

**DAWN TO DUSK WITH
WHISKEY
KANSAS CITY**

**1933
YEAR
BOOK**



MORNING SONG

Tune: "PENTHOUSE SERENADE"

From Penthouse Studios atop the Scarritt Building in Kansas City, WHB greets its listeners at six o'clock every week-day morning; Sundays at seven:

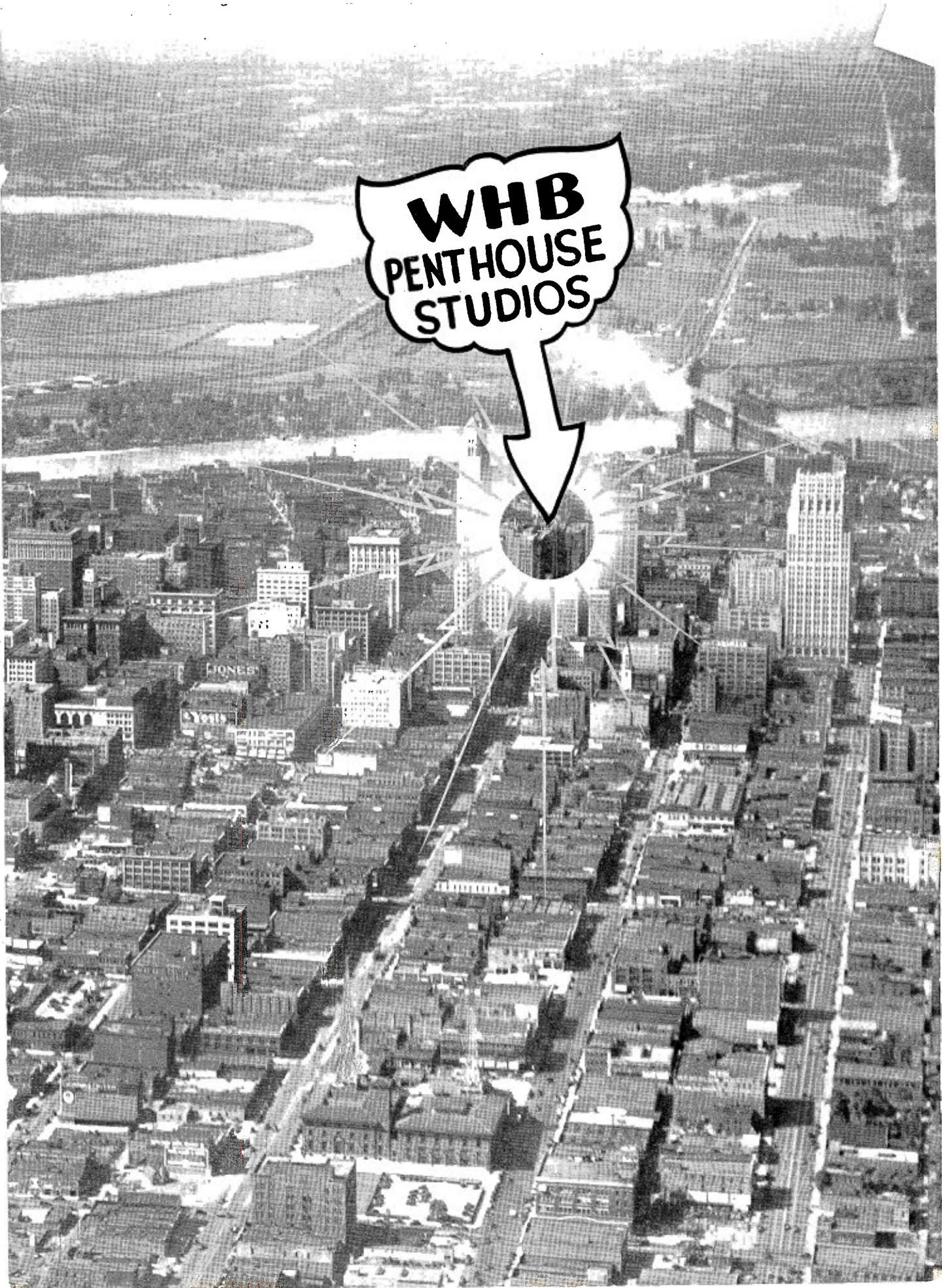
Good morning to listeners who early arise!
We greet you from our Penthouse in the skies,
We know you will find some happiness lies
In W-H-B.

