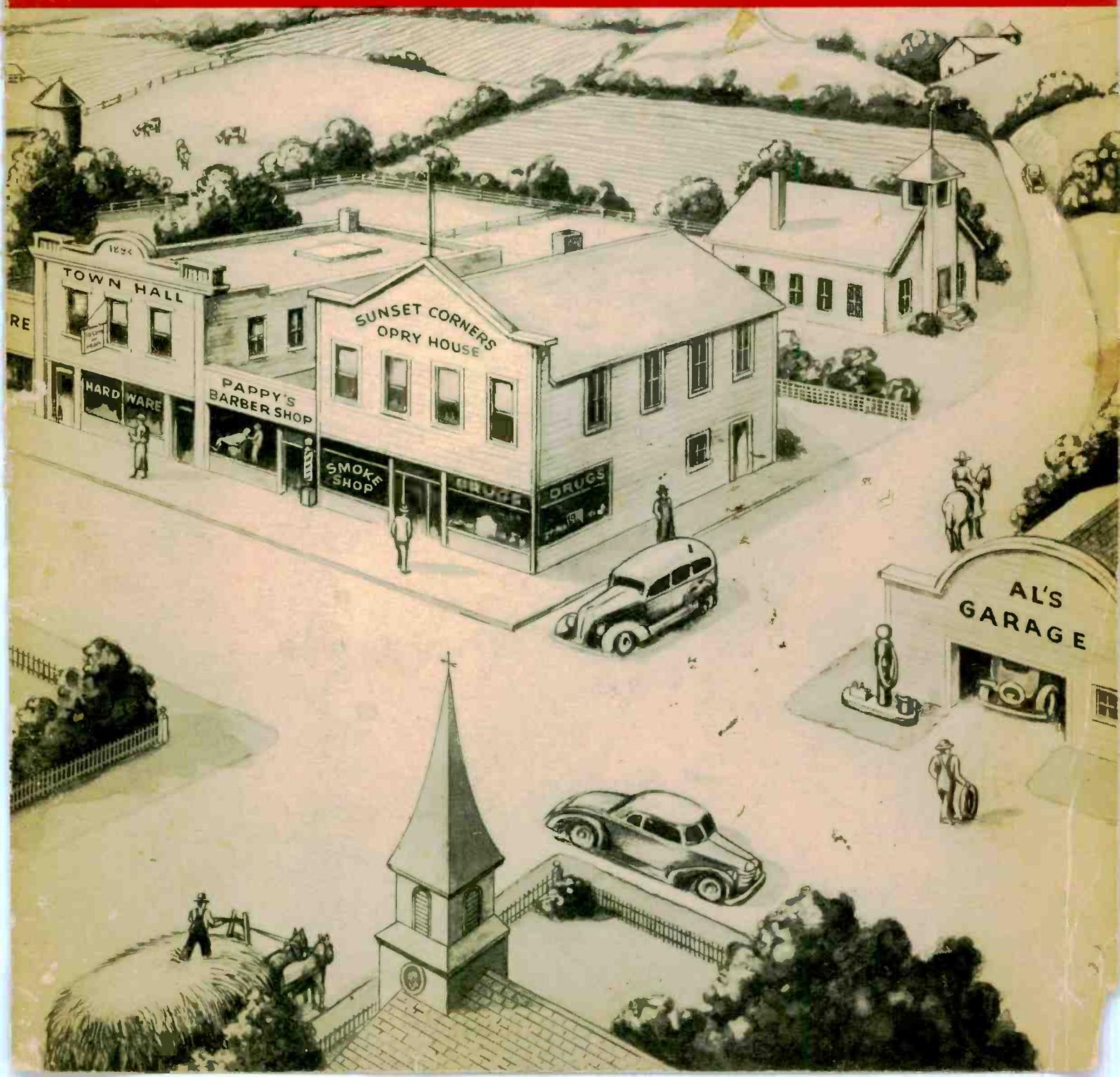
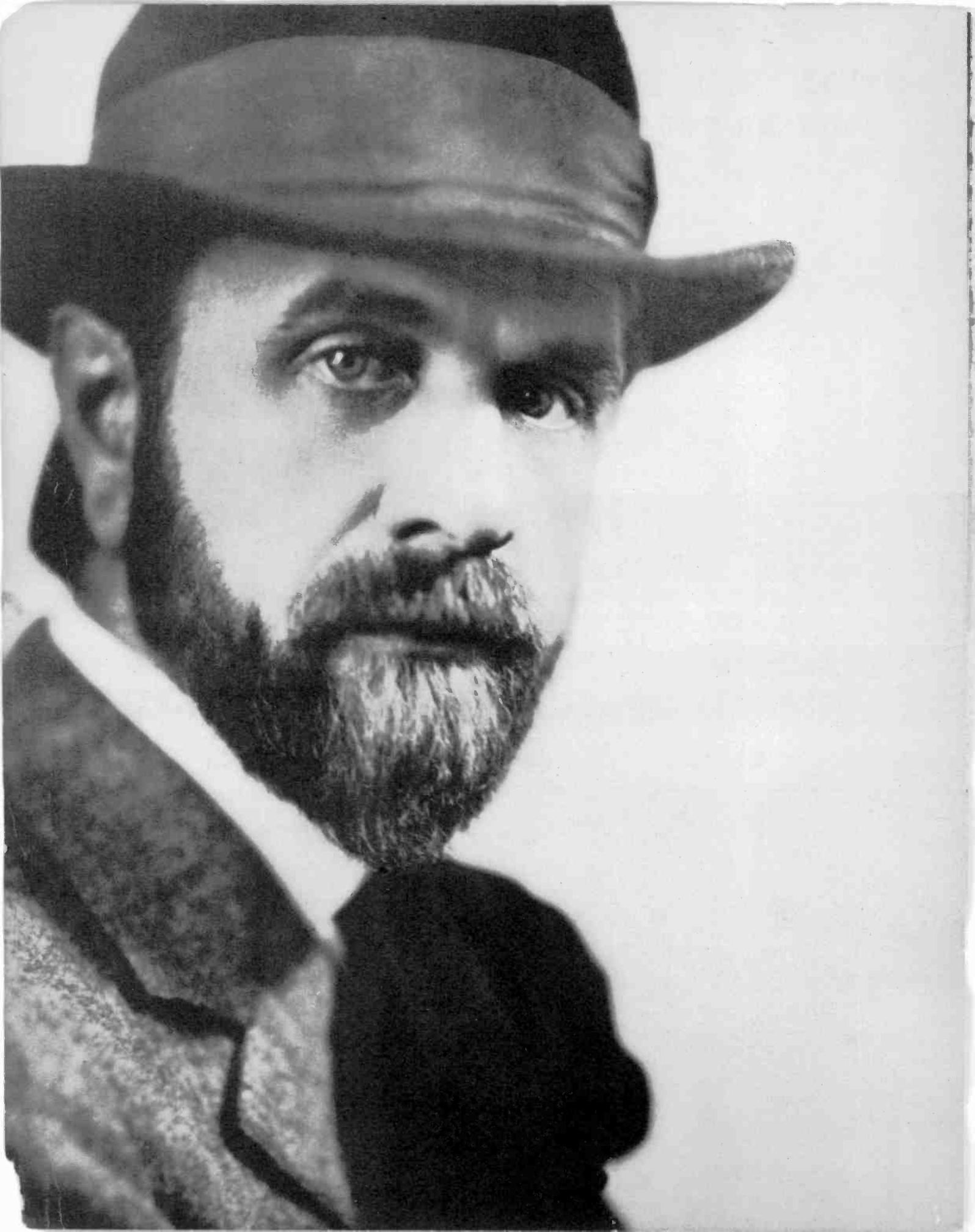


