of the NARBA reallocation, WDGY was operating on a limited night-time schedule with limited night-time power. The time limitation of one hour past sunset (actually sunset in the Mountain Time zone) was to protect the signals of KOB and KEX. However on July 13, 1942, Dr. Young was finally granted his wish and WDGY began operating with an unlimited schedule. The station was to operate with its regular

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[1] Broadcasting, January 13, 1941, p. 11.

[2] Minneapolis Tribune, March 16, 1941, p. 6 (editorial section).

[3] Broadcasting March 24, 1941, p. 3-35 (supplement) and January 15, 1940, p. 40. All Minnesota stations were forced to change: eg. WCCO from 810-830, KSTP 1460-1500, WCAL and WLB 760-770, WLOL 1300-1330, WTCN 1250-1280, WMIN 1370-1400.

daytime power of 5000 watts until sunset, and with a reduced power of 250 watts until sunrise.[1] The power restriction was eased slightly two years later when the station was licensed for 500 watts night-time.[2]

Northwestern Radio Television Institute

As stated above, Dr. Young seemed to be able to see which developments had futures and which did not. He apparently decided that radio and electronics were going to stay, and that if people kept buying radios they would need someone to repair them. He and his accountant, A. A. Conrad, set up a home-study electronics course in the fundamentals of electronics. The offices of the school were in his building at 909 W. Broadway. The name of the school was Northwestern Radio-Television Institute. Its origins have been traced to the period 1930-31. Dr. Young could see the future of television, then in its primitive experimental stage. Course books, wirtten in the early 30's by WDGY Chief Engineer Meyer Eisenberg, have about six lessons on fundamentals of television. They are illustrated with drawings of the scanning-disc camera and mechanical receiver.

Young sold the school in 1944 to Conrad because of failing health. At that time the school was in the Sexton Building and had 200 sq. ft. of lab space. Conrad operated the school until his death in 1953. The school

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[1]FCC Telegram to Dr. Young, July 13, 1942. In FCC WDGY file.

[2]Renewed license, April 1, 1944. In FCC WDGY file.

continues today as Northwestern Electronics Institute, and is now located at 3800 Minnehaha Ave. in Minneapolis.[1]

W9XAT

One of the most interesting aspects of the Dr. Young era was his entrance into the field of television. The exact date of his first television broadcast is unknown, but his station is listed as receiving its first license in 1933.[2]

Dr. Young's experimentation was not the first television activity in the Upper Midwest. As early as 1923 the State University of Iowa experimented with various forms of television and received a license to broadcast in early 1932.[3]

Dr. Young's television station was the first television station in Minnesota.[4] Because television was considered an experimental service, the station's call letters were not WDGY-TV, but W9XAT.[5] The "X" indicated that the station was experimental.

Like the Iowa station, Dr. Young's equipment was primitive. The concept of image dissection was accomplished by a scanning disk with pin-hole perforations. As the disk rotated, the scene in front of the lens was

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[1]Clifford Larson, President, Northwestern Electronics Institute, interview, Minneapolis, September 1, 1970.

[2]Radio Annual, 1938, p. 463.

[3]E. B. Kurtz, Pioneering in Educational Television. Iowa City: State University of Iowa, 1959, p. 17.

[4]Young letter.

[5]Radio Annual, 1938, p. 463.

converted, line by line, into electrical impulses by a photo-cell. On the receiving end a similar disk with a fluctuating light source behind it changed the signal back into a picture. Photographs taken of the Iowa station's transmissions shows the picture quality to be comparable to a poor quality newspaper photograph.[1]

Radio Annual's description of the W9XAT equipment stated "This station is using 125 line definition with a triple spiral, multiple disk...." The station operated in the 42-56 and 60-86 mc. ranges with a power of 500 watts. The sound portion of the programming was carried on WDGY.[2] The transmitter location was listed as "portable" as Dr. Young planned to experiment from the Foshay Tower.[3]

The studios and transmitter of W9XAT were in the WDGY building at 909 West Broadway. The television studio itself was on the third floor attic of the building.[4]

One of the first "performers" on W9XAT was a bulldog belonging to WDGY salesman, Miss Vivian Bulmer. He was black and white, and Dr. Young thought the dog would show up well on television.[5] "Slim Jim" Iverson, a popular radio performer, also was one of the early television

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[1]Kurtz, p. 91-115.

[2]Radio Annual, 1938, p. 463.

[3]Dr. George W. Young, letter August 4, 1933, in FCC WDGY file.

[4]MacKnight interview

[5]Bulmer and Johnson interview.

"stars" He had difficulty squeezing his lanky frame into the small attic.[1]

The nature of the camera required that the room be totally dark. Performers were required to memorize their musical selections as they could not read music in the dark room. Performers who could "play by ear" had an advantage. A WDGY announcer of that period, John MacKnight recalls seeing performers standing in the dark, playing and singing while dots of light emanating from the camera danced across their faces.[2]

Dr. Young's staff also developed a means of televising motion picture film. Young claimed to have the earliest patent on such a device. A photograph of this camera shows it to be a scanning disc mounted on a motion picture projector. The sound head was also on the projector and its output would be transmitted simultaneously over WDGY.[3]

Unlike Dr. Young's other activities, W9XAT was not publicized in the Dr. Young manner. He wrote that he had not promoted the new venture because he felt commercial application of it was a long way off. However, he was intrigued with the idea of a model demonstrating ladies' hosiery over the air while WDGY carried an accompanying singing commercial.[4]

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[1] Ibid.

[2] MacKnight interview.

[3] Dr. George W. Young, letter in Broadcasting, July 1, 1935, p.108.

[4] Ibid.

Dr. Young relinquished the W9XAT license in 1938 and on September 20 of that year its call letters were dropped from the FCC's roles. The station had never operated on a fixed schedule and had transmitted primarily to test new circuitry designed by the WDGY engineering staff. When he sought to renew his license in 1938, the FCC informed him that his renewal application would have to be put before a hearing. Dr. Young apparently considered W9XAT to be worth less than the expense he would incur by going through the hearing process, so he offered no evidence in support of the station. The FCC then deleted the call letters.[1] Young probably saw that his work with the mechanical scanning system was headed in the wrong direction as other experimenters got better results with the all electronic iconoscope system.

Management History and Philosophy

During the first years of the station's existence, Dr. Young considered it to be an interesting toy. He could foresee a more important future for it, however, and thus did not join the other diletantes who forfeited their licenses when they tired of radio. But the station remained a now and then activity while Young attended to his jewelry and optometry businesses.

There is no record of when the station began accepting advertising. It may be presumed that Dr. Young used the station from the very first to

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[1] Broadcasting, October 1, 1938, p. 32.

promote his own businesses. One of the station staff of that early period says that Young was charging $5.00 to local merchants for "mentions" on his broadcasts during the years when WDGY was still operating on his sun-porch.[1]

Much of the advertising carried by WDGY in those early days was in the form of "trade-outs." Instead of receiving cash for air time, Dr. Young would be paid in merchandise or services of comparable value. If he needed a load of coal, Young would sell air time to a coal distributor.[2] In return for advertising a hotel he received coupons worth free lodging and meals. He then passed these coupons on to other clients.[3] His niece was instructed not to ride the Greyhound on her visits from Milwaukee. She was to take Jefferson Lines as Young had a trade-out agreement with them.[4]

1926 marks a slight change in Young's attitude about radio. He felt that he might be spreading himself too thin over all his businesses, so to keep an eye on the radio activities he hired a young lady named Gertrude Faue as office manager. She kept Young's books and managed the day-to-day affairs of the station. Dr. Young found her working behind the soda fountain at Powers Department Store. Working for Dr. Young was a big step for her as she had little education. She was devoted to Dr. Young and stayed with the station for several years. Her name is carried on staff

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[1] Bulmer and Johnson interview.

[2] Belois interview.

[3] Ibid.

[4] Lucic interview.

lists published as late as 1941. Young told his secretaries that none of them would ever be paid more than Miss Faue. Among her duties was the preparation of Department of Commerce, Federal Radio Commission and Federal Communications Commission forms. She was also a notary public and her name and seal are found on nearly all of the records of the station in the FCC's WDGY license file.[1]

Also hired in 1926 was the station's first salesman - or saleslady. Miss Vivian Bulmer joined the station while it was located on the Young sunporch. Although she sold time for the station, she functioned autonomously within the station organization. She had first option on any unused time on the station - it was up to her to re-sell it. She was responsible for the production of any programs for which she contracted. She was assisted by her friend and partner, Miss Ella Mae Johnson. The two functioned as a sales team until 1946.[2]

When 1927 brought the Federal Radio Act and the Federal Radio Commission, the effect on WDGY and Dr. Young was slight. The process of license renewell became a little more complicated with more forms to fill out, but the renewals were granted without argument. WDGY's frequency was changed several times, but other stations had their operations modified, too, so he was not at a competitive disadvantage.[3]

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[1]Renk interview; Belois interview; Bulmer and Johnson interview; and FCC WDGY file.

[2]Bulmer and Johnson interview.

[3]FCC WDGY license file.

The depression of the 1930s seemed not to affect WDGY. In fact, it was in the early thirties - the worst of the depression - that Dr. Young made most of the power increases for the station. It was in 1933 that he purchased the expensive television equipment - equipment for which he saw no immediate commercial return. Even the costly fire of 1931 failed to halt the expansion of WDGY.

This may be explained in part by a look at Minnesota broadcasting in general for that period. The only stations to go silent during the thirties were three educational stations, WHDI and KFMX, discussed above, and KFBJ, the St. Johns University station.[1] Commercial stations in Minnesota - and all over the nation - prospered during the depression. The nation wanted to forget the depression, so it turned to radio to cheer them up and entertain them. Radio set sales increased. Dr. Young saw this and began selling radio repair home-study courses.[2]

Staff members say that Dr. Young thought of radio as a side-line, albeit a profitable one, until 1938 and the move to the Nicollet Hotel. Then he began thinking of himself as broadcaster rather than jeweler-optometrist. Then he began taking a more active role in the station's programming.[3]

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[1]Commercial and Government Radio Stations of the United States, 1930 and 1931.

[2]Barnuow, The Golden Web, p. 6.

[3]MacKnight and Winther interviews; Harold Winther interview, Minneapolis, May 14, 1970.