We hope you'll enjoy our programs today,
And when we sign off you'll be able to say
That we have been helpful in some little way
At W-H-B.

Remember Life's a song—and as you travel on
Each time it seems it's not worth while
To find success—why, wear a smile!
And you will be happy if you'll only try
To keep right on singing as Life rushes by.
We bring you this thought in a song from the sky—
From W-H-B.

This aerial photograph shows the downtown business district of Kansas City, Missouri. The Municipal Airport is shown in the center just across from the city, and surrounded on three sides by the Missouri River.

**WHB
PENTHOUSE
STUDIOS**





DEDICATION

"To *you* . . . WHB listeners . . . this book and our station are dedicated—"to the public service, convenience and necessity." As we sing and play and talk into WHB microphones, our chief thoughts are of *you*—with the hope that we may continually and successfully entertain . . . serve . . . instruct . . . in a manner suitable to *you*.

From six o'clock each morning until local sunset, WHB broadcasts a vast number of features designed to be of worthy service to individual and community: Time signals, weather reports, storm warnings, health hints, recipes, advice on many subjects by competent authorities, market reports from the Kansas City Livestock Exchange and the United States Department of Agriculture . . . devotional and lecture periods . . . and that powerful organ of safety publicity, the North Side Municipal Court broadcast!

In every field—education, amusement, politics, religion, business, social life—the magic of radio projects WHB as a daily helper in the lives of unnumbered multitudes. We realize our responsibilities—and we strive ever to be more helpful!

Your friends at WHB who plan, prepare and present our programs are pictured in this book. (My, how we *hope* that you won't be disappointed in our looks!)

Many listeners visualize a radio station as a room or two where announcers talk and musicians play into a funny-looking little device called a microphone. Few listeners realize the vast amount of highly technical and very expensive equipment that is required in studios, telephone lines and transmitting apparatus. Fewer listeners have any conception of the vast amount of hard work—in program department, rehearsal rooms, business offices and sales department—necessary to operate a station with as large a staff as ours.

Nor is the listener who casually tunes in his radio at six o'clock on a dark winter morning—to hear a bright, cheery voice and brisk music—usually conscious of the fact that his radio friends, so faithfully sending out their programs to him at an early hour, have perhaps battled through snow drifts in the morning darkness to be at their posts on time!

To us, that's part of the fun and thrill and romance of this fascinating work! We like it, or we wouldn't be here! And *you* like it—or you don't listen! We *know* that; so we try hard to please you! And it is to you, listening friends—to your joys, your strivings, your hopes and aspirations . . . that we respectfully dedicate this book!

THE

WHB YEARBOOK • 1933



RADIO STATION WHB

THE BROADCASTING STATION OF THE COOK PAINT AND VARNISH COMPANY

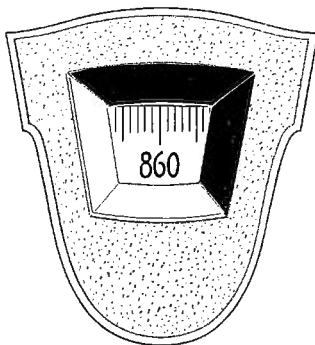
500 WATTS
860 KILOCYCLES

ON THE AIR DAILY
FROM DAWN TO DUSK

PENTHOUSE STUDIOS

Entire Twelfth Floor • Scarritt Building
Ninth and Grand Avenue • Kansas City, Missouri
Phone • HArrison 1161

"The Biggest Little Station In America"



PHOTOGRAPHS BY HAHN-MILLARD
ENGRAVINGS BY BURGER-BAIRD ENGRAVING CO.
PRINTING BY GRIMES-JOYCE PRINTING CO.
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WELCOME TO WHB!