WHO DES MOINES 1938 PICTURE BOOK





COL. B. J. PALMER

PIONEER BROADCASTER

President, Central Broadcasting Company, operating WHO, Des Moines.

President, Tri-City Broadcasting Company, operating WOC, Davenport.

President, Palmer School of Chiropractic.

Writer, lecturer, teacher, world traveler, deep sea fisherman, collector of objets d'art and owner of a dozen businesses.

His museum of oriental art, collected during more than 800,000 miles of world travel, is the mecca of sightseers from all over the world.



D.D. PALMER

Vice President and Treasurer of Central Broadcasting Company.

One of the youngest and most versatile executives in radio industry, also in charge of other Palmer interests.

“Welcome to WHO and Sunset Corners!”

says JOE MALAND; and one look at his friendly face tells you that he means it. There he is—across the page—J. O. Maland, manager of radio station WHO, vice president of Central Broadcasting Company, a director of the National Association of Broadcasters, past president of the Iowa Association of Broadcasters, and a fine fellow to know.

You hear his voice occasionally and you just know there is nothing “high hat” about him. So, because this extremely capable business executive is “just folks” himself, he has gathered together an organization of friendly persons; and we know from your letters and your comments that you feel that way about us, too; and that makes us all very happy indeed.

Mr. Maland’s pride and joy is SUNSET CORNERS FROLIC. It started as the Iowa Barn Dance Frolic, but it outgrew the big barn last year, so we moved it down to the village square and rechristened it. Every Saturday evening the Sunset Corners gang gathers to send you a fine program of American Folk Music and rib-tickling jokes. They are fine folks all, and they

are your good friends, also. Many of them are on other programs during the week. Your letters and postcards bring joy into their lives, just as their music and funning brings happiness into your homes.

LUCLE BRYSON is the charming young lady on the opposite page. She is Mr. Maland’s private secretary; and she has charge of all the pretty girls whose pictures you will find on page 35.

Then at the bottom of the page you are looking into the vice president’s private office; and that is just the way he looks up and makes it easy for you to come in and sit down in one of those comfortable chairs and work out your problems.

Now, let’s turn the page and meet some Sunset Corners folks.





Lemuel Q. Turner

Folks in Lucas, Iowa, where he was born, call him Tom Lewis; but the stage knew him as Lem Turner and as Lem Turner he came to WHO. Listeners love him for his clean comedy, his songs and harmonica, and his snappy repartee with . . .

his girl friend

Martha Brown

She is really his loving wife, Anna. They met and married while both were in musical comedy. Now they own their home and are foolishly fond of a dog that adopted them several years ago.





Louisiana Lou

Pretty little singing girl from Mississippi, name of Eva May Greenwood, came to Iowa on a visit in 1933. She'd been a high school teacher down home; but she is a nationally known radio artist since she came to WHO.



Jerry Smith

The Yodeling Cowboy loped out of the northwest a couple years ago, tied up at WHO, and folks liked him so well that he stayed. There's a quality to his singing that makes friends.

Dalton Norman

The Boy from Georgia says he knows more than 3,000 songs, and he's sung everything we've asked for. That outfit he's wearing weighs an even 35 pounds and it looks right good on Dalton's 6 foot 2 inch frame.



Kay Karoll

She's a wee trick with more plain and fancy yodels than a native Swiss. For good measure she adds some new thrills she invented all by herself. She played with a Major Bowes unit for more than a year—just before she joined WHO.