Union Relations

Dr. Young hated unions and made no effort to disguise his animosity. When the International Brotherhood of Electrical Workers organized the WDGY engineering staff in 1937, Dr. Young was greatly displeased. He fired the Chief Engineer, George Jacobsen, alleging incompetance. The other technicians walked out in protest, thus putting the station silent for a day.[1] To run the station, he hired a strike-breaker, a young man named Baumgartner. The station was heavily picketed and Baumgartner could not leave the transmitter building. He lived in one of the building's apartments. Young's secretary brought food in through the picket line to the strike-breaker, using a different car each time so she would not be recognized.[2]

That same secretary saw an article in an out-of-town newspaper describing a prank another employer had played on strikers. She showed the article to Young who suggested they do the same. They arranged to have a Negro woman dress in a bridal gown and march alongside Jacobsen on the picket line while carrying a sign that read "Just Married." Obviously the tenor of the racial issue was very different in that period.[3]

Eventually the IBEW and Dr. Young reached an agreement, Jacobsen was rehired, and things returned to normal. The non-engineering

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[1] MacKnight interview; and Broadcasting, September 15, 1937, p.68.

[2] Belois interview.

[3] Ibid.

staff members began to feel that their interests were not being represented. Although they were not engineers, they too joined the IBEW. Even sales personnel Miss Bulmer and Miss Johnson joined the union. Dr. Young was very disturbed by this move.

The IBEW did not live up to the expectations of the non-engineering staff. They decided to disaffiliate from the IBEW and told Young of their decision. He was so delighted that he signed their new contract without looking at it. After he had placed his signature on the paper, the staff told him that the new contract was identical to what their demands had been under the union. Young said he didn't care, having a non-union staff was worth it.[1]

Programming History and Philosophy

During the years when the station operated as KFMT from Dr. Young's home, its programming did not have a guiding philosophy. The sort of program presented on its first day of broadcasting is representative of the type of programming carried well into the late twenties. The programs were mostly musical performances executed by amateur, Northside talent. Occasionally the station would feature a religious speech or a health lecture.

A typical WDGY schedule from 1925 shows that KFMT presented four hour-long programs a week, (although the schedule varied a great deal). Sunday's programming was two programs featuring vocal soloists and their accompanists. Monday evening's offering was a "special program"

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[1]MacKnight interview.

featuring "The White Rose Syncopators." Thursday evening, KFMT listeners heard the "White Mule Orchestra" featuring a young vocalist named Vincent Pelletier, who later became a WDGY announcer, and then moved on to national prominance.[1]

A schedule from the Minneapolis Journal of January 3, 1926 shows that the character of the programming had not changed after the call letters were changed to WHAT. The number of programs had increased to at least an hour a day, six days a week.[2]

When 1927 brought the Federal Radio Commission, Dr. Young, along with every other broadcasting licensee, had to justify his operation in terms of meeting public needs. He submitted this statement in his renewal application:

> "The matter broadcast is of such nature that it is of great entertaining and instructive value to the listening public... meeting with great popular favor, and there is no reason to believe they will not continue to be of the same value in the future."[3]

In ennumerating the types of programming carried by WDGY, Young gave the following list:

> "Entertainment, lodge bulletins, society, shoppers' aid, time reports, important police bulletins, community and local industrial building, church services, sporting events."[4]

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[1]Minneapolis Journal, January 4, 1925, p. 8 (General News Section).

[2]Minneapolis Journal, January 3, 1926, p. 8 (Radio Section).

[3]Renewal application, filed April 20, 1927. In FCC WDGY file.

[4]Ibid.

Young's license was renewed and he used the same statements, with little variation, on future applications.[1]

The renewal application of December, 1928, shows that WDGY was broadcasting advertising. Sixteen of the station's 32 weekly hours of programming were reported to have been sold for advertising. Five hours per week were used by Young in how own interests, presumably the jewelry and optometry shop.[2] Young's niece reports that he offered over the air to fix any watch for a price lower than that of any other store. He received so many he had to store them in bushel baskets.[3]

The 1928 application states that Young spent $160 per week for talent. Staff members of that period say that the more common procedure was a variation of the trade-out. WDGY would allow the talent to promote their up-coming dance dates as they performed on the station. The groups got free publicity and the station paid few talent fees.[4]

During the 1930's, Dr. Young increased his operating hours without formulating a programming philosophy. The programming structure, states a former staff member, "built itself."[5] Operating without network affiliation for most of the decade, it was on its own - in a position comparable to that

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[1]WDGY license file.

[2]Renewal application filed December 12, 1928. In FCC WDGY file.

[3]Lucic interview.

[4]Belois interview.

[5]Miss Vivian Bulmer in Bulmer and Johnson interview.

of an independent television station of today. Consequently WDGY turned to syndicated programs released on electrical transcriptions, and any other type of program that had the important quality of salability.

Often program time was sold to advertisers or their agencies for sponsorship. Once the sponsor had bought the time, it was his duty to fill it. If the sponsor wished, he could present a program that was almost constant advertisement from start to finish.

During most of the thirties, WDGY's programming fell into three main categories: Live country-western entertainers, religious programs, and recorded music.

The performer most remembered by WDGY staff and listeners was "Slim Jim" Iverson. Iverson was a Nashville type singer/guitarist who often performed with his brother, "The Vagabond Kid." Iverson was so popular that listeners would send him home-baked cakes in care of the station. Listeners would mail along dollar bills with their song requests to make sure Iverson would sing their song. A WDGY engineer of that period says persons driving along Wayzata Boulevard would see the WDGY sign on the transmitter building and assume that it was the studio. They would stop in and ask "Where's Slim Jim?"[1] "The Slim Jim Songbook," published in the late thirties brought the station $1327 in sales. Iverson's program originated in the West Hotel.[2]

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[1]Renk interview.

[2]Ibid.; Bulmer and Johnson; and Belois interviews; FCC WDGY file.

Other "hill-billy" programs of that period include: The Happy Hollow Gang, Obediah Messapuss (Al Sahlin, a WDGY staff musician), The Stumpus Boys (for which listeners mailed in obscure song titles trying to test the band's knowledge), Pearl and Ade (a program that became so popular that WDGY lost it to KSTP), The Two Ernies (Ernie Trapp and Ernie Willie who had performed on the station since 1928), The Arkansas Hillbillies, and Rusty and Dusty.[1]

Bernard Renk, onetime WDGY Chief Engineer, says that WDGY had more religious programs than any other station in the area. Dr. Young himself was not a religious man, so he did not present the programs out of any religious feeling other than the sanctity of money. Dr. Young charged the churches for use of his air time in the same way he would charge a bank or grocery store. Young had two, sometimes three, engineers running from church to church setting up remote equipment.[2] The church accounts were supervised by salesman Harold Winther.[3]

One rather unusual music program originated from the Albinson Funeral Chapel. The program featured religious selections performed on the chapel organ. Many Sunday mornings, the engineer and producer found themselves sharing the chapel with the organist and a corpse.[4]

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[1]Belois, Bulmer and Johnson, Renk, MacKnight and Winther interviews.

[2]Renk interview.

[3]Winther interview.

[4]Belois interview.

WDGY did carry the inflammatory remarks of Father Coughlin's broadcasts from "The Shrine of the Little Flower", but it was a program with the innocuous sounding title of "Jehovah's Witnesses" that brought the station's call letters into front page headlines. "THREATEN TO BLOW UP WDGY" screamed banner headlines of the Minneapolis Star. The St. Paul Daily News headlined "WDGY Threatened, Asks Protection of Police."[1]

The program involved was a recorded series of talks by Judge Joseph Rutherford, head of the religious organization, Jehovah's Witnesses. The Star called the program controversial. Apparently in reaction to Judge Rutherford's statements, anonymous threats were telephoned to the station. Callers threatened to "Blow up your station if you don't take that program off the air." WDGY reacted by asking for police protection and by playing the program again despite the threats. Sheriff's deputies and Minneapolis police guarded the transmitter on Wayzata Boulevard and the studios at 909 West Broadway, respectively. Commercial Director Edward Shurick told reporters the Federal Communications Act prohibited the station from censoring the program. However, WDGY placed disclaimer announcements disavowing any support of Judge Rutherford's opinions before and after each program. The story sounds as if it might have been a promotion gimmick, but Young's secretary of that time says the station staff was genuinely worried about the possibility of a bomb attack. The

[1]Minneapolis Star, August 5, 1936, p. 1; and St. Paul Daily News, August 5, 1936, p. 1.

Minneapolis Star reported that the recorded series had been the object of religious protest throughout the country.[1]

In many ways the programming philosophy of the WDGY of the thirties was a matter of filling holes. If a program went off the air, a replacement had to be found. In many cases the replacement was recorded music, identified by such program titles as "Morning Musicale," "Twilight Tunes," or "Eventide Echoes."[2] The recordings were played on two mammoth turntables that exerted so much torque they had to be bolted to the control room floor or they would "walk" across the floor. They had so much inertia that the announcer would start them in the middle of his last sentence so they would be up to speed when he needed them.[3]

Just as today's independent television station relies on syndicated network re-runs and videotaped "talk" shows, WDGY relied on syndicated "electrical transcriptions" for much of its programming. One of WDGY's most popular shows, "The Lone Ranger," although originated by the Mutual Network, came to WDGY in this form. Miss Bulmer and Miss Johnson sold the program to the Zinsmaster Baking Company whose president was so taken with the program that he hired an actor to impersonate the masked man and ride a big white horse by schoolyards at recess time.[4]

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[1] Ibid., and Belois interview.

[2] FCC WDGY file.

[3] Macknight interview.

[4] Bulmer and Johnson interview.

Other transcriptions used by WDGY were "The Sons of the Pioneers," a program of music of the old West, and "Checkerboard Time," starring the young Eddy Arnold and presented by Ralston-Purina.[1]

Dr. Young had a soft spot in his heart for children. Thus WDGY had a number of "kiddie" programs on its schedule. Dr. Young himself was the host of "Uncle George's Kiddies," and his wife, Mae, who generally did not involve herself in activities at the station was "Auntie Mae." James Longie, a full-blooded Indian, told Indian adventures to the children, using his tribal name "Chief Blackbird."[2] Miss Bulmer also hosted a Saturday morning children's show for several years.[3]

WDGY and WCCO both covered the Minneapolis Millers baseball games in 1936. WCCO covered the games from a spot in the stands, but WDGY's broadcast position was in an adjacent building - specifically, the window of the second floor men's room. Conrad Rice, using the air name, Bill Powers, did the play-by-play for WDGY. The two stations came to an agreement with General Mills which agreed to sponsor the broadcasts on both stations. Thereafter that season, both stations presented the same broadcast with Byron Saam doing play-by-play on two stations at once.[4]

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[1] Ibid.