"Come in—and welcome!" is the compelling invitation of this hallway which leads from elevator corridor to WHB studios. And we're always glad to have a visit from the hundreds of listeners who daily crowd through this hall . . . meeting their favorite artists in person, and seeing them broadcast. Here WHB daily meets listeners face to face, and brings the airways down to earth!



HERE'S HOW RADIO FOLKS RELAX.....

Adjoining the Artists' Lounge at WHB is this outdoor roof garden—styled the “Marine Roof,” because it is decorated with life preservers from the *S. S. Empress of Britain* and the *S. S. Bremen*.

At any rate, the “poop deck” (as it is familiarly known) is a *real* life preserver in the good old summertime . . . with the bright awning flapping gently overhead in the cool breezes . . . friendly tables at which to sip a “coke” from the Penthouse Grill . . . and luxurious deck chairs from which to view the busy downtown section of Kansas City, the Missouri River, and the airplanes that fly by, preparing to land or taking off from Municipal Airport.

Let's look over the crowd . . . it will be good enough for these loafers if we put their names in print! Do you see that black head in the foreground at the right? Norvell was clever enough to conceal his bald spot, but he couldn't get that big grin into the photo. Yes suh! That's Norvell Slater, program director and Cook Painter Boy in person! Across the table from him is pretty Opal Schaubert, WHB hostess . . . Above Opal's head is the impressive brow

of Jack Wilcher, the deep voice of the Songcopators.

The big grin with the face around it at the last table is Lou O'Connor—staff organist and pianist extraordinary . . . She seems to be having a little discussion with Jack Savage, the man with the classy moustache. Right by the ship rail is Georgie Porgie's nose-talking Cranberry Bill, standing all alone. And Doctor Howard Hopkins, as we live and breathe! He's the peaceful-looking fellow near the center of the picture, holding the cigarette.

On the other side of the white life preserver, you can see “Wa-Da-Da-Beepum-Bipum-Bopum” Russ Crowell, another Songie. Right in front of the Bremen life preserver is George Bacon, Songie Number Three, who's trying to fool us with that studious attitude . . . And there are two heads you can just barely see: in the chair next to George sits Blanche Labow, the Torch Singer, and then just one chair closer yet you'll find the curly locks of Peggy Swinehart . . . The two young ladies in the foreground to the left are studio visitors.

Blow a whistle, somebody! Time to work!



If photographs don't lie, the table, mike, chairs, piano and harp in this photo will shortly land in a heap on the right hand side of the picture! . . . 'Twas just a photographer's fancy, however—his camera lies, 'cause Studio B is really on the level! . . . Like all WHB Studios this one is excellently appointed for broadcasting. Its floor is floated on cork, its walls are acoustically treated, the vision windows are made with triple panes of glass, and the thick, heavy doors are padded on the edges with rubber . . . All this to be sure that the *right* sounds—and nothing else—get on the air!

BELLE NEVINS

Why didn't we put this book in color so as to give you a real idea of those deep, lovely blue eyes of Belle Nevins? . . . "Pretty as a picture" can't begin to describe Belle—and her rich voice is equally wonderful. Belle is the Dr. Jekyll and Mr. Hyde of WHB . . . A quarter hour each week she is that dreamer you have heard so often in "Fifteen Minutes of Romancing;" the rest of the time she is Mrs. Cliff Johnston, who commutes to Kansas City from a beautiful little suburban farm near Merriam. And we shouldn't forget little Cliff and little Tommy, either . . . They are just as much a part of Belle as the beautiful eyes, the gay smile and the throaty voice that sets you dreaming.