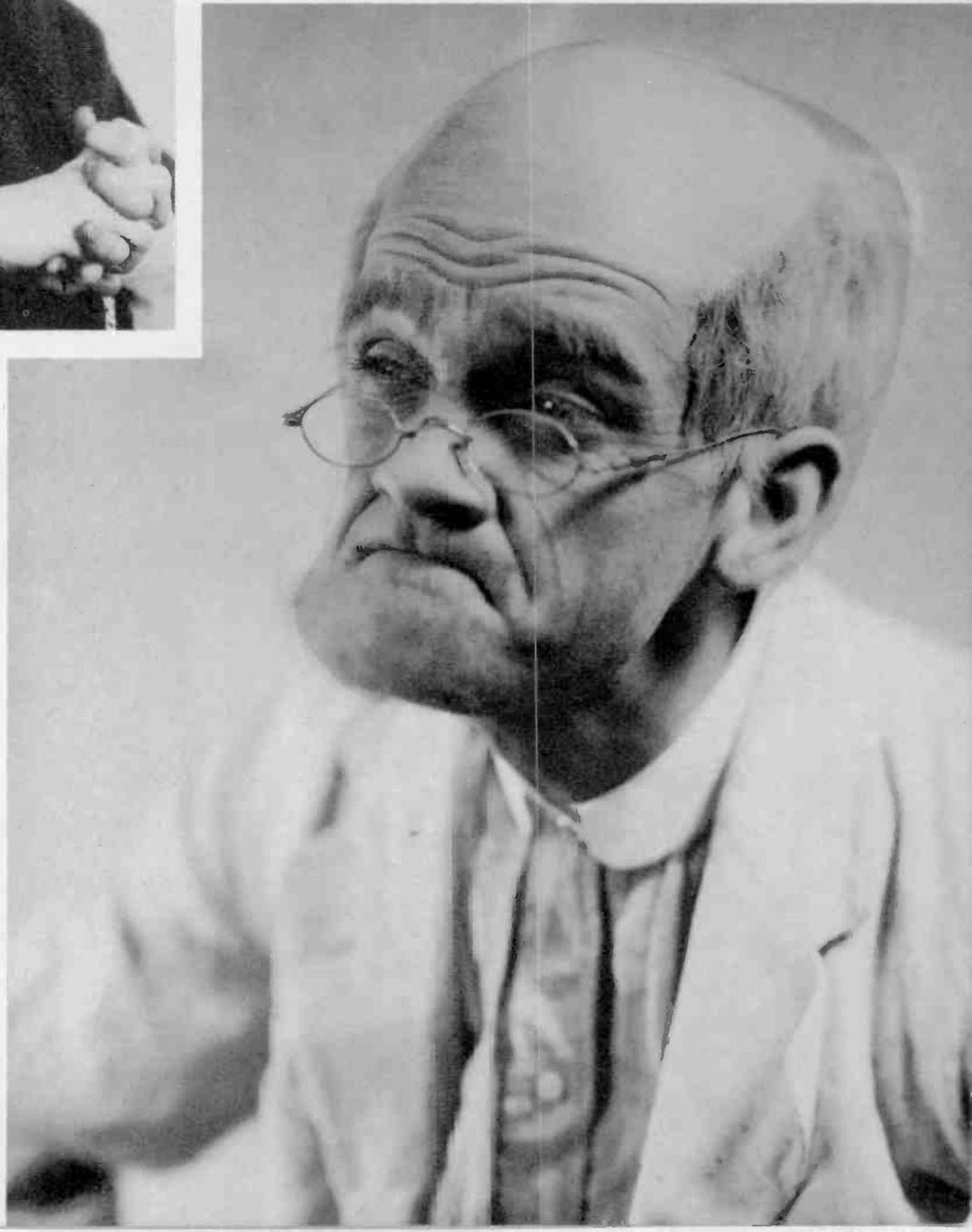
Tillie Boggs

The mayor of Sunset Corners is a very different person in private life. She is Mrs. Glenn Morning, an accomplished vocalist, wife of a prominent musician; as delightful in real life as she is ridiculous in her famous characterization.



Pappy Cliff

Sunset Corners' best barber and town constable, portrayed by Cliff Carl, a comedian with years of stage successes to his credit. His verbal bouts with Tillie are highlights of each performance.





Dr. Curt Rogosinski

Concert pianist and former European operatic conductor — Dr. Rogosinski is a pupil of the great DeBussy and famed Max Reger. This splendid artist broadcasts over WHO exclusively.

The Songfellows

Men of song—these fine young chaps, all college or university trained, are marching along through their second year with WHO. They are, standing: Carlos Fessler, baritone; Richard Neher, bass; Kenneth Black, second tenor; seated, Stuart Steelman, first tenor; and William Austin, accompanist. They sing special arrangements by Austin and Steelman.



Sunset Corners Symphony

Bill Williams, Fid Prescott, Hank Kristufek, Chuck Pray and Don Hovey — fine musicians all, with a flair for comedy.



The Islanders

They're really home town boys; but they play and sing Hawaiian tunes like natives.

The Four Dons

Tommy Coan, Roy Shaw, Orin Clark and Jug Brown — they play on four thousand dollars worth of instruments. Jug is the one who sings those funny songs.



MAIN ST.



Accordion Band

Orin Clark, Tommy Coan, Martha Brown, Chuck Pray and Larry Brandt.



Williams Brothers

An unusual quartet — four real brothers sing four-part harmony — soprano, alto, tenor and bass.



Oklahoma Outlaws

Al Clauser's famous band. Stars of radio, stage and motion pictures. That's Don Austin with his banjo; Tex Hoepner, string bass; Slim Phillips, violin; Al Clauser, guitar; and Lambert Bartak, accordion.