[2] FCC WDGY file.

[3] Bulmer and Johnson interview.

[4] Minneapolis Star, May 22, 1936, p. 29; and Variety (Weekly), May 7, 1936.

The attitude of the WDGY staff during the years WDGY operated from the West Broadway studios was that radio wos an amusing game. Dr. Young himself approached broadcasting with that philosophy. Young's secretary of that time says the staff was like a large, rambunctious family. There were many talented persons in the "family". The announcing staff at various times included Vincent Pelletier, Bob Dehaven, Clellan Card, George Putnam (once said to be the most highly paid news announcer in the country), and John MacKnight (who later became an officer of Brown Radio Institute, a leading announcing school.) Cedric Adams was not officially on the staff, but appeared for an advertising agency. He scandalized the public by the manner in which he read commercials for ladies' lingerie. But he had been editor of "Captain Billy's Whiz-bang."[1]

The attitude of the station staff was sometimes very unprofessional. Chief Engineer George Jacobsen would plague John MacKnight by waiting until MacKnight had his mike open, then playing one of the various instruments left laying around the studio.[2]

In 1938 the programming philosophy became more coherant with the move into the Nicollet Hotel studios. Through letters from listeners and reactions of advertisers, the station management determined that their greatest audience was among the working class city dwellers and farmers.

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[1]Bulmer and Johnson, Belois, and MacKnight interviews; Young letter; and Benedict Hardman, interview, St. Paul, May 13, 1970.

[2]MacKnight interview.

They labelled this audience as "the leather jacket crowd," and began to hone their programming to serve that audience. The plan apparently worked as the gross billings for 1945 were $300,000. This was a tremendous increase over its previous income. In 1939 the gross income had been approximately $145,000. In 1928, Dr. Young had reported the station was not even paying its own way.[1]

The manner used to attract and keep the allegiance of the "leather jacket crowd" was to program a liberal amount of country-western, old-time, and jazz music. They also reasoned that the average farming and working-class family had strong religious ties so they increased the amount of religious programming. During the last year of Young's ownership, religious programs alone brought in $80,000.[2]

WDGY also sought to find sub-classes of its audience that were not being served by existing programming. Young reasoned that the groups would transfer their allegiance from specific programs to the station in general. Thus he scheduled a Spanish language evangelical program, a program of school news, and religious programs for specific denominations.[3]

WDGY under Dr. Young operated without network affiliation, with the exception of a short period near the end of the thirties. It cannot

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[1] Ibid.; and FCC WDGY license file.

[2] MacKnight and Winther interviews.

[3] FCC WDGY license file.

be determined whether Dr. Young preferred to operate without a network, but certain events indicate that he probably did desire a network connection.

As the preceding discussion of the history of the station indicates, Dr. Young merely dabbled in radio until the mid-thirties. The other Twin Cities stations had by that time become more professional. By the time WDGY had anything approaching a full-day schedule, the network affiliation in the Twin Cities was solidified. WCCO had been an NBC station early in its history, but by the mid-thirties was owned and operated by CBS. KSTP was the local outlet for NBC's Red network, and WTCN, then owned by the Minneapolis Tribune and St. Paul Pioneer Press was the local NBC Blue station.

In 1934 a third network had been launched to provide some of the benefits of network operation among a handful of non-network affiliates. It was called the Mutual network and its most popular program was "The Lone Ranger," originated by WXYZ, Detroit. In 1938 WDGY became a Mutual affiliate. It carried a sparse selection of network offerings, mostly musical programs. By 1940 the affiliation had been transferred to the newer WLOL.[1]

Another network was attempted in 1936. Samuel Insull, a wealthy industrialist, joined the number of planners who attempted to start a fourth network. His plan was no more successful than the others, and his "Affiliated Broadcasting Company" never saw reality. It was to have been

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[1] Barnuow, The Golden Web, pp. 31-32; and FCC WDGY files.

a regional midwestern network with headquarters in Chicago. Its Minneapolis-St. Paul affiliate was listed as WDGY.[1]

News History and Philosophy

News broadcasts first appeared on WDGY's schedule in 1936. A newspaper radio log of that time shows that WDGY presented five fifteen minute newscasts each day. The guiding news philosophy of that time was similar to the over-all programming philosophy. "No one told you not to do anything - you just went ahead and did it," is the way Young's secretary describes it.[2] WDGY newsmen got local news anywhere they could find it. Two staff members covered a union meeting, unbeknownst to the participants, by climbing to the roof of the building and lowering a microphone down to the meeting room window.[3] The man on the street interview was another popular form of WDGY news coverage.[4]

National news was received from the Transradio news service. This news service was a direct result of the "Press-Radio War" of 1934. This "war" was started when newspaper customers of the three wire services complained of the growing competition from radio news, then in its infancy. The wire services refused to sell their services to radio stations and the

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[1] Broadcasting, March 15, 1936, p. 13.

[2] Belois interview.

[3] Ibid.

[4] Renk interview.

networks agreed to disband their news gathering organizations. Stations were restricted to two news broadcasts a day in which news items were limited to thirty words.[1]

Transradio press was created to fill this void. WDGY joined other stations in subscribing to it. The service featured news copy written for radio use. The Transradio news programs were ten minutes in length although the standard radio news broadcast was of fifteen minutes duration. WDGY called its news programs "The Streamlined News," because of its brevity.[2]

Transradio news was not received by the station on a teletype. It was sent in Morse code over shortwave radio. WDGY had a shortwave operator stationed on the third floor where the Transradio equipment shared the attic with the W9XAT gear. He could copy down the news as it came in and give it to the announcer. If a flash bulletin were received, he would throw a switch that lighted a large red light in the studio below. The announcer on duty was thus alerted that a "flash" was ready to read.[3]

Dr. Young continued to use the Transradio service after WDGY moved to the Nicollet. The announcer for the "Streamlined News" was Benedict Hardman, who states that often the Transradio signals would fade and he would have to run down to the first floor news stand to buy a newspaper to use as his copy. Hardman presented the "Streamlined News" three times a day for Schlampp Furs. Why a furrier would be interested

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[1] Barnuow, The Golden Web, pp. 21-22.

[2] Hardman interview.

[3] MacKnight interview.

in reaching an audience that could not afford its product is unclear. The intended audience of WDGY was not in the fur buying class.[1]

It was during the most successful years of Dr. Young's ownership of WDGY that he learned that he had cancer. He spent much of his last years in hospitals, including the Mayo Clinic. When it became evident to him that he was not going to recover, he asked to be sent home. He spent the last days of his life in his home on Sunset Boulevard near Lake Minnetonka. During these days he gathered his staff and friends around him. He told Mrs. Roberta Belois, his former secretary, that he wanted to live to see her first child. He died on April 27, 1945, a month before her daughter was born.[2]

Dr. Young's funeral was an impressive Scottish Rite, Masonic ceremony.[3] His obituary was prominent in Broadcasting and the Minneapolis Star Journal.[4] He is buried in Crystal Lake Cemetary in North Minneapolis under a rather ostentatious obelisk. Although in later years his business practices had become too sophisticated to rely on the trade-out, it seems fitting that the obelisk had been purchased years before from a monument dealer - as part of a WDGY trade-out.[5]

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[1]Hardman interview.

[2]Lucic, Winther and Belois interviews.

[3]Lucic interview.

[4]Broadcasting, May 7, 1945, p. 25; and Minneapolis Star-Journal, April 28, 1945, p. 7.

[5]Lucic interview.

On July 24, 1945, the station was transferred to his wife and executrix, Mrs. Mae C. Young. She managed WDGY until a buyer for the property could be found. Leading the management was Lee Whiting who had functioned as commercial manager, and, during Dr. Young's illness, as manager.[1]

Dr. Young's heirs, assisted by Lee Whiting, sold WDGY in 1946. The new owners were the Stuart family from Nebraska, operators of station KFOR, Lincoln and KOIL, Omaha.[2] They had operated KFOR for two years, and had achieved success very quickly. They sought to extend their success into another market. When WDGY became available, they made arrangements with Lee Whiting, who acted in behalf of Dr. Young's widow. The transfer was made and the Stuart Family began operotion of WDGY, as the Twin City Broadcasting Corporation, thinking they had acquired another link of a successful chain.[3]

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[1] Bulmer and Johnson, and Winther interviews; FCC WDGY license file.

[2] Sam Nemer, interview, Minneapolis, January 22, 1970. The Stuart family of Nebraska should not be confused with the William Stewart family, owners of WPBC, Richfield, Minnesota.

[3] Bulmer and Johnson, and MacKnight interviews.

CHAPTER III

THE STUART FAMILY

The goal of the Stuart family was to change WDGY into a second KFOR. As they took custody of WDGY, they began to make massive changes in WDGY's operation. They felt that WDGY could be more successful if the management would aim its programming at the same audience that Dr. Young had considered beyond the reach of an independent station, the network affiliate audience. James Stuart, president of the company, sent Harry Peck to Minneapolis to be WDGY manager and to set up a KFOR program format on the new station.[1]

Management History and Philosophy

The new owners found resistance to their plan. The WDGY staff felt that the programming philosophy devised under Dr. Young had been proven to be more than adequate, and that it would be unwise to experiment. After all, WDGY's last year under Young saw profits of $300,000. One by one, resistant staff members resigned or were fired.[2]

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[1]MacKnight and Winther interviews.

[2]MacKnight interview.

John MacKnight, just released from military service, was raised to the position of program director. He also argued against the new plans, but established for the Stuarts a new format he called "A Spectrum of Sound." This involved the playing of musical selections from all types of music, but transitioned in such a way so as not to "jar" the listener.

Because of his reluctance to change, however, he was fired. Because of his status as a recently released serviceman, he was able to sue the station on the grounds that the Selective Service Act required that he be retained for at least one year. The case went to court and MacKnight won a large settlement.[1]

Manager Lee Whiting also resigned when it appeared that he could not work for the Stuarts. He and salesman Harold Winther joined with a group of Christian businessmen to form a new station, created primarily as a reaction to the deletion of many religious programs from WDGY. The plan was successful and many businessmen transferred their advertising to the new station with the belief that the former WDGY audience would follow them. The new station, KEYD, began its first day of programming already operating at a profit.[2]

The Stuart family found the means to achieve Dr. Young's goal of high power for night-time operation. This was accomplished by an engineering development that may be seen as either coup or fiasco. The WDGY management

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[1]MacKnight interview.

