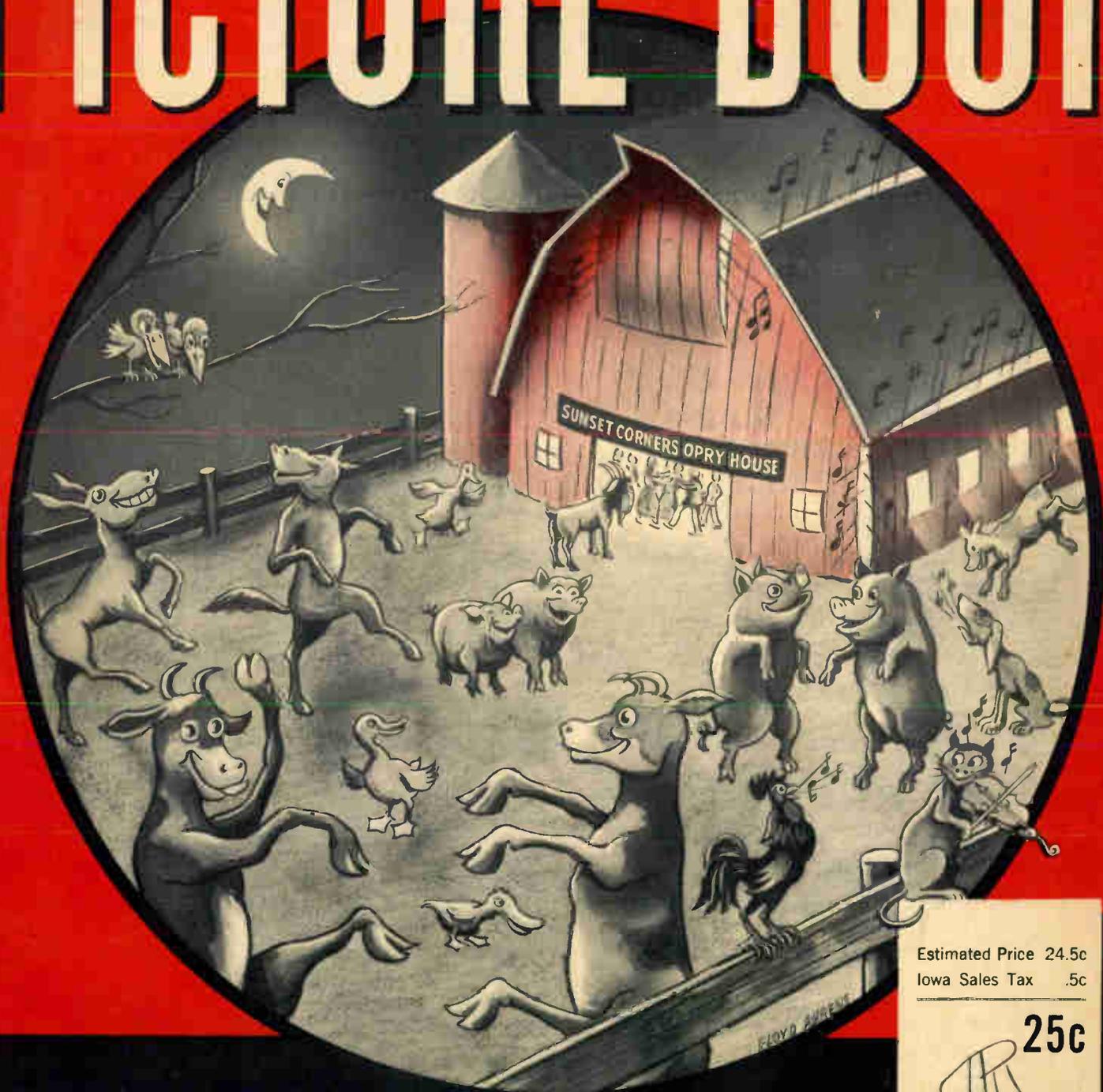


1937 SOUVENIR

PICTURE BOOK



Estimated Price 24.5c
Iowa Sales Tax .5c

25c

W-H-O Barn Dance Frolic

IOWA BARN DANCE FROLIC

Greets You, Our Listeners and Friends

Sunset Corners, home of the Iowa Barn Dance Frolic and Sunset Corners Opry, is a mythical, typical small town in Iowa. Its citizens, headed by Mayor Widney and Councilman Lem Turner, glorify American Folk Music. They know the tunes our fathers and mothers sang—the same tunes that delighted their fathers and mothers as they rolled into Iowa's fertile plains and valleys in covered wagon days—for most of them were born and raised in small towns or on farms.

But they do more than re-create songs that bring back memories of childhood days. They dip into the pages of the present, select the best offerings of modern musicians, and combine them with melodies of the past—melodies that will never die—into a Saturday night broadcast whose audience listens attentively from coast to coast, from Canada's lonely ranch houses to populous communities of the far South. Many radio authorities estimate that weekly audience at a million and a half people.

Though they sing and play many songs of another day, these people you know and love are fine musicians, real people with normal home lives. Many of them are home owners. Most of them are college graduates. Their interests are the same as yours. They have gathered together from the far corners of the country; and have been welded into a harmonious working group by the mind and hand of Producer Peter MacArthur to bring happiness into your lives through the medium of their individual and collective artistry.

From fall to spring they broadcast from the stage of Shrine Auditorium in Des Moines. Thousands of people who travel many miles to see—and hear—the Iowa Barn Dance Frolic say their enjoyment of the broadcast is more than doubled when they hear it again in their homes.

So, in this second souvenir picture book, we greet you, our listeners and our friends.



Col. B. J. Palmer

PIONEER BROADCASTER

President, Central Broadcasting Company, operating Station WHO—Des Moines, Tri-City Broadcasting Company, operating Station WOC—Davenport, and Palmer School of Chiropractic. He is author of many books, nationally famed lecturer, and owner of a dozen business enterprises. During more than 800,000 miles of world travel, he has collected a priceless museum of oriental art.



D. D. PALMER

Vice-president and treasurer, Central Broadcasting company, versatile and youthful executive, also has charge of other Palmer interests.