Three Little Girls Who Love to Sing

Ada Beth Peaker, Kay Neal and Catherine Wenaas—three solo voices that blend in perfect harmony and rhythm. Kay is "Lily" in *Sunset Corners Frolic*, in love with "George Phillips" Played by—

Loren Cunningham

Romantic baritone who was introduced to WHO listeners some time ago as "Juan Ricardo"—in which character he caused many feminine hearts to flutter.





(Above)
Coffee Pot Inn



(Left)
Musical Day Dreams

(Below)
Good Morning Time

"Produced in
the studios of
WHO" means
a fine program.





Winner of 1937 WHO Tall
Corn Sweepstakes with B.J.



Rose Amfahr, Jesup, Iowa, champion milkmaid,
demonstrated skill and was interviewed by
Sunset Corners Frolic by J. O. Maland.



Typical crowd watching
broadcast in WHO's Crystal
Studio at 1937 Iowa State
Fair.

Through its connection with the Red Network of the National Broadcasting Company, WHO brings nationally known musical and dramatic artists into your homes.



(Above)

Barbara Luddy

Leading lady of The First Nighter, popular dramatic show, over WHO each Friday evening.

(Left)

Don Ameche

Master of Ceremonies on the Chase & Sanborn hour.





Lucille Manners

Lovely soprano star of Cities Service Concerts.

Dorothy Lamour

Singing dramatic artist on a favored Sunday night program.

Bob Burns

His bazooka brought him fame. His drawling humor is his fortune. Featured on Kraft Music Hall, Thursday evenings over WHO.



The Engineers . . .

are the unsung heroes of radio. Seldom seen, rarely heard, but as indispensable as electricity itself, these highly trained technicians perform modern miracles 365 days a year. They are experimenting constantly to improve the technical quality of radio entertainment.

It requires seventeen government licensed engineers to operate WHO. Their chief, Paul Loyet, Technical Director of the Central Broadcasting company, is pictured in his private office on the opposite page. The seven men responsible for studio operation are seen on the next page; and facing them are the nine efficient fellows who keep WHO's big 50,000 watt transmitter in 100 per cent running order seven days a week, 52 weeks a year.

Several of WHO's engineers are navy trained. All have years of practical experience, topping technical educations. But a radio engineer has more to do than move microphones around and turn dials and solder wires together. His sense of hearing is so finely developed that he literally hears sounds that are inaudible to most people—frequencies beyond the normal hearing range. This enables him to establish and maintain the fine musical balance that is necessary to your enjoyment of the radio programs that come into your homes.

Nor is their vigilance limited to technical matters. Because they are licensed by the federal government to practice their profession—and their licenses are subject to revocation for violation of federal regulations—they are veritable watchdogs over every phase of broadcasting.

So here's a salute to the seventeen alert fellows whose keen minds and dexterous hands keep WHO's programs coming into your homes 18 hours a day. The next time a broadcast brings you unusual pleasure, give a thought to the unheard operators between YOU and the artists.

When WHO went on the air in April, 1924, there were two engineers on the staff; and one of them was an announcer part of the time. The entire transmitter cost less than WHO's present 532 foot antenna tower that pokes its tip into the clouds a half mile south of Mitchellville, Iowa — nineteen miles east of our studios at 914 Walnut street in Des Moines.



PAUL A. LOYET, Technical Director, Radio Station WHO, took up radio engineering as a hobby. It is now his life work. His keen appreciation of design and construction is one of many reasons he is rated as one of the country's leading broadcast engineers. He graduated from University of Iowa in 1927 with his engineering degree, immediately became chief engineer at WOC, Davenport; and, in 1933, technical director of WHO.

He planned and supervised successful synchronized operation of WOC and WHO for two years — an engineering feat leading technicians had declared impossible. He laid out and superintended building new studios in Des Moines, the 50,000 watt transmitter installation with its many subsequent improvements; and re-establishment of WOC, Davenport. He is a director of the Central Broadcasting Co.



FRANK PIERCE



JAMES L. GWYNN



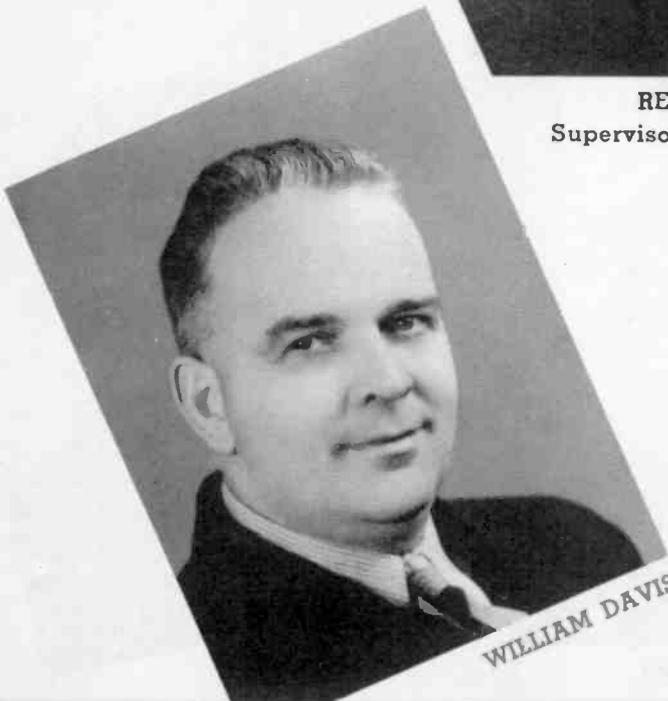
RAY STAUFFER



REED A. SNYDER
Supervisor of Studio Operations



HAROLD RISSLER



WILLIAM DAVIS



TOM DOONAN



R. G. PAMLER



ROY PRATT
Supervisor of Plant Operations



TOM WILDMAN



ARTHUR RYDBERG



CLIFF MELLOH



PAUL ARVIDSON



MITCHELL FLACTIFF
Custodian



DON ANDERSON



RAY PALMER



The Program Director . . .

is a notable exception to the old saw: "Jack of all trades and master of none; because HAROLD FAIR, WHO's Program Director, is master of many trades. There he is, on the opposite page—the young lady who gazes at you so engagingly is his secretary, REVA STARTZER.