[2]Winther interview. KEYD is now KQRS.

determined that the increase to full power would enhance WDGY's image. To accomplish this whole maintaining protection of the signals of the other stations on the channel, an extensive nine tower directional antenna array, the first of its kind, was erected in Bloomington. It was necessary to move there because of the acreage required by the system.[1]

Members of the local engineering trade regarded the development and consequent move as unnecessarily extravagant. The elaborate antenna system, in their eyes, was not worth the effort.[2]

WDGY's staff agreed. The rich farmland of southwestern Minnesota had been rich in WDGY listeners who preferred the station's country-western and polka music. With the new directional antenna, which beamed the WDGY signal to the northeast, these "leather jacket" listeners were cut out of the WDGY coverage. Of the strong northeast signal one WDGY staff member has agreed that it did increase the signal level in Northeast Minnesota, but "woodticks didn't listen much." He viewed the trade of the sparsely populated northeast for the loyal southwest as a bad one.[3]

Over a year and one-half elapsed between the time WDGY was granted a construction permit for the system and the date it finally was licensed for operation with 25,000 watts night-time, 50,000 watts daytime. This time was taken up with extensive testing of the system. Numerous exhibits were required by the FCC before it licensed the new operation.[4]

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[1]Renk, MacKnight, and Nemer interviews.

[2]Renk interview.

[3]Winther interview.

[4]FCC WDGY license file.

Programming History and Philosophy

As mentioned earlier, the Stuart family believed thot it would be beneficial to delete some of the programs carried by WDGY so that the station could better compete for the audience that local network affiliates had captured. The first programs to go were the weekday morning religious programs. This move surprised the staff as these programs had been bringing in $80,000 a year.[1]

At the deletion of the church broadcasts, many religious leaders grew irate. They assailed the station from their pulpits, sharing their outrage with their parishioners and those of sister parishes. A mass protest rally was threatened.[2] The dropping of church broadcasts, says Winther, was "one hell of a way to introduce a new ownership."[3]

In place of the ousted church broadcasts, WDGY presented secular programming. Morning listeners who were used to hearing preachers were greeted by classical music. The WDGY audience sought by WDGY under Dr. Young had not been one to favor classical music.[4]

With their favorite programs eliminated, the loyal WDGY audience deserted the station. The loyal listeners felt slighted and the network listeners were not drawn to WDGY.[5]

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[1] MacKnight interview.

[2] Ibid.

[3] Winther interview.

[4] MacKnight interview.

[5] Ibid.

A study of program preferences of rural listeners in the late forties indicates that the Stuart management should have listened to the old WDGY staff. The audience analysis done by E. W. Ziebarth in his doctoral dissertation shows that news broadcasts were the most highly preferred programs of both farm men and farm women, but farm men were listed as favoring "old time fiddlers, singers and string bands" above all other types of non-news programming. Farm women rated religious and dance music high on the list, below news, quiz programs, and entertainment programs.[1]

The Stuart management tried many tactics to regain the lost audience or successfully attract some of the "quality" audience to WDGY. Knowing that WDGY listeners had liked sports, they became affiliated with the Liberty Broadcasting System. This network was organized solely for the presentation of recreated baseball games. Re-creation of baseball games was accomplished by means of wire copy and sound effects in a studio that could be miles from the ball park. The LBS was founded by Gordon McLendon and had its headquarters in Dallas.[2]

WDGY also presented local sports events. The management hired Donald O'Brien to present play-by-play coverage of the Minneapolis Millers baseball team. After they had hired him, however, WDGY lost the Millers

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[1]E. William Ziebarth, "An Investigation of the Listening Habits and the Attitudes Toward Radio of Rural Residents of a Composite Service Area," unpublished doctoral dissertation, University of Minnesota, March, 1948, pp. 236, 237.

[2]Donald E. O'Brien, interview, St. Paul, February 27, 1970.

contract to WLOL. WDGY kept him on the payroll and he did play-by-play of the Minnesota Gophers football team. He also originated his own re-created baseball games for WDGY.[1]

News History and Philosophy

The Stuart family began to fear that they had acquired a bad image in the community. The reaction against the deletion of daily religious programming brought critical letters to the station. The ministers who had spoken against the station to their congregations had not helped acceptance of the new owners. As an out-of-town interest, they could be hurt by charges that they were absentee owners from another state and that their only interest in the Twin Cities was a financial one. The Stuarts attempted to change their image by means of increased public service and local news coverage. With one of the area's first wire recorders, WDGY newsmen roamed the city for events that could be recorded and replayed. They covered fires and police events with it, as well as man-on-the-street interviews.[2]

The Stuart family tried, but was not successful in luring one of the networks away from other area stations; thus, it did not have network news to supplement its local news. (The LBS did not provide news for its affiliates.) Like Dr. Young, the Stuart operation relied on news service copy for the bulk of its news programming.[3]

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[1] O'Brien interview.

[2] Renk interview.

[3] O'Brien and Nemer interviews.

Conclusion

Despite all of these efforts to avoid it, WDGY became too much of a liability for the Stuart management to sustain. They fought doggedly for seven years to raise the ratings of the station. In 1952 they admitted defeat and sold the station. During the last five months of their ownership, WDGY had lost $67,000. While retaining ownership of their other stations, the Stuarts sold the Twin Cities Broadcasting Corporation and retreated from the field of broadcasting in Minneapolis-St. Paul. The FCC approved the transfer on April 23, 1952. Selling price of the station was $425,000.[1]

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[1] FCC WDGY license file.

CHAPTER IV

LANGE, LEVY, LAU AND HAGMAN

The Stuart family transferred the Twin City Broadcasting Corporation and WDGY to a group of four local businessmen, hereinafter referred to as Hagman, et al. Of the four, only one man, Clarence T. "Swanny" Hagman, had worked in broadcasting. The other partners were: Herman Lange, president of Marquette Manufacturing Company; George Lau, a restaurant owner; and Clarence Levy, president of Minneapolis-St. Paul House Furnishing Company. Hagman was appointed president and general manager of the corporation.[1] WDGY was the corporation's only station.

Hagman had worked at WTCN radio for ten years, beginning in 1936. From 1947 to 1952 he served as vice president and general manager of WLOL. While at WLOL he encountered the programming philosophy of Ralph Atlass, owner of WLOL. Atlass was one of the early programmers of "formula" or "Top Forty" radio. This type of operation spotlighted recorded music, formerly used only for "fill" when other programming was not available. When television began to encroach on network radio's function of providing entertainment and drama programming, recorded music became more

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[1] Nemer interview.

prevalent on radio. For example, WNEW, New York, which created the "Make Believe Ballroom" in 1935 as a filler between reports from the scene of the Lindberg trial, gradually evolved as one of the first "Disc Jockey" stations.[1]

As with his other radio properties, Top Forty became the philosophy at Atlass's WLOL. The Top Forty's most distinguishing feature was the small number of songs on the playlist coupled with a small amount of announcer ad-libbing. Hagman, et al. wished to imitate the WLOL formula with its new acquisition, WDGY.[2]

Management History and Philosophy

When Hagman, et al. acquired WDGY it was the corporate contention that if Top Forty had worked for WLOL it would work for WDGY. To help achieve the duplication of the WLOL format on WDGY, Hagman brought his assistant at WLOL, Sam Nemer, into the WDGY staff as commercial manager. Nemer was the only high ranking staff member with good working knowledge of the industry.[3]

Hagman also brought the Mutual Broadcasting System from WLOL to WDGY. This was possible because Hagman had friends at MBS headquarters.[4] The reason for the inclusion of a network in the WDGY format

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[1] Barnous, The Golden Web, pp. 121, 217-218, and p. 86.

[2] Nemer interview.

[3] Leonard Bart, interview, Minneapolis, June 15, 1970.

[4] Nemer interview.

is not clear. Perhaps it appeared to the owners that the network affiliation had been part of the reason for the success of WLOL. However, radio networks of that period were often seen as liabilities rather than assets. Network affiliation tied a station to the old world of radio - drama and variety programs that were attracting bigger audiences on TV. An advantage of network affiliation was the national news coverage it provided to the station.

It would seem that the group had a clear idea of what they wanted to do with their new station. They knew that a Top Forty format would enable WDGY to peacefully coexist with television. The new medium was enjoying its initial explosion in popularity. Radio was beginning to falter under the strong pressure of this competition. TCBC's operation, as originally conceived, represented an early attempt to avoid this competition. For the first few months of its operation of WDGY, the station did return to the profit column.[1]

Their good fortune did not last long, however. The station was top-heavy with management that got in its own way. As a result, WDGY began to lose its singleness of purpose. The plans that the corporation had agreed upon began to fall apart and then were discarded.

There were two more major reasons for this happening. First, the owners were all friends. Rather than following their consciences, the owners gave in to each other's wishes.

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[1] Ibid.

Second, the group was relatively unsophisticated in the business of broadcasting. They seemed to feel that broadcasting was no different from any other business. Their attitude seemed to be that problems could be resolved simply by putting more money into the station.[1]

The station was forced to give up its Nicollet Hotel studios in April, 1954 when the hotel decided to expand. The twelfth floor was to be taken over by guest rooms and WDGY had to move out. To cut expenses, the group decided to move its studio to the transmitter site in Bloomington. A sales office and general offices were maintained in the Builders' Exchange Building, 609 Second Avenue, South, Minneapolis.[2]

Programming History and Philosophy

Concentration on the Top Forty format that had been agreed upon by the owners probably would have made a success of WDGY., The Top Forty, music and news operations of only a few years later succeeded while the old block program format of radio drama and variety programming was being devastated in the ratings. Televised drama and variety programs were too much to compete with. The Top Forty radio format entertained a mobile society that liked radio as a background to its activities.[3]

However, Top Forty was never fully realized at WDGY under the TCBC. Although the management agreed that block programming was obsolete,

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[1] Ibid.

[2] Nemer interview; and Application for transfer, Exhibit No. 7, November 21, 1955, p. 4. In FCC WDGY license file.

[3] Gordon Mikkelson, interview, Minneapolis, January 15, 1970.

they continued to carry some program blocks such as the noon hour farm block and some religious programs. The religious programs were maintained in the schedule because Hagman was afraid of adverse public reation if the programs were dropped. In view of the Stuarts' experience, he was probably justifiably cautious. The farm block was continued even though WCCO had become dominant in the farm programming area because of insecurity about losing that revenue.[1]

The essence of Top Forty is that it is a single sound service. No matter what time of day a listener tunes in a Top Forty station, he is assured of hearing the same type of program. Top Forty cannot coexist with block programming on the same station. Yet this is what WDGY became - Top Forty interrupted by blocks.[2]

Under the TCBC management, WDGY never achieved the programming role of complement rather than competitor to television.