JOSEPH O. MALAND

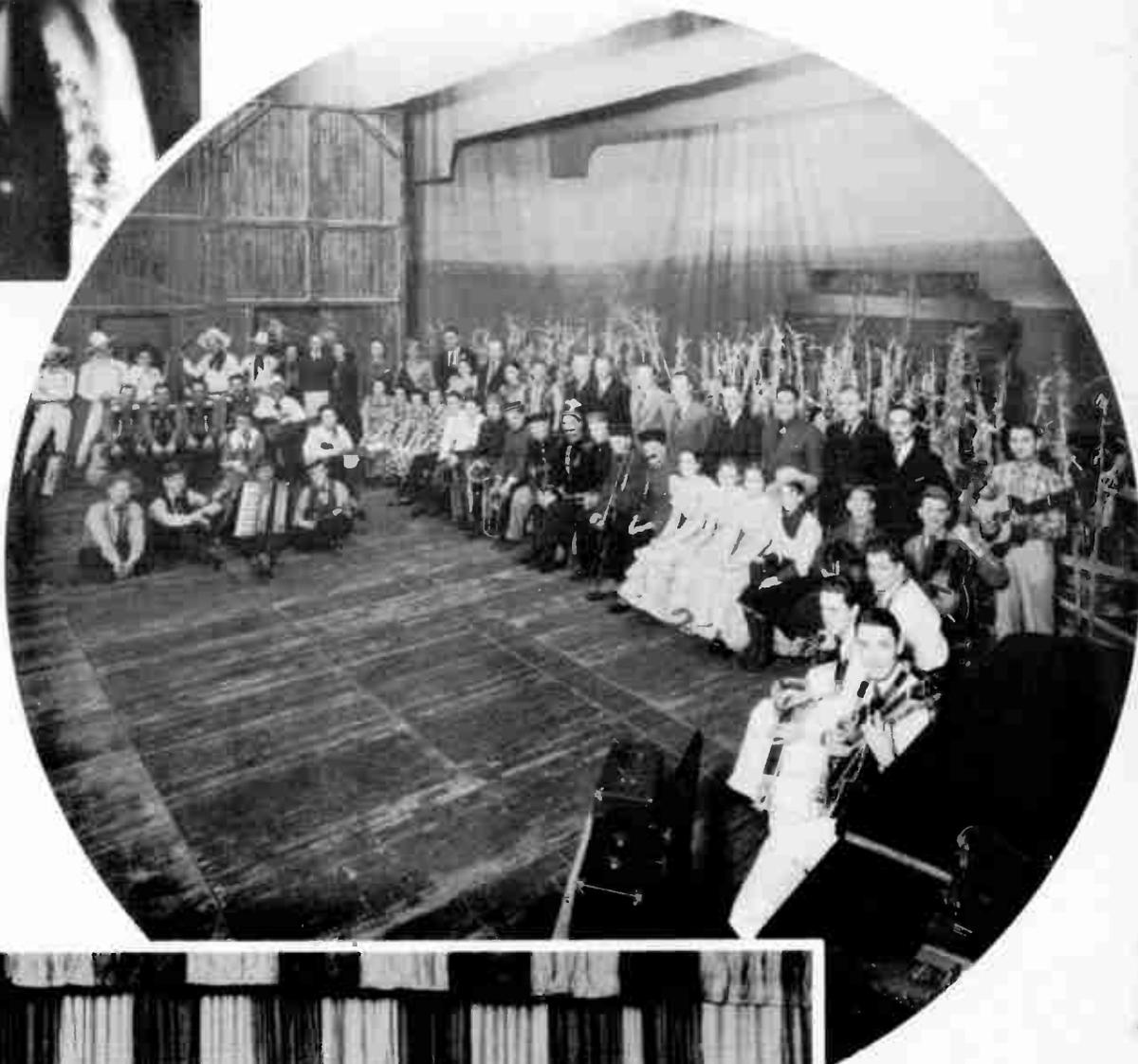
Vice president, Central Broadcasting company, and manager of Station WHO, is a pioneer in radio, starting as a radio dealer 15 years ago, first with WLAG (now WCCO) Minneapolis, next with WLS, Chicago, then Columbia Broadcasting System, coming to WHO in 1931.





PETER MacARTHUR

Producer of the Iowa Barn Dance Frolic, born in Port Glasgow, Scotland, his father wanted him to become a shipbuilder. To United States at age 18, he worked in Groton shipyards six months. A tuneful voice and flair for the stage sent him to New York for start of a notable career in light opera, musical comedy and vaudeville, including two years as understudy for Sir Harry Lauder. He came to radio in 1921 via Palmer School. Eminently qualified to create beautiful production numbers, as well as direct entire Barn Dance show. Beloved by all who know him, Peter is happily married.



NATIONAL CHAMP

1936 corn husking champion Carl Carlson of Audubon, Iowa, and brother Elmer, 1935 champion, husked their way down double rows of Iowa corn before a theatre audience of 4,000 on November 21, 1936, as Barn Dance guest artists.



Minstrelsy

Most of the Sunset Corners Minstrels are former circus and minstrel performers with well known shows of bygone days.

OLD FASHIONED GARDEN

One of many beautiful production sets, built especially for a single Barn Dance broadcast, added eye appeal to lovely music. Featured in this setting were the Songfellows, the Calico Maids and other accomplished musicians, all appropriately costumed.



COTTON PICKERS

Norman Moon as plantation foreman, assisted by the Southern Singers, mixed chorus of negro songsters, presented a colorful musical treat in the setting shown below as production feature of an Iowa Barn Dance Frolic.





LEM AND MARTHA

Their antics have tickled WHO listeners for more than three years. Lem was born in Lucas, Iowa; Martha in Waldron, Ill. Both were in musical comedy, vaudeville and dramatic stock before coming to radio. Their clever bantering, their rollicking comedy, their musical versatility maintains them as Barn Dance Frolic headliners.

(Center) Lem calls his musical neighbors for the Oshkosh Chore Gang program. He is also "Rabbit" of the black-face team, Rabbit and Nappy.

In private life the funsters are Mr. and Mrs. Tom Lewis, home owners and substantial Iowa citizens. Their work is your fun. Ann (Martha) knits between broadcasts. Tom dabbles in real estate. Their dog, Lucky, adopted them several years ago. Just a dog, but they're very fond of him.



TILLIE AND THE SHERIFF

Pursuit of a man by a maid is the central theme of the comedy caperings of Tillie and the Sheriff. A cagy, crotchety old coot is Sheriff Quigley, unwilling to submit to the simpering wiles of predatory Tillie.

Out of character, Shari Morning (Tillie) is an attractive brunet with a taste for serious music. Born in Kansas, Miss Morning's stage career took her all over the country. Radio and Tillie Boggs returned her to Des Moines.

Gaylord McPherson (Sheriff Quigley) is a studious young man, maestro of his own string orchestra. He and Miss Morning are graduates of Drake University. Both are interested in Little Theatre work.





NOREM KIDS

Harold, 12, Dorothy, 14, and Eddie, 7, have endeared themselves to a million or more listeners with their ballads and harmony yodeling. Their talents developed by a devoted mother, their first public appearance was in the Lutheran church which they attend regularly. Dorothy and Harold have sung two-part melody since they were 4 and 2 years old. They sing more than 100 songs from memory.