The Program Director is head of the Program Department. He has charge of announcers, artists, production men, and continuity writers. The quality and the quantity of WHO's programs are his responsibility.

Harold Fair organized and conducted his own dance orchestra in Chicago while attending Northwestern U. Later he was pianist and arranger for Gene Goldkette's orchestra; and occupied a similar position with Benson's Victor orchestra for five years. Several seasons in vaudeville added to the rich background he brought to broadcasting.

He is every bit the competent executive he appears to be in the picture of his office. He is also an accomplished pianist, composer and conductor; and an efficient and effective idea machine. He supervises all WHO program production; and conducts the WHO String Symphony and the WHO Studio Orchestra. On the all too rare occasions he finds time to face a microphone, his vivid word pictures of important current events—history in the making—leave indelible impressions on the minds of his listeners.

Harold Fair has been in radio since

1921—with stations in Council Bluffs, Iowa — where he was born — in Chicago, Buffalo and Omaha. He was production manager for the Chicago office of the Columbia Broadcasting System at one time.

Try planning your activities for tomorrow from 6 A. M. to 1 A. M. Set them down on paper so that every minute will be accounted for. There must be no unoccupied seconds—no moment when you will not know exactly what you will do and how long it will take to do it. Then follow that schedule as though your very life depended on it. That will give you a vague idea of a fractional part of the daily routine of WHO's Program Department.

All of this goes on day after day just so you can flip a switch in your home and become a member of the far-flung WHO family through the magic of this incredible thing we call radio.

The Program Department is at YOUR service. WHO wants to send you what you want to hear. If we do, we like to hear from you. If we don't, we like to hear about that, too. We cannot know whether or not you are pleased with us unless you tell us.



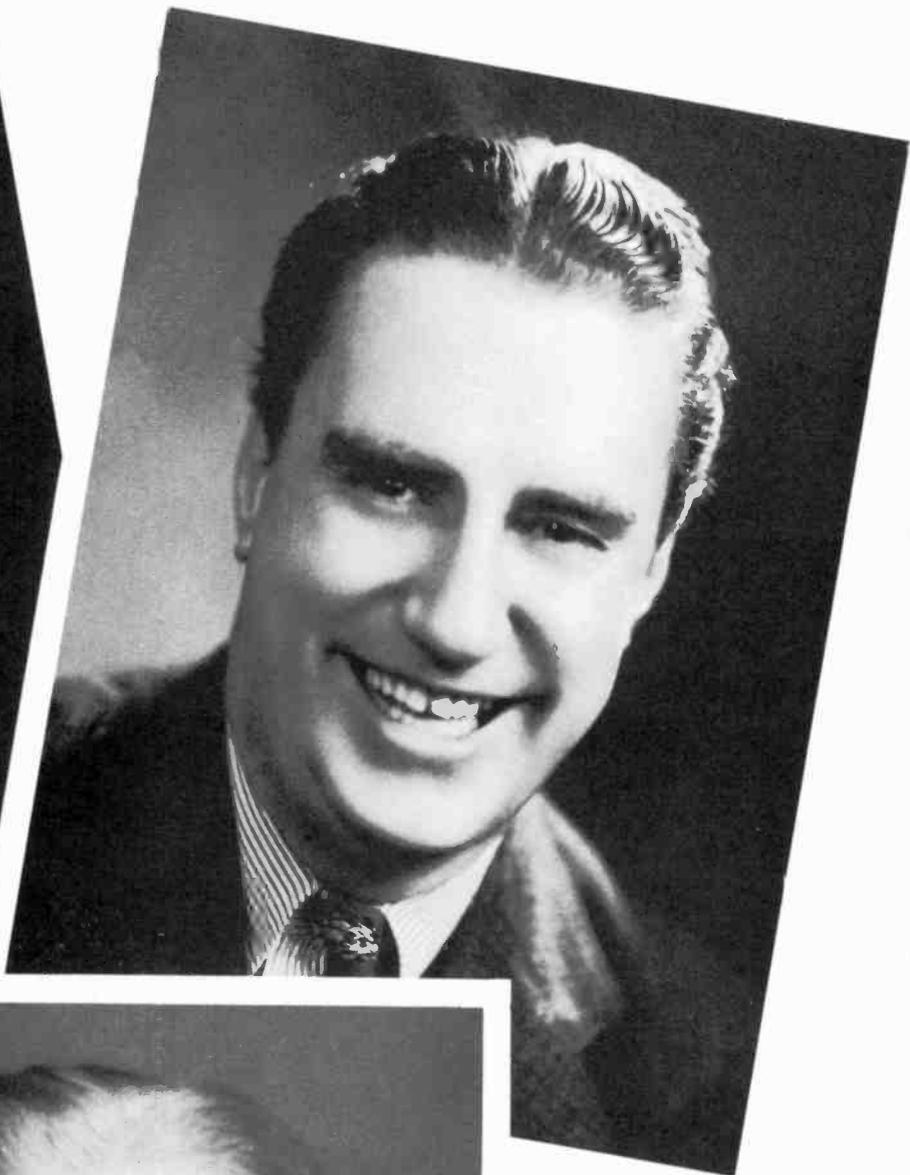
Here's most of the gang that gathers in Sunset Corners each Saturday evening. For 135 minutes they sing and play the tunes that were beloved by our parents and our grandparents; and we know you like them, too, because you tell us so.