One of the owners was a friend of University of Minnesota coach Wes Fesler. Although the corporation plan had been to leave sports to television, and although Nemer argued against it, the management hired Fesler as sports director when he left the University. It was one of many decisions made on the basis of friendship rather than the realities of radio's function

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[1] Nemer interview.

[2] Ibid.

in the community. The sports programming was expensive and did not yield returns to make the investment profitable. [1]

Ratings continued to decrease and the WDGY staff cast about for a new format. They initiated a promotional contest called Cash Box. Almost in desperation they came upon a symphonic music program presented in the evening. To everyone's surprise, evening ratings increased. Without realizing it, WDGY had captured a new audience, an audience that didn't watch television in the evening and preferred light classical music. When they discovered what they had done, they began promoting the new evening feature with the slogan "Who would've thunk it?"[2]

News History and Philosophy

WDGY news under Hagman, et al. had one advantage it had not had under other ownerships - network affiliation. Mutual Broadcasting System affiliation brought with it national news coverage and commentators such as Gabriel Heater and Fulton Lewis.

WDGY supplemented network news with its own wire copy reports and local news. News was not seen as an important aspect of the station's programming. Network news plus wire service copy sufficed. Television was beginning to take news away from radio and the corporation did not try to fight television in this respect.

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[1] O'Brien interview; Nemer interview.

[2] Nemer interview.

Conclusion

Despite the unexpected success of the evening symphonic music program, the WDGY ratings went to seventh place in a seven station market and, consequently, billings never returned enough profit to warrant continued ownership of the station. The station lost money and its operation was sustained by out of pocket financial aid from the owners.[1] The expenses of sports coverage along with the large overhead from operating the expensive transmitter and ontenna system, compounded by management inefficiency caused the demise of the station. In 1955 the owners sought out Storz Broadcasting as a buyer. The application for transfer was approved by the FCC in January, 1956.

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[1]Todd Storz, letter to the Federal Communications Commission, June 19, 1956. in FCC WDGY license file.

CHAPTER V

STORZ BROADCASTING COMPANY

The Growth of the Storz Group

R. Todd Storz was born May 8, 1924 in Omaha, Nebraska. The Storz name was already famous, not for broadcasting but for brewing. His father, Robert Storz, was the owner of Storz Brewing, the family business.[1]

Todd Storz became interested in radio at the age of eight when he built a crystal set. He pursued his interest, and received an amateur radio license at the age of sixteen. When Todd attended the University of Nebraska, he helped organize the University's campus radio station. He later served with the Army Signal Corps, and upon release became a radio announcer for KBON, Omaha.[2] Todd obtained a certain amount of local noteriety when he told an irate lady listener that "Ma'am, on your radio you will find a switch which will easily turn the set off."[3] Shortly thereafter he gravitated into the sales department of another Omaha station, KFAB. While with this station, Todd learned of the availability of KOWH.[4]

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[1] South Omaha Sun, January 29, 1959, p. 25.

[2] Ibid.

[3] "King of Giveaway," Time, June 4, 1956, p. 100.

[4] Herman Land, "The Storz Bombshell," Television, May 4, 1957, p. 87.

In 1949, while fellow Nebraskan James Stuart was having problems with WDGY in Minneapolis, Todd Storz convinced his father to join him in the purchase of KOWH. KOWH was an Omaha station, operating at low power and also on the financial borderline. The Storz family bought it and put together a new format that was to spread and revolutionize radio.[1]

1949 was the beginning of television in the Twin Cities. KSTP had begun broadcasting television in 1948 and was joined in the field in 1949 by WTCN (which, through a complex transfer arrangement, became WCCO-TV). Mary Jane Higby, a radio actress, reports that a feeling of gloom permeated the radio drama corps who shared the feeling that radio was on its way out and that to survive, it would be necessary to adapt to television.[2] Yet the Storz family entered the radio business with few qualms. They found a way for radio to coexist with television rather than compete with it.

In 1949 the Storz approach to radio was initiated on station KOWH. Unlike Hagman and his associates, the Storz family wasted little time in overhauling the programming format of their new station. They deleted all programming that did not fit their Top Forty, rock and roll formula. The symphonic music and talk features which had characterized KOWH programming were eliminated. Anything which stood in the way of a constant flow of music was removed to make KOWH a single sound station. Although

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[1] Ibid.

[2] Mary Jane Higby, Tune in Tomorrow, New York: Cowles Education, 1968, pp. 203, 205.

there was protest from the devotees of the old programming, KOWH's ratings rose rapidly. Profits for the first year were only $84.00 total, but KOWH never operated at a loss under Storz management. In four years time, KOWH became Omaha's highest rated independent.[1]

In 1953, Storz decided to move into another market. Similar to his pattern of acquisition in Omaha, the Storz family bought a small struggling station for a low price. WTIX, New Orleans, was purchased for $25,000. With the tactics that had made KOWH successful, Storz soon turned WTIX into the number one rated radio station in New Orleans.[2]

After his success in New Orleans, Todd Storz began shopping for his third station. In 1954, he bought WHB in Kansas City, Missouri. The pattern of low prices was broken with WHB. He acquired the Kansas City property for $400,000 - comparatively expensive compared to other Storz acquisitions, but low for radio stations of that size. In six months' time, WHB's ratings moved from fourth to first place. WHB's success was due greatly to heavy promotions, contests, and program gimmicks.[3]

In 1956, Todd Storz was ready for his fourth station. Twin Cities Broadcasting Corporation was ready to give up on their Minneapolis station, WDGY. Storz bought it for $212,000. This was less than he had paid for WHB, but a good deal more than he had paid for his first two properties.[4]

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[1] Ibid.

[2] "King of Giveaway."

[3] Ibid.

[4] Minneapolis Star, January 20, 1956.

The Storz interests vigorously promoted their new acquisition. One of Storz' biggest promotional weapons was the contest. Other WDGY owners had used contests to build ratings, but Storz' contests were flamboyant and spectacular. The station promised and gave away huge sums of money. Of course one of the important conditions for winning was the necessity of listening to WDGY to get contest clues. WDGY ran such contests as "lucky house numbers," requiring the resident of the address named on the air to call the station within one minute to collect a cash prize. The result was similar to what had happened in other Storz markets - Storz ratings went up while other stations tried to figure out what had happened.[1] In the Twin Cities, however, Storz did not achieve the level or quick realization of success that he had experienced in other markets.[2]

Once other stations saw the Storz technique of using the giveaway contest as a ratings builder, they tried to beat Storz at his own game. (WTCN, seeing the Storz operations in other cities, started giveaway contests before WDGY changed hands, in anticipation of WDGY's new tactics.) After approximately two months, Will Jones reported in his "Giveaway Box Score" that the following amounts had been given away:

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[1]Land, p. 92, and "King of Giveaway."

[2]Bart interview

WDGY gave a total of $2,940.50 to 49 winners,
WTCN " " " " 3,124.00 " 187 " ,
KSTP " " " " 4,670.00 " 38 " ,
WCCO " " " " 4,500.00 " 10 " ,
WLOL " " " " 820.00 " 2 " .[1]

WCCO hired a special announcer to conduct its contests. "Big Bill Cash" was programmed specifically to fight WDGY's contest operations. WDGY retaliated by announcing it would "cooperate" with WCCO and rebroadcast WCCO's clues over WDGY, hence there was no need to listen to WCCO. WCCO countered by changing its clue to items like "WCCO is tops," "3,000,000 Northwesterns listen to WCCO," "I always listen to WCCO," and "More people listen to WCCO than to all other Twin Cities' radio stations combined."[2] Within one or two days WDGY aired the announcement that it would no longer present WCCO's clues as WCCO had failed to give away the promised amount of money.

Other local radio interests were badly shaken up by the unconventional Storz operation. As shown above, some tried to copy the Storz formula. Others decried the situation. KSTP, after trying the contests and failing to make a dent in the advance of WDGY's ratings, had its president, Stanley Hubbard, make the statement:

> "I think it's time for Twin Cities radio stations to examine their operations to determine if their public service isn't being neglected. We at KSTP always have kept in mind that public service is a radio primary purpose [sic]."[3]

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[1]Will Jones, Minneapolis Tribune, March 21, 1970.

[2]"Hubbard Lashes out at 'Circus' as Mpls. Giveaway Didoes Hit New High," Variety (Weekly), June 13, 1956, p. 28.

[3]Ibid.

The flamboyant contest activities gave Storz the improved ratings he desired for WDGY. The station moved into the second place position of the Hooper ratings in approximately three months. During the final months of the Hagman, et al. operation, the station had occupied the seventh position in a seven station market. Its share of the audience, as estimated by the Hooper survey was 4.2 mornings and 3.7 afternoons. After three months of the Storz tactics, the morning and afternoon shares rose to 14.8 and 17.3, respectively. After nine months of Storz management, the shares rose to 22.8 and 23.2, respectively. Only WCCO maintained a higher rating than WDGY.[1] Gordon Mikkelson, WCCO promotion director, attributes this to a philosophy of flexibility on the part of WCCO management. The WCCO owners dropped network offerings and other forms of block programming whenever these programs did not bring in an audience. WCCO also endeavored to present a youthful sound and attempted to reach the teenagers sometimes with sports coverage.[2] The WDGY share of audience had quintupled in the course of the first year of Storz management, but WCCO managed to keep a five percent margin between it and the "upstart" WDGY.

The giveaway tactics of all the stations came to an abrupt end in September, 1956. At that time Storz management had decided to move into a fifth market, Miami. Station WQAM was up for sale and Storz applied to the FCC for transfer of the station to his group. Surprisingly, the FCC did not rubber stamp this application. In a letter sent to Storz, the FCC

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[1]Land, p. 89.