● Barn Dance costumes accentuate their childish appeal. Comedian Eddie "sings bass" and plays the mouth-harp. They appear five evenings a week on Sunset Corners Opry; Saturdays on the Barn Dance Frolic. In school they are three average pupils.





AL CLAUSER AND HIS OKLAHOMA OUTLAWS

One of the first cowboy bands on the air, the Oklahoma Outlaws add new laurels this year with their first appearance in motion pictures in a feature production starring Gene Autry.

Tex Hoepner, string bass, is a recognized teacher with large classes on banjo, accordion, guitar and piano. His is the baritone in the vocal trio.

Slim Phillips and his violin galloped out of Denver to join the Outlaws. His fine technique earns a merited place with some of the finest symphonic groups in the middle west.

Al Clauser strums his guitar, sings lead with the trio, writes songs and manages the business affairs of his band. Starting with one partner he built and brought the Outlaws to their peak.

Don Austin with his banjo, and Al Clauser, two music hungry lads in Oklahoma, enriched their store of folk music in a backwoods store. Don's tenor completes the trio and he doubles on a magnificent guitar.

Larry Brandt's accordion completes an instrumental ensemble that is known from coast to coast for its originality and versatility. Larry also plays with the popular accordion band.



THE SONGFELLOWS

The fine musicianship of this group elevates them to the top ranks of male quartets. Stuart Steelman, first tenor and arranger, has a degree of Bachelor of Music from Illinois Wesleyan University. Jan Williams, second tenor and manager, is a product of Detroit Conservatory of Music and Michigan State University. Carlos Fessler, baritone, also attended Michigan State and studied voice under leading New York teachers. Richard Neher, basso, studied music at DePauw and University of Illinois. William Austin, pianist and arranger, has his degree of Bachelor of Music from Illinois Wesleyan University.

The Songfellows were featured on National Broadcasting Company and eastern stations for six years before they joined WHO.



LOUISIANA LOU

Following graduation in music from Clark Memorial College in Mississippi, Lou taught school for two years before she became a Barn Dance star in 1933. To the V. F. W. she is the Veterans' Sweetheart. Her family know her as Mrs. Eva Conn.

CALICO MAIDS

Frances Kemp's smooth arrangements, Wilma Ross' guitar, and Frances Maxon's accordion combine to make their vocal rhythms a joyful surprise. They delighted hotel and night club audiences for several seasons before the Barn Dance claimed them.



HIBBARD CLEVELAND

He comes by his big bass voice honestly. His father was a noted bass soloist, schoolmate of Arthur Middleton. Hibbard was born in Guthrie Center, Iowa, attended Des Moines University, has been bass soloist in Des Moines' churches for twelve years, and sang on the first program ever broadcast from Des Moines. Two brothers and a sister also sing.

THE ISLANDERS

Accredited teachers of the instruments they play are these three chaps, whose repertoire is not limited to melodies from the land of the lei and the hula.



THE MELODETTES

Four Des Moines girls, these, all Drake co-eds, who have been singing together two years. First in line is Lois Turnbull, second alto; then, Lois Critchett, second soprano; third is Dorothy Gallagher, first alto; and Mary Jo Corcoran, first soprano.



PALS OF THE PRAIRIE

Three youngsters who grew up in Decatur, Illinois, went to school together, and joined their musical talents while still in their early 'teens, are Edythe Mack, Frank Jennings and Bob Wallace. Edythe's husky contralto blends with Bob's top tenor and Frank's lead tenor, and their instrumental offerings join combinations of mandolin, violin, guitar and string bass. South Dakota and Oklahoma knew them before they came to WHO.

BARNYARD PETE

His comedy make-up adds zest to the Barn Dance; but as Oliver Burkhart he is known to school, college and lyceum audiences as an ornithologist, lecturer and authority on "Feathered Friends of Field and Forest." He has been with the WIO Barn Dance since 1932. His home is in Moline, Illinois.



SMILIN' SAM

Born Albert Bysinger in Rock Island, Illinois, where he still lives, Smilin' Sam, with Barnyard Pete, drives 400 miles each Saturday to appear on the Iowa Barn Dance Frolic. He has sung "The Barefoot Boy With Boots On" every Saturday night over WHO for more than two years, believed to be a record.