Sunset Corners Frolic started as a barn dance; but it outgrew the big barn; so we moved right down to the village square this fall. You can see the stores along Main street in the



background; and Pappy's barber shop on the right; and Al Clauser's garage on the left.

Sunset Corners is actually located on the stage of Shrine Auditorium in Des Moines from October to May; and in WHO's big Studio A during the summer. You have filled the 4500 seats in the Shrine Auditorium many times when you came to see the happy gang you hear every week.



Production . . .

Call them what you will—announcers—directors—production men—masters of ceremonies—they're mighty clever, versatile fellows, those opposite and on the two pages following, too. They write programs, they direct them, they produce them and they announce them. Friendly chaps, their warm voices are living symbols of WHO's attitude toward you.

That is PETER MacARTHUR in the far corner. Peter it was who produced the Iowa Barn Dance Frolic for many years; and it is in Peter's fertile Scotch brain that many of the ideas for its worthy successor, *Sunset Corners Frolic*, originate.

Nowadays he is content to let STAN WIDNEY, long his chief assistant, carry the burden of production detail; and one look at that smiling face tells you that Stan can and does carry the load capably. It is a weighty task, building a two hour and fifteen minute stage broadcast with a cast of seventy to a hundred performers every week. Some production men consider one one-hour

show a week a full time job; but not Stan. In addition to *Sunset Corners Frolic* he writes and produces several daily programs for your enjoyment.

DICK ANDERSON—at the bottom of the page—is that blonde fellow all the girls in *Sunset Corners* pine for. Dick has charge of all dramatic production at WHO, writes and produces several daily programs, is master of ceremonies on a half hour of *Sunset Corners Frolic*, and works a regular shift on the announcing staff. He is a graduate of State University of Iowa.

Will you turn the page, please, and greet more of the boys with whose voices you are so familiar?



Ernie Sanders

Studio manager and announcer-producer. Ernie's hobby is the army. He is a lieutenant in the cavalry reserve. It is said that he pronounces more words correctly than anyone else at WHO.

Bobby Griffin

Joined WHO its first year on the air. Later to Tulsa, Chicago, St. Louis, Gary, Indiana (he is honorary fire chief there); and back to WHO. He pinch hits as sportscaster in addition to regular duties. Chicken raising is his hobby.



Jack Kerrigan

Our singing announcer, he receives many compliments on his splendid diction, and the lilting quality of a fine baritone voice. There's a bit of Irish in the lad, as you can see by the twinkle in his eye.



Hod Grams

He's the latest arrival at WHO. Like Kerrigan, he attended St. Ambrose college at Davenport; and had some preliminary experience at WOC before he came to Des Moines. He was baptized "Harold" but everybody calls him "Hod" the first time they meet him.

NEWS . . .

"Tomorrow's news today"—that is the service WHO brings its listeners. Before dawn they start—these tireless workers in the WHO News Bureau—and they are still hard at it at midnight, sorting over the mass of dispatches that accumulates hour after hour, selecting the items you want to hear, compiling them into terse, informative broadcasts—so that you may have the news while it is still NEWS.

That's JACK SHELLEY at the microphone over there; and beyond him is H. R. GROSS, Editor. Below them is the main news room with its battery of teletypes.

Teletypes are automatic typewriters. They are operated by electrical impulses that come over wires from large cities in all parts of the country. The teletypes in WHO's news room are part of the United Press system. When a news story "breaks" in Chicago or Kansas City or Minneapolis an operator sits down at a teletype and "sends" the story. Immediately all the United Press teletypes in news rooms all over the United States begin to clatter out the story. So we have the news at WHO—ready to broadcast to you—almost as soon as it happens; and you know that we waste no time getting it on the air.

WHO also has Trans Radio Press service, another nation-wide wire news service.

H. R. Gross is a veteran of the World

War. He enlisted so early that he had to falsify his age. When he was mustered out of the army he entered newspaper work. As reporter and editor and United Press bureau manager he traveled the country over, developing his news gathering instinct, his flair for selecting the items of greatest interest. Since February, 1935, he has been head of WHO's News Bureau.

Jack Shelley, assistant editor, graduated from University of Missouri with a Bachelor of Journalism degree. His talk to the 1935 convention of Inland Daily Press Association as national representative of graduating students of journalism schools won him a job on a newspaper. He came to WHO in October, 1935. His early morning news broadcast is now in its third year under the same sponsorship.

ADOLPH SCHNEIDER joined WHO News Bureau too late to get his picture in the book. He came to WHO this fall, following ten years with an Omaha newspaper.





S P O R T S . . .

To broadcast sports acceptably, you have to know sports of all kinds, who the players are and what they like for breakfast; your reporting must be unbiased and your judgment good; and—you have to be a broadcaster.

BILL BROWN (that's his picture on the far corner, opposite) qualifies in every detail. His rapid fire play-by-play descriptions of baseball and football games re-create the contests in thousands of homes. His nightly reviews of coast to coast sports events are from United Press and Trans Radio dis-

patches and Western Union ticker service.

Bill attended State University of Iowa and Drake. Two years as sports announcer at WSUI, and a year and a half in similar capacity at WMT groomed him for the important post of Sports Editor at WHO. Listeners like Bill because Bill likes folks.