[2]Mikkelson interview.

questioned whether the giveaway tactics he had used to launch his other stations were in the public interest, convenience, and necessity. The letter said:

> "...this pattern [give-away] of operation, with its apparent success, appears to be an inducement to other broadcasters to adopt similar methods; and that this pattern tends...to limit the ability of station licensees to provide the service they consider necessary to meet the tastes and needs of their communities and results in a deterioration in the quality of the service previously rendered to the public."[1]

Storz did not apologize for the cited activities, but agreed to discontinue them. In reply to the Commission's letter, Storz said:

> "Until the Commission's...letter was received on July 12 the proposed transferee was unaware that the Commission looked with displeasure upon certain types of 'giveaway' programs and promotions."[2]

He said that his organization considered the contests to be legal within the FCC's rules, and in the public interest. However, to placate the FCC and obtain consideration of the transfer application,

> "Mid-Continent Broadcasting Co. [Storz] will, upon the Commission taking favorable action on the instant application involving stations WQAM and WQAM-FM, discontinue all contests and/or 'giveaway' programs designed to attract audience or influence listening..."[3]

As a Mid-Continent station, WDGY ceased its contests. With this threat to their existence gone, the other Twin Cities stations soon followed suit and what Variety had called "Minneapolis' Giveaway Kick" ended.

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[1]"FCC says Hearing Likely in Mid-Continent Miami Buy," Broadcasting, July 16, 1956, p. 84.

[2]"Program Control Threat raised in Final FCC Actions," Broadcasting, July 23, 1956, p. 32.

[3]Ibid.

One important aspect of Storz' management philosophy was the willingness to pay enough money to attract good announcing talent. This is evident by charting the rise of WDGY announcers. Dan Daniel, one of WDGY's teenage block announcers is now with WMCA in New York. Herb Oscar Anderson held the morning drive time shift on WABC in New York for several years. Labunski left WDGY to become American Broadcasting Company's Vice President in charge of radio programming for the network.[1]

Storz management wrote contracts to protect Storz stations. One such contract, signed by Moriarty (who later had his name officially changed to Bill Bennett as part of a St. Patrick's Day promotion), was challenged in the courts.[2] The contract forbade Bennett's working in the same market for a period of six months after leaving WDGY. When Bennett left WDGY after a dispute over pay and hours, he found that KSTP would not hire him for fear of reprisal from WDGY. Bennett sued and the Minnesota Supreme Court ruled that the contract was overly restrictive.[3]

With WDGY, as he had done with his other stations, Todd Storz cut staff while raising salaries. He stated "We'd rather pay one good man three times what we'd pay for three mediocre ones."[4] Staff members were fired, if they had not already resigned in protest to the new philosophy.[5]

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[1]Minneapolis Tribune, June 17, 1957.

[2]Minneapolis Star, March 23, 1957.

[3]270 Minn. 534, Bennett v. Storz Broadcasting Co.

[4]"King of Giveaway."

[5]O'Brien interview.

To staff his new acquisition, Todd Storz brought in announcers from his other stations and the Twin Cities community. Program director Loughnane had worked with Storz at WTIX, New Orleans. Also from WTIX was William Moriarty (air name, Bill Bennett). The new general manager, Steve Labunski, had managed Storz' WHB, Kansas City. They were joined by Twin Cities personalities Herb Oscar Anderson and Jack Thayer.[1] Two of the former WDGY announcers were retained on the staff, Leonard Bart and Ralph Martin (later WDGY news director).[2]

Storz contended that he could not attract the best announcing talent if they would be forced to drive out to the suburban studios each day over undeveloped rural roads. For this reason he moved the studios back into the Builders' Exchange Building where the previous owners had maintained offices. The move was made February 2, 1956.[3] The studios were moved back to Bloomington in 1961 when improved roads made access faster.[4]

Programming History and Philosophy

Todd Storz revealed his programming philosophy in a letter dated June 19, 1956 to the Federal Communications Commission. The letter was a reply to a complaint against the station by Mr. David Johnson of St. Paul

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[1]Minneapolis Tribune, July 17, 1956; and Minneapolis Star, February 6, 1957.

[2]Bart interview.

[3]Application for transfer, Exhibit No. 7, November 21, 1955, p. 4. In FCC WDGY license file.

[4]FCC WDGY license file.

who stated that the station was not serving the community and complained of the loss of classical music programming. Storz replied that his station could not serve the public at all unless advertisers had reason to buy time from WDGY. "Generally speaking," he wrote, "most advertisers are interested in buying such time on a given station if they feel the station has a large number of listeners." He continued "We purchased the station with this thought in mind i.e. to supply programs of interest to larger numbers of people in the community, and also eventually to operate the station at a profit so that our investment would be returned to us, and perhaps someday, an overall profit could be achieved." He went on to justify the station's rock and roll music by showing that a great variety of programming existed on the other stations.[1]

While in the service, Todd Storz had noticed that people played the same juke-box selections over and over. From this he began to develop a new concept of radio programming. This was the format of the limited playlist. This concept was being discovered in other parts of the country by the managements of WIND in Chicago and WNEW in New York. Storz' main innovation was the marriage of Top Forty and what has been scorned as "race music," or rock and roll. The other Top Forty formats relied on the same type of music that was being played on other stations.[2]

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[1]Todd Storz, letter to FCC, June 19, 1956, in FCC WDGY license file.

[2]South Omaha Sun, January 29, 1959, p. 25.

As with KOWH and the other Storz stations, Todd Storz wasted little time in making WDGY's programming conform to his formula. The evening symphonic program was deleted, but not without outraged cries from classical music lovers. WDGY program director Don Loughnane replied that "radio is a business....nobody wants to lose money." He added that WDGY management actually preferred classical music, but that this was strictly a business decision.[1]

Todd Storz also allowed the Mutual Broadcasting System affiliation contract to lapse.[2] Among the shows thus deleted was the comedy program featuring Bob and Ray. Will Jones, columnist for the Minneapolis Tribune, reported that Bob and Ray fans were pasting stickers on radio sets that reminded listeners not to listen to WDGY until Bob and Ray were returned to the air. This campaign failed against the amazing single mindedness of the Storz programming philosophy.[3]

Sports did not fit into the new WDGY format either. Sports Director Wes Fesler was moved to the position of promotion director. All the Mutual sports presentations were deleted from the schedule as were locally originated sports broadcasts.[4]

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[1]East Minneapolis Argus, February 15, 1956, p. 15.

[2]Minneapolis Star, February 2, 1956.

[3]Will Jones, Minneapolis Star, undated article found in WDGY Scrapbook.

[4]Minneapolis Tribune, July 17, 1956; and Minneapolis Star, February 6, 1957.

The Storz format differed little from station to station. Other broadcasters said that Storz aimed at the teenager with rock and roll music. Storz admitted that his audience was young, but claimed listeners of all ages.

Storz stations found their own particular audience in their markets. They did not try to compete with television for the mass audience by presenting dramatic and variety programs. Rather, they catered to the new portability of radio made possible by the transistor. WDGY advertised itself as "your musical companion." WDGY's programming was meant to blend in with the activities of the listener. It did not demand attention, it merely played in the background ready for the audience to attend at their convenience. The transistor made it possible to carry the "musical companion" anywhere. The transistor also made the rodio set less expensive so that each member of the family could have his own set. And with his own set, the teenager, heretofore neglected by other stations, could listen to his own radio station.

The promotional contest activity has been discussed above. This was a very obvious part of the Storz formula. But even when not giving away money, the Storz operation was colorful. Announcer Jack Thayer was put in a trance by a hypnotist. Once in the trance, Thayer proclaimed himself to be a Prussian army lieutenant. This took place during the "Bridey Murphy" craze.

D-J Stanley Mack repeatedly played the bizarre "Dining with Drac" song one day and was "fired" on the air by Thayer, then general

manager. Teenage outcry was so strong that WDGY was "forced" to rehire Mack and continue play of the record.[1]

The music formula was "Top Forty." The new Top Forty chart was announced weekly. The weekly unveiling of the chart was accompanied by a manufactured atmosphere of unbearable tension as the records fought for first place.

Even routine events like the first day of spring were heralded by contests requiring girls to appear at the WDGY studio dressed in a bathing suit with a rose between their teeth.

WDGY always emphasized that it played more music than the other popular music stations. The actual number of record plays per hour was supposedly a closely guarded station secret. Why this was so is unclear, as surely a competitor could count the number of record plays per hour.[2]

For its time, WDGY was notable for its degree of announcer personality. Compared to today's WDGY, the announcers of the first few Storz years had much more personality and individual differences. Herb Oscar Anderson sang along with the records on his morning shift and interjected many personal observations. Bill Bennett was "the singing disk jockey." Dan Daniel, in the evening teenage hours, talked about dating and the problems of acne (for the makers of acne medications).

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[1]Minneapolis Tribune, March 2, 1958.

[2]Bart interview.

WDGY announcers were active in teen activities. Bill Bennett wrote a syndicated column that was printed in high school newspapers. WDGY launched a "dress right" campaign aimed at fortifying high school dress codes. Teen age record hops were often presided over by WDGY personalities, as were live music teen dances at the Prom Ballroom in St. Paul.

The most important ingredient of the Storz program concept was the music. This music had been in existence for some time, but confined to the category of "race music" and supposedly listened to only by Negroes. It emphasized a heavy beat, and some said it appealed to man's baser instincts - it would encourage young people to commit acts of shame and degradation - and it was part of a communist plot.

Rock and roll had a difficult entry into the Twin Cities market. The other stations had an unwritten agreement not to play "race music" because they assumed the Twin Cities audience would be outraged. When WDGY began to play it, WDGY salesmen found an amazing reluctance on the part of advertisers to buy time on a station that was rated number two in the market. The feeling seemed to be "we are not going to advertise on that station."[1]

Despite these criticisms and the prophesy that rock and roll was a passing fad, WDGY programmed it exclusively. Storz used the technique of the limited play list. Only forty records were on the chart. There might

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[1] Ibid.

also be a "pick hit", a record deemed to be destined for popularity, but the total number of records played never rose much above forty.

When the payola scandals hit the music and broadcasting industries in 1958-1960, WDGY emerged as untainted by corrupt promotional practices. The only effect on WDGY's programming was the inclusion of a statement to the effect that the records played on the station were received free from performers and distributors in return for their air play.

As times and musical tastes changed, WDGY modified its programming slightly. Although it has never departed from the limited playlist, "formula" approach to rock music, it has bent with the prevailing trends in music. It has, however, never been an innovator in musical tastes. As its present general manager, Dale Weber, has said, "WDGY reflects trends, it doesn't create them."[1] When the Beatles became popular in 1963, WDGY joined in the adulation. Its rival contemporary station, KDWB, had been calling the group "KDWB's Beatles," or "the KDWBeatles." WDGY did them one better by noting the strong identification of teenagers with the Beatles, as evidenced in the Beatles concerts and the amount of Beatles paraphenalia available, and started calling its listeners "Beatles," with the obvious intention of making every Beatles fan feel like one of the group.