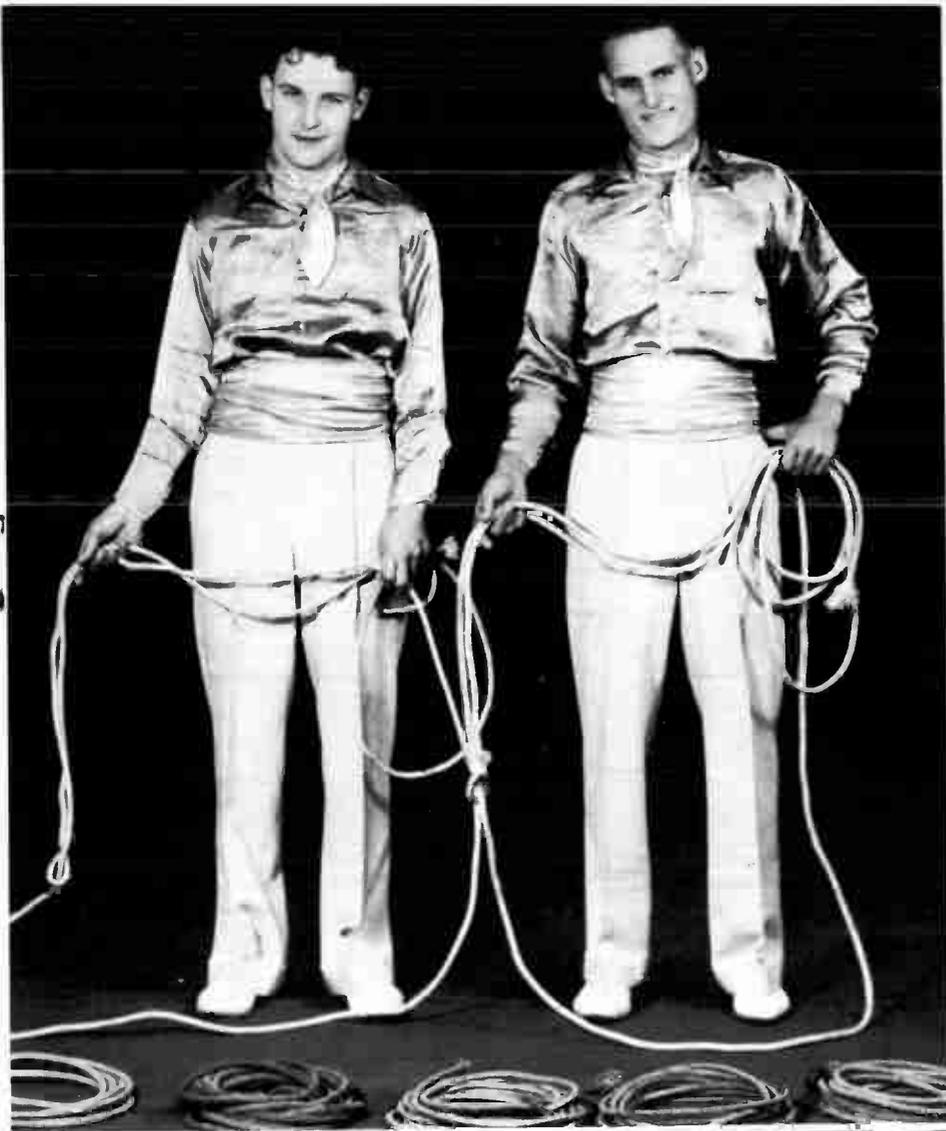


PROFESSOR SCHULTZ and his GERMAN BAND

Applause mingles with laughter when they march on the stage each Saturday night; and a notable group it is. Don Hovey is the proud Professor. Ed Wosky played his baritone with Karl King's band. Eddie Scarpino lays aside his trombone to practice law during the week. B. M. Pennington's alto was heard with Robinson's circus in bygone days. Sandy Dalziel treasures memories of the days he played his bass with famed Bohumir Kryl's band. C. B. M. Smith and his cornet toured the country in Chautauqua; and Bill Williams recalls the days when he played his clarinet with Ringling Bros. and Barnum & Bailey circuses, and Honeyboy Evans Minstrels.

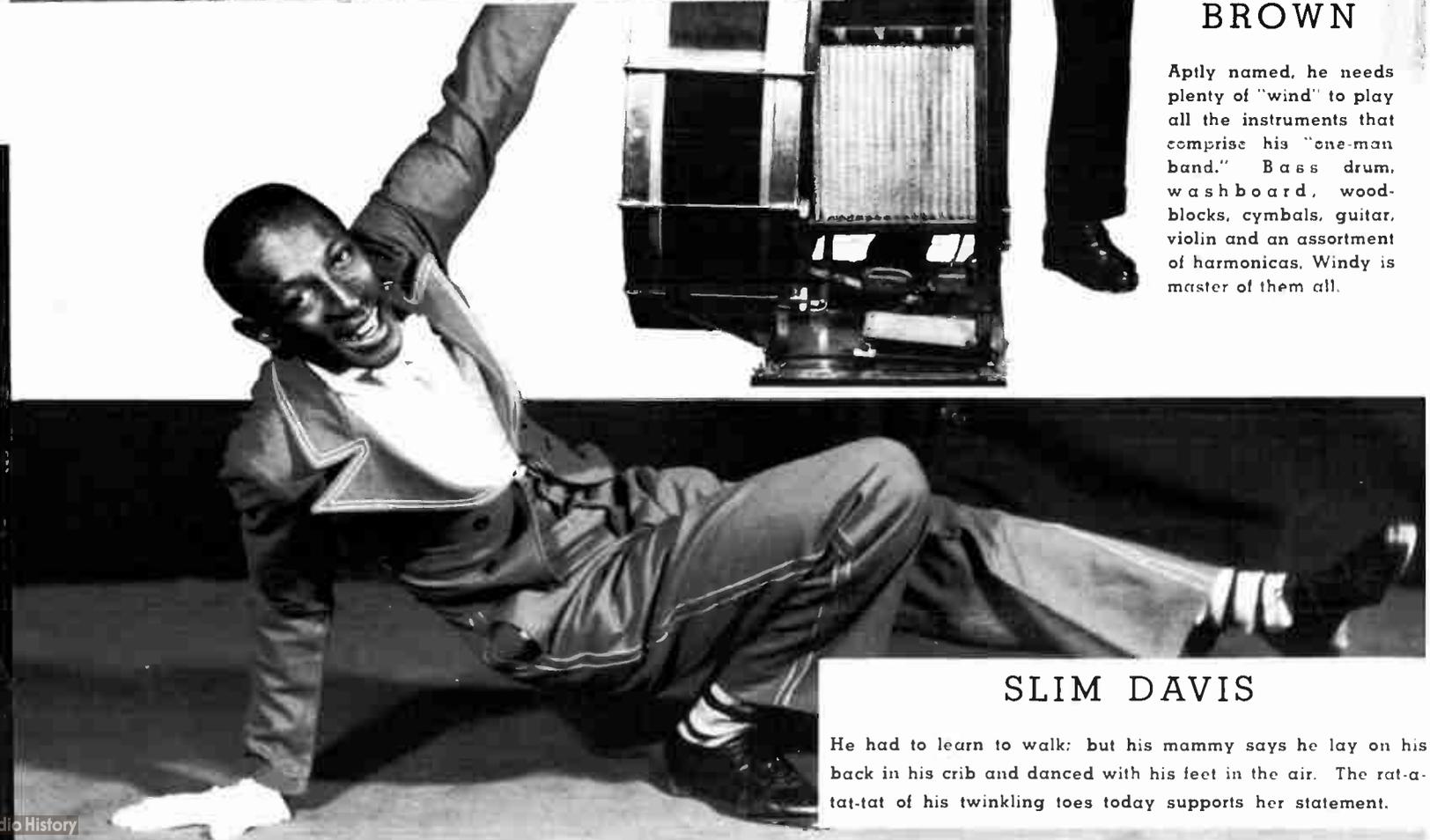
BERLIN AND TULL

Max Berlin and Cliff Tull are two Iowa boys. They were fascinated by the roping tricks displayed by authentic cowboys during a rodeo in their home town several years ago. By determined application they perfected their own performance with the whirling ropes. They were featured on the Iowa Barn Dance Road Show in three states this season.