F A R M N E W S . . .

Long before the crack of dawn each weekday morning **HERB PLAMBECK**, WHO's Farm Editor, is at his desk, preparing the first news broadcast of the day. He broadcasts the Farm News, Market and Weather Reports, produces the Corn Belt Farm Hour Saturday noons, and has charge of special events broadcasts pertaining to farming.

Herb finds time to attend innumerable meetings of farm folks. His store of information on farm matters qualifies him to speak with authority, so he is much in demand for convention talks.

Herb probably knows more farmers than any other one man in the state. His parents are farmers. Four sisters are rural school teachers. He is a former state vice president of 4-H Clubs, a former assistant county agent,

and former farm editor of the Davenport Democrat. He attended Brown's Business College, Davenport, and Iowa State College, Ames. He's smiling at you from the upper right hand corner across the way.

Secretary of the News Bureau is winsome **LORANA ELLSWORTH**. And very busy she is, too, keeping track of things.



Assistant to the Vice-President

is FRED A. REED. "What are the duties of an assistant to a vice president?" we asked. Mr. Ma-land replied, "Radio is the only business that passes through a major crisis every morning before ten o'clock. That is why I need an assistant."

Fred is unassuming in manner and appearance; but he is quick to decisions; and is responsible for administration of many details—one of which is

The Traffic Department . . .

Here it is that program schedules take form and sequence—contracts receive final approval and the dates of their starting and stopping go into the records. Costs are com-

puted and charges originate here. The work of this department may be likened to assembling a monstrous jig-

saw puzzle; and keeping it intact day after day—replacing lost pieces with new ones to keep the pattern perfect.

Departmental Secretaries



MARY HAYES



MARGUERITE MOODY



DOROTHY OSBORN



QUINN KRAMER



MYRTLE WILLIAMS



LELA HAYES

Cheerful . . . Comely
Competent



The Commercial Department . . .

WHO is owned and operated by people who entered radio long before the days of commercial broadcasting. Their original conception of radio as an instrument for great

public good has not changed—it has only grown. To extend operations along these lines requires large sums of money. The Commercial Department provides that revenue by soliciting clients whose products, business methods and program ideas conform to established standards.

HALE BONDURANT, Sales Manager; his secretary, MARJORIE FITZGERALD; and the Sales Manager's private office are shown on the opposite page.

Regional Sales Representatives pictured below are ROSS WALLACE (left) and HAROLD FULTON.





Superintendent of Mail and Buildings

That imposing title rests lightly on sturdy ED LUCAS. He is Purchasing Agent, too. He knows just where to go to get the innumerable things that are requisitioned every day "Call Ed Lucas," is a familiar cry when anything goes wrong with building or office equipment.

In the Mail Division . . .

Ed's co-workers are RAY COX (that's his picture in the lower right hand corner) and EVELYN SKIDMORE. They sort the incoming mail according to states; and, for some surveys, according to counties. They count the number of letters for each advertiser. Then the mail is distributed to departments and advertisers. All that is done every week day; and it means handling more than 5,000 letters many days—an average of 3,000 letters per day during the winter months. How would you like to keep up a correspondence like that?



Publicity and Public Service

WOODY WOODS is director of this department. What is Public Service? It is the time and effort WHO contributes to religion, to education, to charity, to community interests, to good government. It is the part of radio that teaches and informs. It is radio's participation in the Red Cross, in Community Chests, in church services, in discussions of current happenings. It is the non-commercial side of a great industry. Public Service is never sponsored. It is radio's recognition of its obligation to its listeners.



JOHN McCORMICK (left) gathers the news about WHO folks and sends it out to your home town newspapers and to magazines. He helps with production of Sunset Corners Frolic, too. John majored in journalism at Drake University where he graduated with honors.



WHO Artists Bureau

IRVING H. GROSSMAN (left) established the department of which he is manager more than four years ago. The bureau supplies entertainment for clubs, conventions and parties the year around. It supplements the big staff of radio artists at WHO with many high grade stage acts, so that it offers well rounded entertainment for all occasions.

The Fair Booking Department . . .

was organized last year. During the summer of 1937 shows and revues were produced in five middle western states. This year's activities will take WHO county and state fair units into Western Canada and three additional states. JACK WADE (right) is assistant manager.





The outdoor stage revue above is a 1937 WHO Artists Bureau production. 1938 productions include sensational circus acts, musical revues and personal appearance units from WHO's big staff of radio artists.

Below is a portion of one night's audience at Fort Dodge, Iowa. Is YOUR county or state fair entertainment coming from the WHO Artists Bureau this year?





Musical Director

is DON HOVEY, composer-arranger-conductor and master of many instruments. He plays violin, piano, guitar, trumpet, banjo, pipe organ and vibraharp—and plays them well, too. (He's the leader of the Sunset Corners Whispering Gold Marching and Concert Band.)

Librarian

is M. L. (BILL) WILLIAMS. Bill is a clarinetist of rare ability; and he'll reminisce for hours about his years with the big circus; but he is even prouder of more than 30,000 pieces of music he has cataloged in WHO's comprehensive music library.



Continuity Director

is LYLE FLANAGAN. He is a doctor of dentistry; but radio got in his blood; so he passed up crowns and cavities for continuity. In his office all scripts and announcers copy for tomorrow's programs are assembled in correct order.