In the late sixties, WDGY, like many other contemporary stations, shortened its playlist of current hits to thirty selections. This move was accompanied by increased emphasis on the rock music of the previous decade. These tunes were called "Golden Oldies," or "Dusty Disks," played to

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[1]Dale Weber, interview, Bloomington, Minn., November 15, 1969.

evoke memories. Certain weekends, particularly ones in the audience survey services rating period, became "Golden Weekends," with a high ratio of the older songs in the playlist.

After 1960 WDGY no longer had the youth audience to itself. WISK in South St. Paul was purchased by Crowell-Collier Broadcasting and moved to 630 khz. The call letters were changed to KDWB. The programming of KDWB was similar to WDGY's and thus there evolved a philosophy of "counter programming" between the two stations that continues today. This consists of one station watching the other, then doing the exact opposite. If WDGY programs news at twenty minutes before the hour, KDWB will put its news slot at twenty minutes after the hour and program particularly popular songs with a minimum of announcer comment opposite WDGY's news. This jockeying of programming has resulted in similar sounds - and similar ratings - for KDWB and WDGY. WCCO holds the number one position, with KDWB and WDGY frequently exchanging second and third place.

News History and Philosophy

WDGY's new policies caused Storz much criticism. Because Storz' operation depended on the maintenance of a single sound all day long, he could not allow news programs to break the flow. Thus, WDGY news took on a flamboyant sound that some said resembled the cry of a carnival barker. News items were interrupted by sound effects in the manner of Walter Winchell.

The news items themselves were less likely to concern news items than sensational Hollywood divorce rumors. Storz himself admitted "We know the average housewife is more interested in a Hollywood divorce case than a roundup of United Nations news. We present the U. N. news, but in a very supplementary way."[1]

WDGY became the first Twin Cities station to shift news capsules out of their traditional top of the hour place in the schedule. WDGY news was "live at fifty-five" - carried five minutes before the top of the hour supposedly to attract people with music when other stations were presenting news. News was seen as an unfortunate FCC requirement. In the 1960s, WDGY went to a new format of "Twenty-twenty news." This was done for the same reason. WDGY management decided to attract the dial twisters with music at fifty-five minutes after the hour as well as the top of the hour. They put WDGY news in two segments at twenty minutes after and twenty minutes before the hour.

WDGY's news programming, along with four other Twin Cities radio stations, was analyzed in 1961 in a Master of Arts thesis, "A Comparative Analysis of the Development of a Major News Story by Five Minneapolis-St. Paul Radio Stations," written by Leonard Bart. In analyzing WDGY's presentation of the news story of the proposed Eisenhower-Khruschev visit exchange, Bart discovered that WDGY was devoting only 6.66% of its daytime programming to news programs. The average WDGY five minute news program was found to consist of:

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[1]South Omaha Sun, January 29, 1959, p. 25.

17.5% introductory and concluding remarks,
13.4% weather forecast,
11.1% non-news features such as Hollywood report, and
49.9% actual news items.[1]

The average news item was given 8.1 seconds of air time.[2] As a comparison, WCCO gave its average news items 27.8 seconds in five minute news segments that contained 63.8% actual news items.[3]

In response to one of the letters Bart sent to the five stations analyzed, WDGY replied with the following statement of its news policy:

> "WDGY's News Department endeavors to serve its listeners with instantaneous coverage of all local, national and international news events. Within the broad structure of programming, news is broadcast regularly five minutes before the hour with emphasis on local events. WDGY's programs are interrupted instantaneously to present important bulletins.
>
> "WDGY pays listeners who telephone the News Department with reliable and useful tips. This has proved an invaluable aid to quick coverage. In addition, telephoned tape recordings are used in regular news broadcasts or during music programs if the event warrants such coverage.
>
> "All of WDGY's wire copy is rewritten to acquire the sharp, concise style and the drama of immediacy which distinguish radio news. WDGY news announcers also present news authoritatively and with appropriate urgency. All news is presented factually and without bias."[4]

As in its music programming, WDGY tried to involve its listeners in its news programming. Announcements encouraging the submission of

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[1] Leonard Bart, "A Comparative Analysis of the Development of a Major News Story by Five Minneapolis-St. Paul Radio Stations," unpublished M.A. Thesis, University of Minnesota, 1961, pp. 108, 109.

[2] Ibid.

[3] Ibid., p. 107.

[4] Ibid., p. 66.

telephoned news tips were carried with each newscast. The best news tip of the week was worth $25.00.

WDGY involved the listener in a more direct type of program called "Nightbeat." This program, initiated shortly after the Storz take-over, was one of the area's first telephone talk programs. The program host would interview a guest who had specialized knowledge of some subject. Listeners would call in and ask questions of the host and guest. Essential to the program's operation was a seven-second delay device to prevent accidental inclusion of profanity or slanderous statements.

Gordon Mikkelson, WCCO's promotion director, regards "Nightbeat" as a typical Storz operation. Other area stations had experimented with such programs, but did not regularly schedule them because of the poor audio quality of the telephone lines. Storz didn't care about audio quality; he just went ahead and programmed it.[1]

Conclusion

Since these early Storz management years, WDGY has persisted in its course of providing portable entertainment to a mobile society. It has maintained rock and roll (although it is seldom called that anymore) as its main programming fare. The news programs still rely on wire copy and still tend to be fast paced, but the non-news features have disappeared.

Todd Storz is no longer the guiding hand of the Storz radio empire. He died of a cerebral hemorrhage, April 20, 1964, at the age

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[1] Mikkelson interview.

of 39.[1] But policies of programming and management have continued as if he were still devising them. His father and partner, Robert Storz, now heads the Storz chain and continues his son's basic concepts.

In the early Storz years, WDGY announcers identified the station as Minnesota's first. Today's WDGY has little identification with its origins or past. It recently celebrated its anniversary - not on January 13, but in the middle of autumn. WDGY was not celebrating the forty-sixth anniversary of Dr. Young's first KFMT program, rather it was celebrating the fourth year of a slight format change called "much more music."

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[1] "Todd Storz, group founder, dies," Broadcasting, April 20, 1964, p. 117.

CONCLUSION

WDGY has operated for forty-six years under varying conditions imposed by the times and by WDGY's own management. WDGY's reactions to these conditions provide several lessons for the broadcasters of today. It is not the intent of the writer to imply that had the unsuccessful operators of WDGY implemented the practices indicated by those conclusions that the station would have assuredly remained in their hands. Conversely, had the successful operators of the station not followed the practices, it is possible that the station might have continued as a financial success anyway. The operation of a radio station consists of manipulating many interrelated variables.

The most important lesson learned from WDGY's history is that careful selection and service of the station's audience is necessary to the success of that station. For example, Dr. Young's staff selected os its target audience a working class audience that was not served by the programming of network affiliates. Storz management found its audience in the young, mobile society that wanted music as a background to its activities. Storz and Young were successful in their operations. Hagman, et al. and the Stuart family were not successful because their concepts of the WDGY audience were faulty. They made the wrong reactions to their

audience, their audience moved to other stations, and their advertisers moved where the audience was.

It is not enough to select a potential audience. The management must be uncompromising in its program to serve that audience. Hagman and his associates were afraid to injure a few people's feelings as part of a plan to achieve a greater sized audience. The four owners listened to each other rather than to the words of their original programming plan. The decision to hire Fesler was such a move. The unsuccessful mix of Top-forty and block programming would not have been allowed to exist had the original purposes of the group been pursued. Storz allowed nothing to get in the way of his plans.

Knowledge of the radio industry's particular problems is essential to successful operation of a radio station. This knowledge must be coupled with an understanding of the particular market. The Stuart family did not listen to the staff members who contributed to WDGY's success under Dr. Young. They knew the radio business, but never grasped Dr. Young's concept of the Twin Cities audience. Hagman, et al. could not see the differences in radio broadcasting and other business endeavors.

Advancement in technology for its own sake or for the wrong reasons cannot help a station achieve its goal of service to its audience. New technologies must be used as part of a larger plan. Dr. Young increased power and purchased new equipment to better serve his intended audience. The Stuarts raised power as a public relations, image-building

gesture. Any increased prestige derived from being a full-power station was far outweighed by the loss of audience and increased operating costs. Advancements in technology are useful only if they allow advancements in service to the audience.

WDGY has had a colorful history. It has been a flamboyant success and a dismal failure. It has been on both ends of the ratings chart and at every position in between. Its four owners have represented four different views of station operation. It survived the chaotic twenties, the competition from network affiliates, and the rise of television. When it failed it did so because of the failure of its management to understand the needs of its potential audience. When it succeeded it did so because of a management philosophy that allowed no compromise with its concept of WDGY's place in the Minneapolis-St. Paul market.

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APPENDICES

1. WDGY Chronology
2. Radio Broadcasting Stations Licensed in or near Minnesota 1922-1932
3. Representative Program Classification Percentages
4. Xerox-copy of original KFMT license
5. WDGY Daytime Pattern, July, 1949

APPENDIX I

WDGY Chronology

December 17, 1923 — KFMT First licensed by Dept. of Commerce (231 m. 1298 khz. 5 w.)

January 13, 1924 (2:00 p.m.) First formal broadcast of KFMT, 2219 N. Bryant.

January 20, 1925 — Frequency changed to 1140 khz (263 m); power increased to 100 w.

June 29, 1925 — Call letters changed to WHAT; power raised to 500 w.

March 5, 1926 — Call letters changed to WGWY.

December 1, 1926 (Approx.) Call letters changed to WDGY.

April 1, 1927 — Young requests 320 m. Denied. Auxiliary studio in Loeb Arcade.

June 1, 1927 — WDGY licensed for new transmitter location (Superior Blvd.). New main studio, location (Loeb Arcade). New frequency 260.7 m, 1150 khz. 500 w. St. WRHM

August 15, 1927 — Frequency changed to 1140 khz. (263 m)

December 1, 1927 — Frequency changed to 1050 khz (285.5m) St. WCAL

December 12, 1927 (Approx.) Auxiliary studio established Francis Drake Hotel (416 10th St., So.)

August 13, 1928 — Main studio shifted to Ritz Hotel (2nd and Washington). Loeb Arcade maintained as auxiliary studio; so is Drake Hotel.

October 15, 1928 — WDGY ST. WHBL, WHDI, KFLV.

October 20, 1928 (Approx.) Ritz Hotel studios given up. Young requests 940 or 1300 khz. 1000 w.