WINDY BROWN

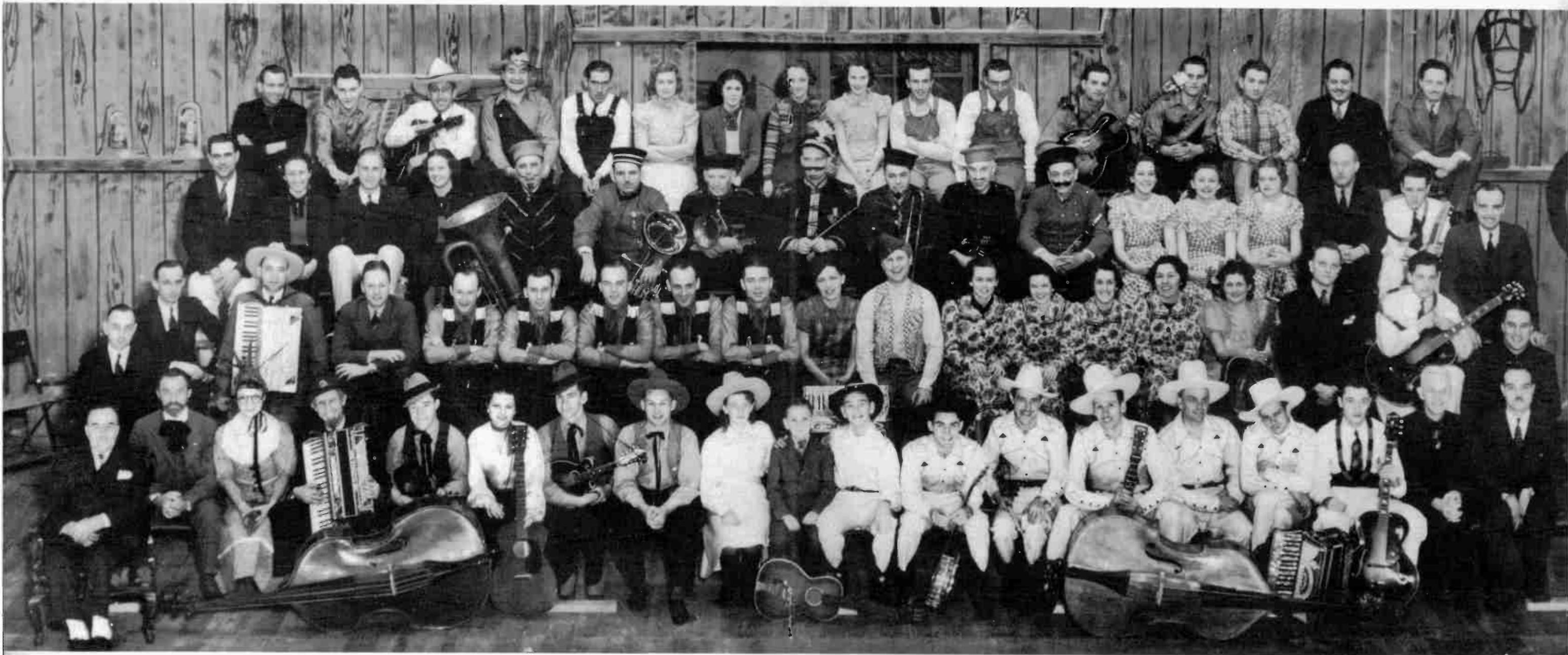
Aptly named, he needs plenty of "wind" to play all the instruments that comprise his "one-man band." Bass drum, washboard, woodblocks, cymbals, guitar, violin and an assortment of harmonicas. Windy is master of them all.



SLIM DAVIS

He had to learn to walk; but his mammy says he lay on his back in his crib and danced with his feet in the air. The rat-a-tat-tat of his twinkling toes today supports her statement.

The Iowa Barn Dance Frolic — 1936-1937 Gang



How Many of These Smiling Faces Can You Indentify?

Here's the whole gang—lined up on the stage of the Sunset Corners Opry House. From a modest beginning in 1928, when J. O. Maland first commercialized the barn dance type of broadcast, it has grown in popularity, size of cast and length of broadcast. This year's Iowa Barn Dance Frolic brings almost a hundred performers to the microphones, is on the air three hours each Saturday night.

Members of the Barn Dance gang are all fine folks.—educated and trained for the job of entertaining. Away from Sunset Corners they are just as friendly and natural and likable as they sound on the air. They like their listening friends, too. They're glad to see them when they come to the big stage show; and they try earnestly to please them week after week.



Here, our friends, are YOU,—packing the mammoth Shrine Auditorium to the very roof,—from Iowa, Minnesota, Nebraska, Missouri and Illinois. Yes, from Montana and Wisconsin you have come to the Iowa Barn Dance Frolic; and we thank you, and say, "Come again."

Each year at the Iowa State Fair, WHO broadcasts from the Crystal Studio shown below. Seating accommodations for four hundred are insufficient at times. More than 50,000 people visited the Crystal Studio in the Varied Industries Building during the 1936 Fair.





WHO ARTIST BUREAU

County fairs, community celebrations, conventions, groups of all kinds in Iowa and surrounding states call on WHO Artist Bureau for a wide variety of entertainment. From WHO's large talent staff, Irving H. Grossman (left), manager of the Artist Bureau, builds a wide variety of shows.

Above is a Barn Dance unit performing at a county fair. Below, part of an audience witnessing an open air show.

All WHO performers are available for personal appearances through the WHO Artist Bureau.





● GLADYS SWARTHOUT (left), opera, radio and motion picture artist, broadcasts currently over WHO with Frank Chapman and the Armbruster orchestra on Friday evenings. She has been heard as guest artist on General Motors concerts and other programs.



● ANNE SEYMOUR (above), star of "Grand Hotel," is one of radio's truly great dramatic artists.

● FIBBER MCGEE and MOLLY (left), popular Monday night comedy team, are Mr. and Mrs. James Jordan to their friends. Their broadcasts, too, originate in N. B. C. Chicago studios.