WHB's OWN

"And now, ladies and gentlemen, we introduce Miss Blah" . . . "—remember that you can get these pills at drug stores everywhere . . ."
"—if you'll just call WHB at Harrison 1161, we'll be glad to send you . . ." There's no use denying it, if you're going to have a radio station, you've got to have announcers . . . At least, until someone invents something better . . . Admitting them as necessary evils, WHB went out to look for the best, and here are six of Kansas City's Finest.

Every radio program is built around the announcer. It is he who keeps one eye on the clock to be sure that the feature will get on and off the air at the proper time. It is he who worries when the talent fails to show up, and blithely ad-libs when the singer forgets the words of a song . . . It is inevitable that



LES JARVIES

"White, crazy—a n d glad of it!" That's Sunny Jarvies' own confession—and the WHB comedian is all that and more!—Bubbles over, on the mike and off . . . puts Jarvies-punch into the Farmer's Hour . . . and has a swell singing voice.



GEORGE HOGAN

George Hogan is heading up the radio trail—from WHB to KMOX and Columbia at St. Louis, thence to KTAT on the Southwestern net out of Fort Worth. George was the original WHB Musical Clock announcer, where his speciality was needing a shave on the morning shift and wise-cracking at all the other artists.

GORDON WILLIS

A beautiful baritone voice of Lawrence Tibbet power . . . calmness which saved the day in many announcing "pinches"—that describes Gordon Willis, WHB announcer now on leave of absence. His hobby is raising shepherd dogs.



VOICE SQUAD

a station's reputation should rest upon the voices of its announcers—and WHB is willing to accept this acid test.

The boys on this page do much more than merely read continuity into that little round can called the microphone, however . . . Each announcer has several other specific jobs—and he must do them properly and promptly if the wheels of WHB are to turn smoothly. Norvell Slater, for instance, is program director, supervising all auditions and working out a program structure which will be pleasing to our listeners. Jack Todd writes pages and pages of continuity each week . . . Les Jarvis—and who *doesn't* know "Sunny"?—is the clown of the Jones Store Program, and gives frequent solo programs of his own. Allen Franklin is creator of the daily Jones Radio Revue, and other features.



NORVELL SLATER

Here's Hurdle Number One for the ambitious amateur who wants to start a radio career with Station WHB . . . Norvell Slater is program director, in which capacity he handles all auditions. He alternates with Jack Todd announcing *The Musical Clock*. Off hours, his hobby is comparing radio programs.



JACK TODD

John William Todd, Jr., of the Radio Todds! In experience, Jack's the oldest announcer at WHB. Since 1924 he has "miked"—and from more than 18 stations! Have you heard that friendly baritone singing voice? . . . It's just another Todd specialty, like smoking other people's cigarettes . . .



ALLEN FRANKLIN

Movies . . . stage . . . radio . . . Hollywood . . . New York . . . WFBR, Baltimore . . . and Kansas City! . . . That's the way to cut corners in telling about Allen Franklin, director of the Jones Radio Revue, staff announcer and "Prop." of the Penthouse Grill. He's another WHB announcer with a big-time voice—and a big-time future!



YES INDEED! WHB WELCOMES YOUR LETTERS!

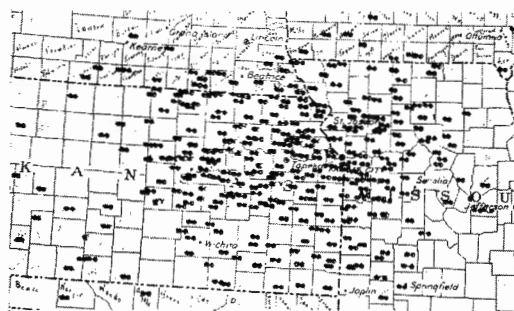
"Here comes the mail!" Every day WHB receives hundreds—some days, thousands!—of letters from six states or more in the Heart of America territory . . . And boy, how we love to get those letters! Maybe it's a listener who wants Cranberry Bill to sing her favorite hymn, maybe it's someone who has a suggestion for the Staff Frolic, more usually it's a careful buyer who wishes information about some product WHB advertises. Whether it's a request, an advertising inquiry, a kick or a boost, every letter received at WHB is read carefully—and from your comments on our programs, station policies are formed.