October 30, 1928	Licensed for 1410 khz 1 kwD, 500 w. N. St. WHDI, KFLV, WHBL.
November 24, 1928	Frequency temporarily shifted to 1390 khz, St. WHDI.
December 10, 1928	Temporary authorization on 1390 khz. extended.
December 12, 1928	Auxiliary studio added at West Hotel.
February 20, 1929	Frequency shifted to 560 khz 500 w. St. WHDI and second station to be determined. (None assigned) WDGY 3/7ths time.
March 12, 1929	WDGY increased to 5/7ths time.
March 16, 1929	WDGY ordered to discontinue operation on 560 khz.
March 20, 1929	WDGY and WHDI temp. authorization on 1180 khz.
April 29, 1929	WDGY authorized to resume 1 kw.
October 24, 1930	Main studio moved to Oak Grove Hotel (230 Oak Grove).
June 24, 1931	Dunwoody Institute applied to transfer WHDI to Young.
July 8, 1931	WHDI deleted. WDGY gets WHDI's hours.
March 3, 1932	Main studios moved to 909 W. Broadway. (Auxiliary studios Loeb Arcade.)
February 23, 1933	Fire at transmitter side destroys transmitter.
February 21, 1933	Hearing set on Young's application for exp. vis.
February 28, 1933	WDGY temporary authority to operate at 909 W. Broadway 500 w.
April 28, 1933	WDGY licensed for operation with WCCO's old transmitter.
May 6, 1933	FCC hearing examiner denies application for exp. vis.

June 23, 1933	Examiner's decision reversed. Young granted CP for visual operation (W9XAT).
August 7, 1934	WDGY licensed for 2 1/2 kw limited time.
November 15, 1934	Young applies for second station 1370 khz, 100 w.
January 8, 1935	WDGY granted C.P. for 5 kw limited time.
September 3, 1935	WDGY licensed for 5 kw, D; 1 kw N lt.
March 17, 1936	Young denied 1370 khz. 100 w. channel. Awarded to Edward Hoffman, St. Paul (WMIN).
May 1, 1936	Young denied 5 kw N for WDGY.
August 4, 1936	Bomb threats for Jehovah's Witnesses.
June 15, 1937	St. Paul studio (34 E. 6th St.) established.
July 23, 1937	IBEW strikes WDGY.
August 17, 1937	IBEW strike settled.
May 6, 1938	WDGY main studios moved to Nicollet Hotel.
September 20, 1938	W9XAT dropped from roles.
March 29, 1941	WDGY shifts to 1130 khz. 5 kw D 500w N (lt) as U. S. signs NARBA.
July 13, 1942	WDGY granted 5 kw D - 250 w N (unl.)
April 1, 1944	Night-time power raised to 500 w.
April 27, 1945	Dr. Young dies at the age of 58.
July 24, 1945	WDGY assigned to Mrs. Mae C. Young, executrix.
April 10, 1946	WDGY assigned to TCBC (Stuart Family)
February 27, 1948	C. P. for 50 kw D - 25 kw N - 9 Tower DA granted (Bloomington)
October 12, 1949	License for 50 kw D - 25 kw N DA II granted.

April 23, 1952	TCBC transferred to Hagman, et al.
April 27, 1954	Studies shifted to transmitter site.
January 18, 1956	WDGY transferred to Storz.
February 2, 1956	Studios shifted to Builders Exchange.
April 3, 1959	Auxiliary transmitter licensed. Builders Exchange 500 w.
October 24, 1961	Studios moved once more to transmitter site.
April 13, 1964	Todd Storz dies at age of 39.

ABBREVIATIONS:

KLZ	kilohertz
ST	Share time with
LT	Limited operating hours
Xmtr.	Transmitter
Appl.	Applied (or Application)
m.	meters
w.	watts (operating power)
kw	Kilowatts (operating power)
DA	Directional Antenna
d	Daytime
n	Night (after local sunset)
CP	Construction Permit
Exp. vis.	Experimental visual (television)

APPENDIX II

Radio Broadcasting Stations Licensed in or near Minnesota 1922-1932

Compiled from Department of Commerce Listings.
(Complete listing given first time station appears. Call letters only used thereafter.)

1922

WAAH - Commonwealth Electric Co. and St. Paul Pioneer Press
WAAL - Minnesota Tribune Co. and Anderson Beamish Co.
WBAD - Sterling Electric and Journal Printing Co., Minneapolis
WBAH - The Dayton Co., Minneapolis
WCAL - St. Olaf College, Northfield
WCAS - William Hood Dunwoody Industrial Institute
WCE - Findley Electric Co., Minneapolis
WFAC - Superior Radio Co., Superior, Wisconsin
WFAM - Times Publishing Co., St. Cloud
WFAN - Hutchinson Electric Service Co., Hutchinson
WLB - University of Minnesota
WDAY - Radio Equipment Corp., Fargo, N. D.

1923

KFGY - Gjelhaug's Radio Shop, Baudette
WJAP - Kelly-Duluth Co., Duluth
WMAT - Paramount Radio Corp., Duluth
KFDZ - Harry O. Iverson, Minneapolis
KFEX - Augsburg Seminary, Minneapolis
WLAG - Cutting and Washington Radio Corp., Minneapolis.
WRAL - North States Power Co., St. Croix Falls, Wisconsin
WBAH
WCAL
WCAS
WFAM
WFAN
WLB
WDAY
Deletions - WAAH, WAAL, WBAD, WCE, WFAC

1924

KFLY - Fargo Radio Supply Co.
KFMT - George W. Young, Minneapolis

1924 (Continued)

KFMS - Freimuth Dept. Store, Duluth
KFMX - Carleton College, Northfield
KFOB - Glenwood Technical Association, Minneapolis
KFOY - Beccon Radio Service, St. Paul
KFQF - Donald A. Boult, Minneapolis
WDBP - Superior State Normal School, Superior, Wisconsin
WEBC - Walter C. Bridges, Superior, Wisconsin
WPAU - Concordia College, Moorhead
WBAH
WCAL
WCAS
WLAG
WLB
KFDZ
KFEX
WFAM
WFAN
WDAY
Deletions - KFGY, WJAP, WMAT, KFOB

1925

KFUJ - Hoppert Plumbing and Heating Co., Breckenridge
WFBJ - St. John's University, Collegeville
WAMD - Hubbard and Co. (Twin City Barber College), Minneapolis
KFUZ - Young Men's Christian Assn., Virginia
WFVN - Carl E. Bagley, Welcome
WHAT - Formerly KFMT
WHDI - Formerly WCAS
WCCO - Formerly WLAG
KFOY
WLB
KFMX
WEBC
WCAL
KFDZ
WFAM
WDAY
Deletions - WBAH, WDBP, WFAN, KFEX, KFQF, WPAU, WRAL, KFLY

1926

WRHM - Rosedale Hospital, Minneapolis
WDGY - Formerly WGWY, WHAT

KFOY
WFBJ
WAMD
WFVN
WHDI
WCCO
WLB
KFMX
WEBC
WCAL
KFDZ
WFAM
WDAY
Deletions - KFUJ, KFUZ

1927

KGDE - Jaren Drug Co., Barret
KGFK - Kittson County Enterprise, Hallock
KGEQ - Fred W. Herrman, Minneapolis
WGMS - Washburn-Crosby Co. (Used when transmitting through WLB), Minneapolis
WMBE - C. S. Stevens, St. Paul
KFOY
WRHM
WDGY
WFBJ
WAMD
WFVN
WHDI
WCCO
WLB
KFMX
WEBC
WCAL
KFDZ
WFAM
WDAY
Deletions - None

1928

KGHC - Hegsted Radio Co., Slayton
KSTP - Formerly WAMD
KGDE
KGFK

1928 (Continued)

KGEQ
WGMS
WMBE
WRHM
WDGY
WFBJ
WFAM
WHDI
WCCO
WLB
KFMX
WEBC
WCAL
KFDZ
WDAY
Deletions - KFOY, KFVN

1929

KSTP
KGDE
KGFK
WGMS
WRHM
WDGY
WFBJ
WHDI
WCCO
WLB
KFMX
WEBC
WCAL
WDAY
Deletions - KGHC, WGEQ, KFDZ, WMBE, WFAM

1930

Same as 1929 above.

1931

WCCO
WGMS
WLB

1931 (Continued)

KGDE
WDGY
WHDI
KGFK
KFMX
WEBC
WCAL
KSTP
WDAY
Deletions - WFBJ

APPENDIX III

Representative Program Classification Percentages

1. Owner: George Young
   Date: December 12, 1928
   Source: Routine Renewal Application
   Total Hours/week: 37.5

A. Entertainment	48.6%
B. Religious	26.0%
C. Commercial	8.0%
D. Educational	10.6%
E. Agricultural	4.0%
F. Fraternal	2.6%

Note: No differentiation made in type of commercial programming.

2. Owner: George Young
   Date: November 27, 1939
   Source: Routine Renewal Application
   Total Hours/week: 90.7

	Comm.	Sustaining	Total
A. Entertainment	57%	16.5%	73.5%
B. Religious	7%	3.0%	10.0%
C. Sports	4.5%	2.0%	6.5%
D. Educational	0.0%	4.0%	4.0%
E. Agricultural	4.0%	2.0%	6.0%
F. Fraternal	0.0%	0.0%	0.0%

3. Owner: TCBC (Stuart Family)
   Date: March 12, 1948
   Source: Intra-corporate transfer application
   Total Hours/week: 83

	Comm.	Sustaining	Total
A. Entertainment	41.0%	28.0%	69.0%
B. Religious	11.0%	0.5%	11.5%
C. News	4.5%	6.5%	11.0%
D. Educational	.5%	0.0%	.5%
E. Agricultural	3.0%	2.0%	5.0%
F. Talks	0.0%	3.0%	3.0%

4. Owner: TCBC (Hagman, et. al.)
Date: January 22, 1954
Source: Routine Renewal Application
Total Hours/week: 128

A.	Entertainment	57.25%
B.	Religious	8.59%
C.	News	9.50%
D.	Educational	1.89%
E.	Agricultural	9.69%
F.	Talks/Discussions	6.83%

Note: During composite week transmitter was off air 1.08% due to power failure.

5. Owner: Storz Broadcasting (Proposed)
Date: November 21, 1955
Source: Programming proposal
Total Hours/week (Proposed) 168

A.	Entertainment	80%
B.	Religious	2%
C.	News	9%
D.	Educational	2%
E.	Agricultural	1.5%
F.	Talks/Discussions	5.5%

Note: Total Commercial 48%
Total Sustaining 52%