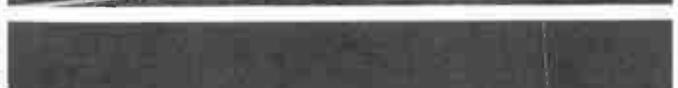
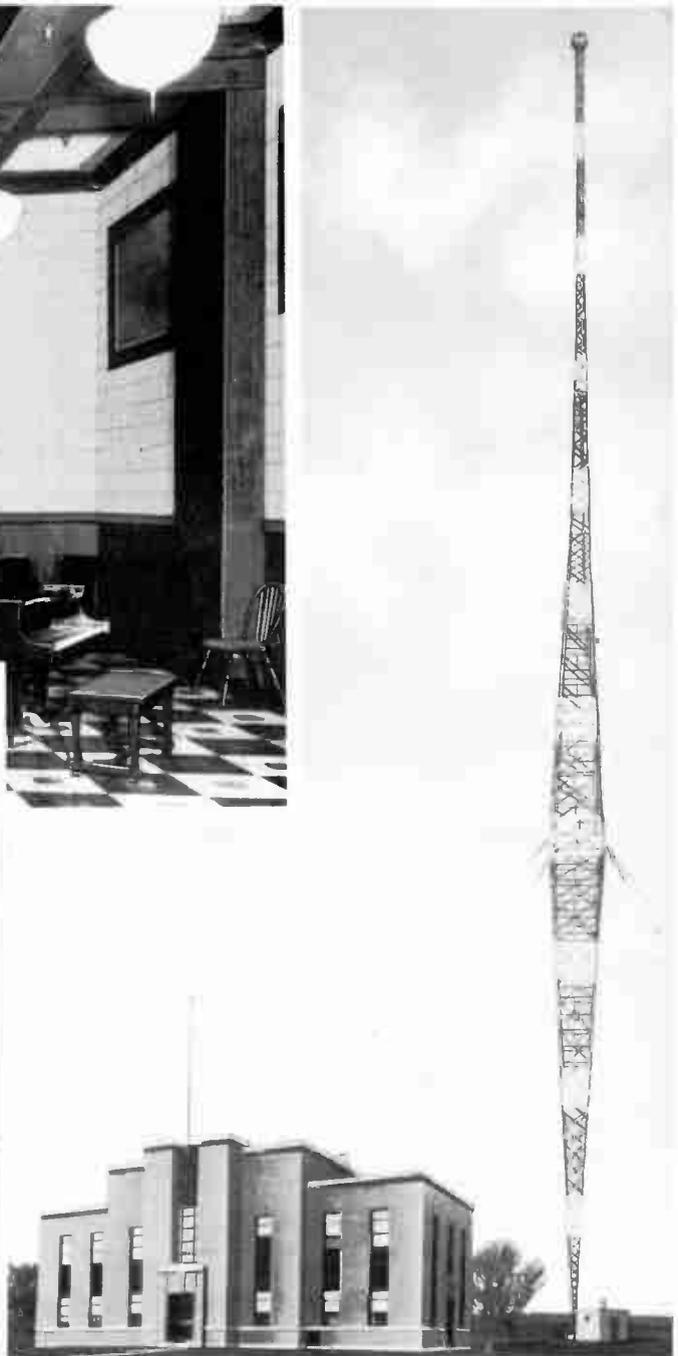
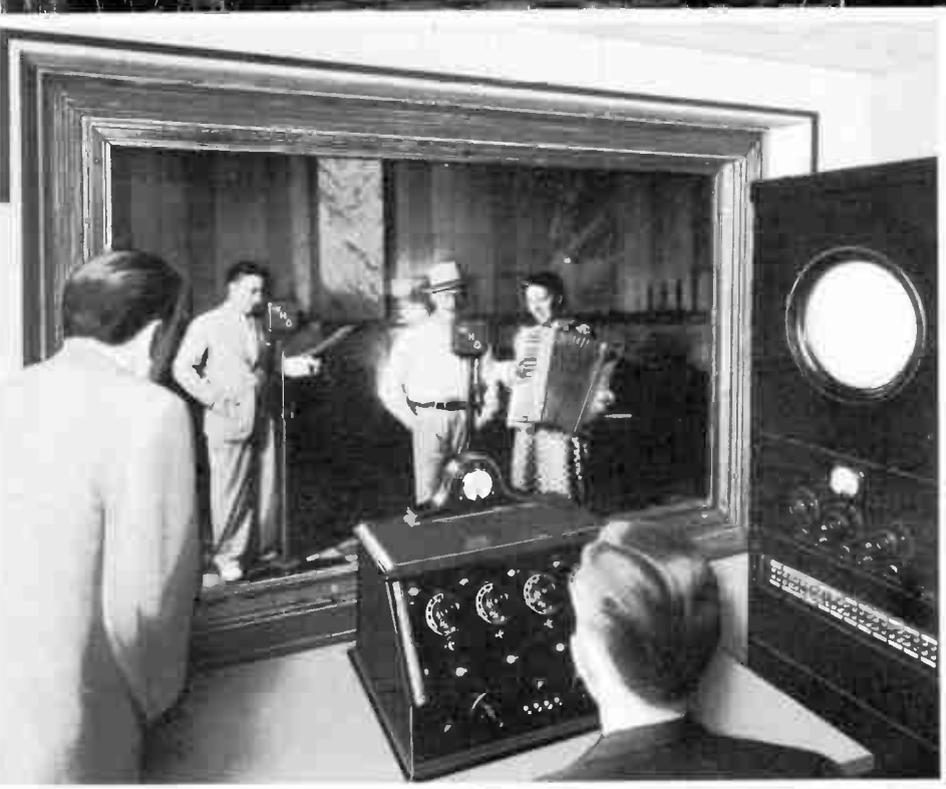
● "It's Town Hall Tonight," cries FRED ALLEN, and another splendid N. B. C. Red Network program is on the air over WHO. Fred, one of the air lanes' leading comics, is shown at the left in one of the character parts he plays in The Mighty Allen Art Players during his Wednesday evening broadcasts. Portland Hoffa and Peter Van Steeden's orchestra are featured, too.



● JOAN BLAINE graduated from law school, and then became a radio actress. In "The Story of Mary Marlin," she created the leading role and still plays it. The popular dramatic serial is broadcast over WHO five days a week.



● "Howdy, evvybuddy, this is EZRA, the pow'ful little five water down in Rosedale," says Uncle Ezra three times a week over WHO. Mrs. Ezra (they are Mr. and Mrs. Pat Barrellt in private life), the Hoosier Hot Shots, Mayor Boggs, the Sheriff and other residents of the mythical little town are heard on Uncle Ezra's programs, which actually originate in Chicago.



The largest broadcasting studio between Chicago and the west coast.

Twice as tall as an 18-story building, WHO's antenna is 532 feet high.

Looking through a control room window at an actual broadcast.

The Mobile Unit contains a short wave transmitter for events in the open.



THE ENGINEERS

Seldom seen, rarely heard, the engineers are as indispensable to your enjoyment of radio as are the artists themselves. Reed Snyder (left) is Supervisor of Studio Operations. James Gwynn is Supervisor of Transmitter Operation. Under their direction are six control room engineers and four operating engineers.



ROY PRATT, control room engineer (left), sits at the controls and blends vocal and instrumental music into the balanced program you know as the Iowa Barn Dance Frolic.



PAUL LOYET, Technical Director of the Central Broadcasting company, stands at the right, holding a radio tube,—a \$1,650.00 radio tubel

● Three times a week at one p. m. "Mother Randall" conducts musical "open house," another WHO production. Pictured are announcer Stan Widney, Frances Wragg (Mother Randall), violinist Roy Shaw, Orrin Clark, accordion, Don Hovey, piano, Don Thompson, production, Jug Brown, string bass, and Betty Dillon, contralto.



● WHO Playhouse Players, directed by Don Thompson, regularly present radio drama built to the high standards that govern all WHO programs. Six pictures on these pages are just a few typical studio productions.

● Honoring opening of KGLO in Mason City, WHO combined several of its best known units in a half hour dedicatory program. Included are the Songfellows, Louisiana Lou, Lem and Martha, Mable Madden, Ed Morley, Oklahoma Outlaws and WHO Little Symphony.





"Produced in the Studios of WHO, Des Moines" is the trademark of a fine radio program.

● "The Mansion of Dreams" (left), presents Dorothy Boud, harp; Ernie Sanders, announcer; John Behan, organ; Franz Kuschan, cello; Anthony Donato, violin, and Ed Morley, tenor.