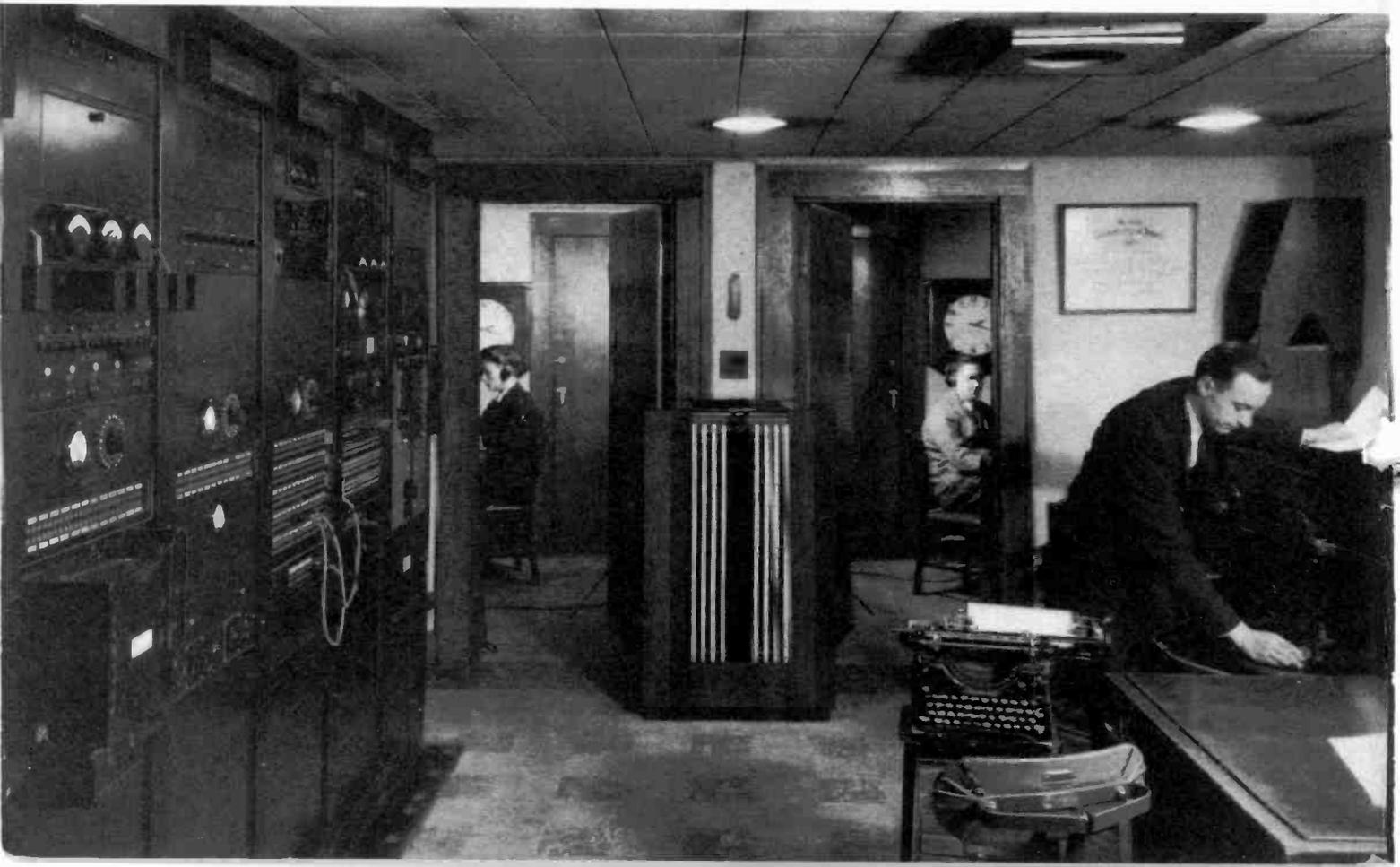
Assistant Continuity Director

is KENNETH GFELLER. Transcribed programs must be checked for cues and tested for mechanical imperfections. Program statistics are compiled in this department, too.

One corner of Studio A may be seen on the right.



Below is part of the main control room and glimpses of control booths for Studios A and B.



The Audition Room



Business Reception Room



A Rehearsal Studio at WHO



WHO Des Moines, Iowa . . . Voice of the Middle West

WHO's vertical antenna, some nineteen miles east of Des Moines and a half mile south of Mitchellville, erected at a cost of approximately \$30,000, is the tallest structure in the state of Iowa. Sixty-five tons of steel went into its building, and one-half ton of copper. The buried ground system, composed of more than a half ton of wire, runs out 350 feet from the base of the tower in the shape of a huge cart-wheel.

The over-all height of the tower is 532 feet, more than twice as high as Iowa's tallest office building.

175 persons are on WHO's payroll. It costs more than \$2,000 a day to operate the station.

Visitors are always welcome—to studios and transmitter alike. The transmitter is a revelation of battleship cleanliness. Its floors and walls and shining equipment are immaculate.

One of the most powerful stations in the country—ten times as much evening power as all other Iowa commercial stations combined—WHO is proud to serve the richest agricultural area in the world—the Corn Belt of these United States.

Program material is selected to please our listeners. You like American Folk Music — those grand tunes

that were born with the birth of our country, and will never die — so we give them to you—performed by fine artists — folks like you and like us — folks who enjoy singing and playing for you—and cracking their jokes to make you laugh.

That's WHO — just a bunch of real people working together — trying to make the world a little happier. We hope you feel that you know us better now—that you are more than ever a part of the big WHO family.

Sunset Corners may be a mythical town, but it is very real to us; and we hope it is real to you, for Sunset Corners is an expression of true friendliness. We opened our 1938 Picture Book with a welcome to Sunset Corners—we close it the same way—
"WELCOME TO SUNSET CORNERS—
AND—WHO."