● "The Air Is Yours" brings seven three-minute speakers to the microphone each week. Here is a representative group. Woody Woods conducts the programs. Announcer, Dick Anderson.



● The WHO String Symphony, directed by Harold Fair, comprises fourteen of the leading instrumentalists in the middle west. Half hour programs by this group elicit appreciative response from lovers of good music. Announcer, Jack Kerrigan.



Here is Ed Lucas, head of the WHO mail department, starting to work on just another day's mail, and before the day is over, Ed and his co-workers will have sorted this mail according to states and made a record of the number of letters from each state. On special offers, they will make a further break-down as to the number of letters from each county in Iowa and adjoining states. They will also have made a record of the amount of mail received by each advertiser.

As you can easily understand this is quite a task—especially on those numerous days each year when more than 5,000 letters are handled. Yet at the close of each day, this task is finished and all letters are out of the mail room—most of them on their way to advertisers, others in the hands of WHO department heads—and the mail room staff is ready for another avalanche of letters the next morning.

You Hear WHO Let WHO Hear From You

More than 700,000 letters were received at WHO during 1936—enough letters, if placed one on top of another, to reach more than 400 feet in the air.

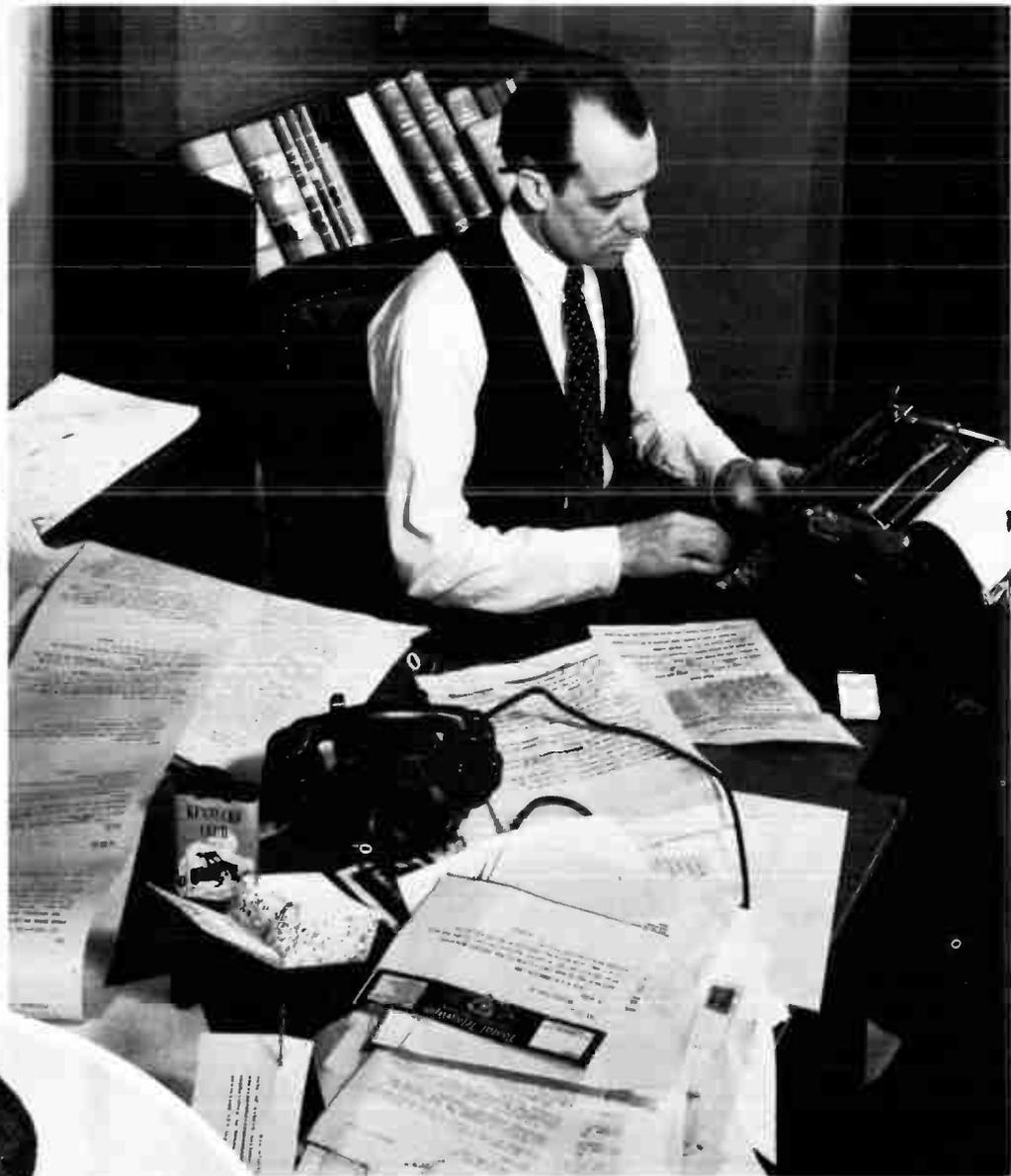
Over 460,000 of these letters were in response to commercial broadcasts . . . and into the busy WHO mail room came an additional 250,000 letters representing fan letters to various artists, comments on certain programs and acts, response to welfare appeals, business letters, general correspondence.

During the winter months it is an "average day" when WHO receives 3,000 letters; a "good day" when the mail reaches 10,000 letters; an "excellent day" when the mail bags contain more than 15,000 letters. One day last year WHO received 18,703 letters.

This mail is extremely important to WHO because it helps to make programs to please you. We are always glad to have you write us. That's why we say "You hear WHO—let WHO hear from you."

H. R. GROSS

Head of WHO's news staff, H. R. Gross is an Iowan whose voice is known to millions. Born in Arispe, Iowa, raised on a farm, he received his early education in a traditional little red schoolhouse, later attending Iowa State College. A soldier in the World War, he was gassed at Chateau Thierry, active in the battle of the Argonne. A born newspaper man, he journeyed from the Dakotas to Texas and Florida and back to Iowa. As WHO's chief newscaster, he has a nationwide following.



HERBERT PLAMBECK, farm editor, broadcasts the Farm News at 6:30 each week-day morning. Four sisters are rural school teachers, his parents, farmers. Herb is a former assistant county agent, and state 4-H Club vice president.

JACK SHELLEY, born in Boone, Iowa, graduated from University of Missouri with Bachelor of Journalism degree. He handles the morning news broadcasts on WHO.





DONALD THOMPSON (above), in charge of dramatic production, is evening studio supervisor. Born on an Iowa farm, Drake graduate, stage experience in New York, movies in Hollywood, Eastern radio stations, all helped equip him for his job with WHO.

HAROLD FAIR, (below), Program Director, came to WHO after several years' association with Columbia Broadcasting System. He is an accomplished pianist, composer, conductor, and a capable executive. All program production is under his supervision.



DUTCH REAGAN (above), sports announcer, himself a varsity man, has a comprehensive knowledge of sports in general, and ability to put into swift running words the rapidly moving activities of sports events from an unbiased observer's viewpoint.



BOBBY GRIFFIN (left), was a WHO announcer when the station went on the air in 1924. He returned last year after six years in Chicago and Saint Louis. Bobby is an able writer, too.



JACK KERRIGAN (right), is WHO's singing announcer. College training in dramatics and voice plus several years in radio in the Tri-Cities equipped him for his present post.



ANNOUNCERS

A pleasant voice, an engaging personality, these a good radio announcer will have, of course. Ability to think quickly in emergencies, appreciation of music, speaking acquaintance with at least one language other than English, precise pronunciation, and a large capacity for accepting responsibility are also important. Some announcers write and produce programs. Others have supervisory duties. The familiar voice you know so well is a very real person.



DON HOVEY (upper left), displays a variety of talents. He is blackface Nappy and neighbor Zeb, and leader of the German Band. He plays violin, guitar, pipe organ, banjo and piano. A very useful fellow.

STAN WIDNEY (circle), is assistant producer of the program and one of the Barn Dance announcers. He writes Rabbit and Nappy and Oshkosh scripts. The theatre trained him well for radio.

DICK ANDERSON (right), trained in dramatics at S. U. I., announces a unit of the Barn Dance, conducts the Sunset Corners Opry six evenings a week, and plays an occasional part in WHO Playhouse productions.



ERNIE SANDERS (above), is a first lieutenant in the cavalry reserve. He has the reputation of pronouncing more words correctly than any other person at WHO. Ernie is morning studio supervisor.



JOHN BEHAN (left), staff pipe organist, has played in the-
atres from New York to California. He appeared in the first
musical motion picture, "The Desert Song," with John Boles.
He plays a brief recital before each Barn Dance, and ac-
companies the community sing.

CHARLES PRAY (below) attended Iowa State Teachers Col-
lege, worked for an undertaker, and sold life insurance be-
fore deciding that music was his natural career. He teaches
piano and accordion in his own studio and plays both in-
struments over WHO.



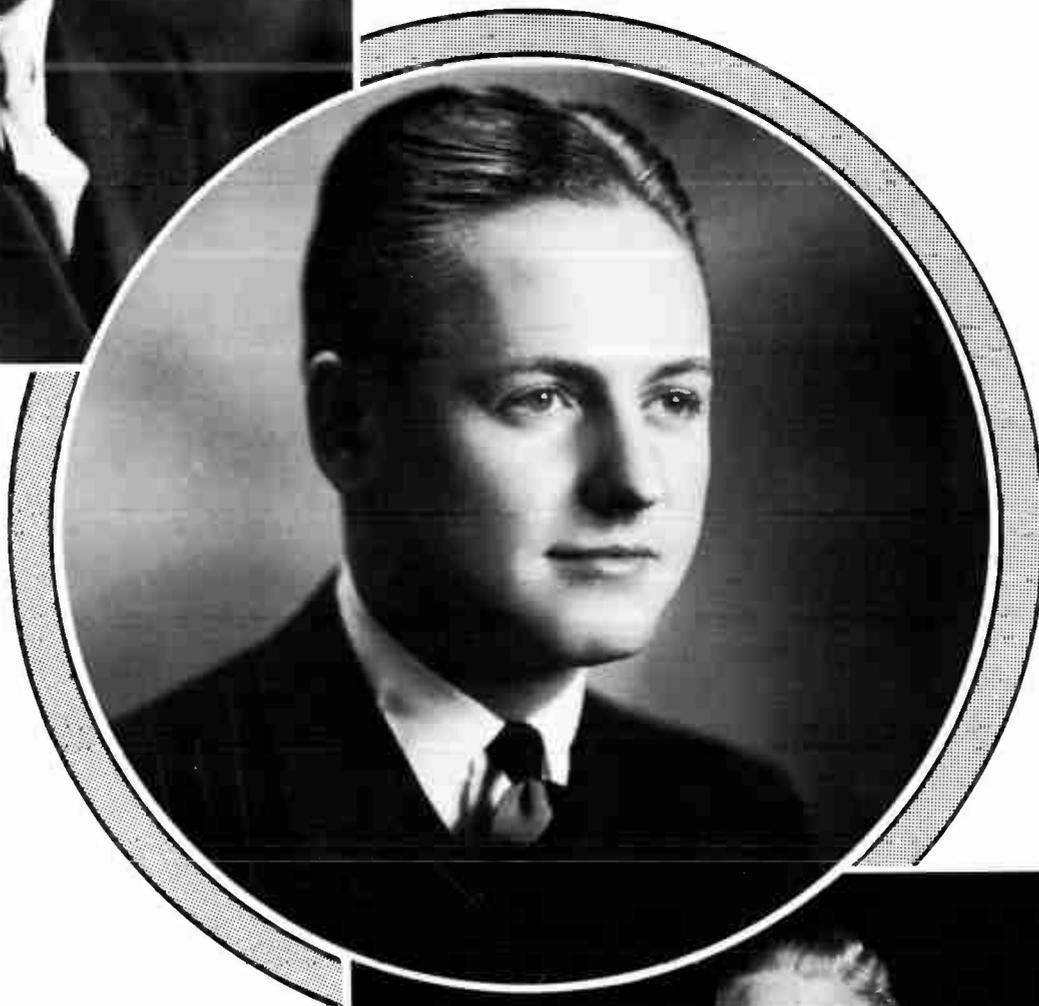
HYMN GROUP (below). plays requested hymns in
the soft light of a setting sun, shining through a
stained glass Gothic window. Various vocal units
are featured with them.



THE LONESOME COWBOY knows
more than 1,500 songs. He sang
over a powerful Mexican station for
six years before he joined the Barn
Dance gang.



NORMAN MOON (left), concert tenor, recording artist and New York night club star, attended Drake University and Boston Conservatory of Music. He has appeared in motion pictures for Paramount and Fox, is featured in Barn Dance production numbers.



ED MORLEY (above), is Sunset Corners silver voiced tenor. Born in Gravity, Iowa, he studied voice at Drake, has been tenor soloist in several large churches, is leader and soloist with a well known tea-room orchestra, appears on the Barn Dance and other WHO programs.

TWO GALS AND A LAD (right) are three Des Moines youngsters whose unusual harmonic vocalities earned them a regular "spot" on the Barn Dance and the Road Show. The Two Gals blend their contralto voices with The Lad's lead tenor very effectively.