In this picture some 1500 letters are shown which were received last year in response to a single fifteen-minute Sunday program for the Yost Furniture Company. That is only a typical response. During Thanksgiving week the Schneider Meat Mar-

ket's turkey contest was broadcast for a quarter-hour, and the net response was 444 enthusiastic letters . . . Just before Christmas, two announcements were made on the "Kansas City Kiddies Revue" for the Parkview Pharmacy. Each child who called at a Parkview drug store accompanied by an adult was to receive a toy . . . More than 1500 children went to Parkview stores.

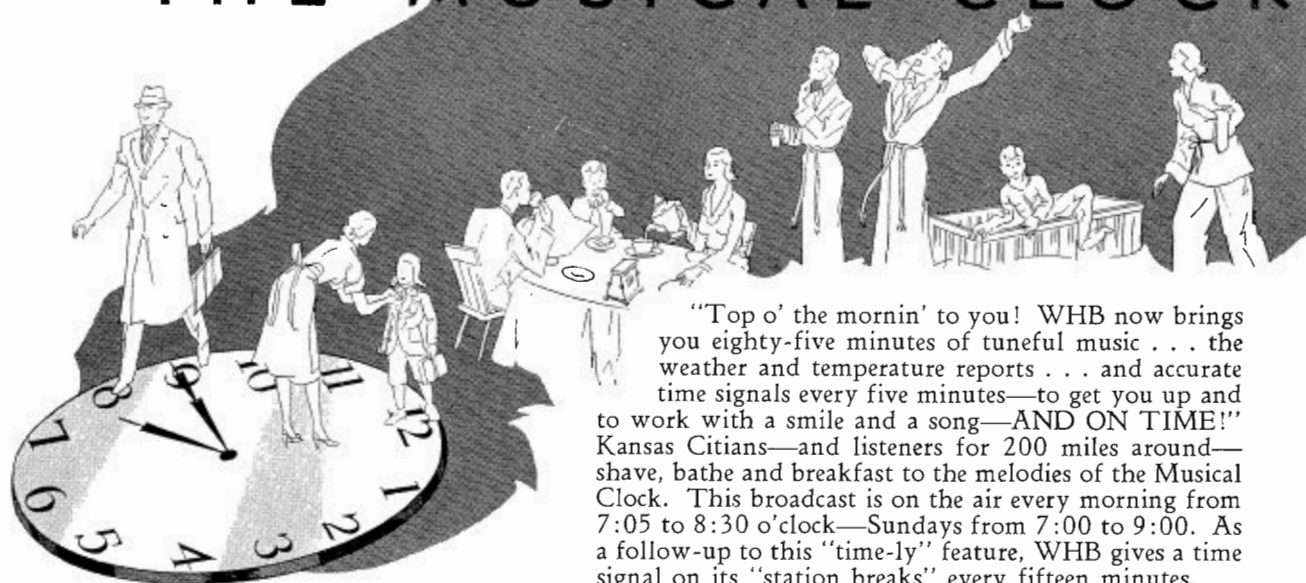
The Georgie Porgie boys were also a burden for the mailman during the Christmas holidays . . . The company gave a gift to a little poor boy or girl for every 20 pictures cut from Georgie Porgie cartons and mailed in . . . Letters received at WHB touched 1500 a day—with an average of about 8,500 Georgie Porgie carton pictures each 24 hours. In all, 171,262 carton pictures were received.

Mail is the lifeblood of any radio station . . . So, write us your comments and let the Mailman do his stuff!



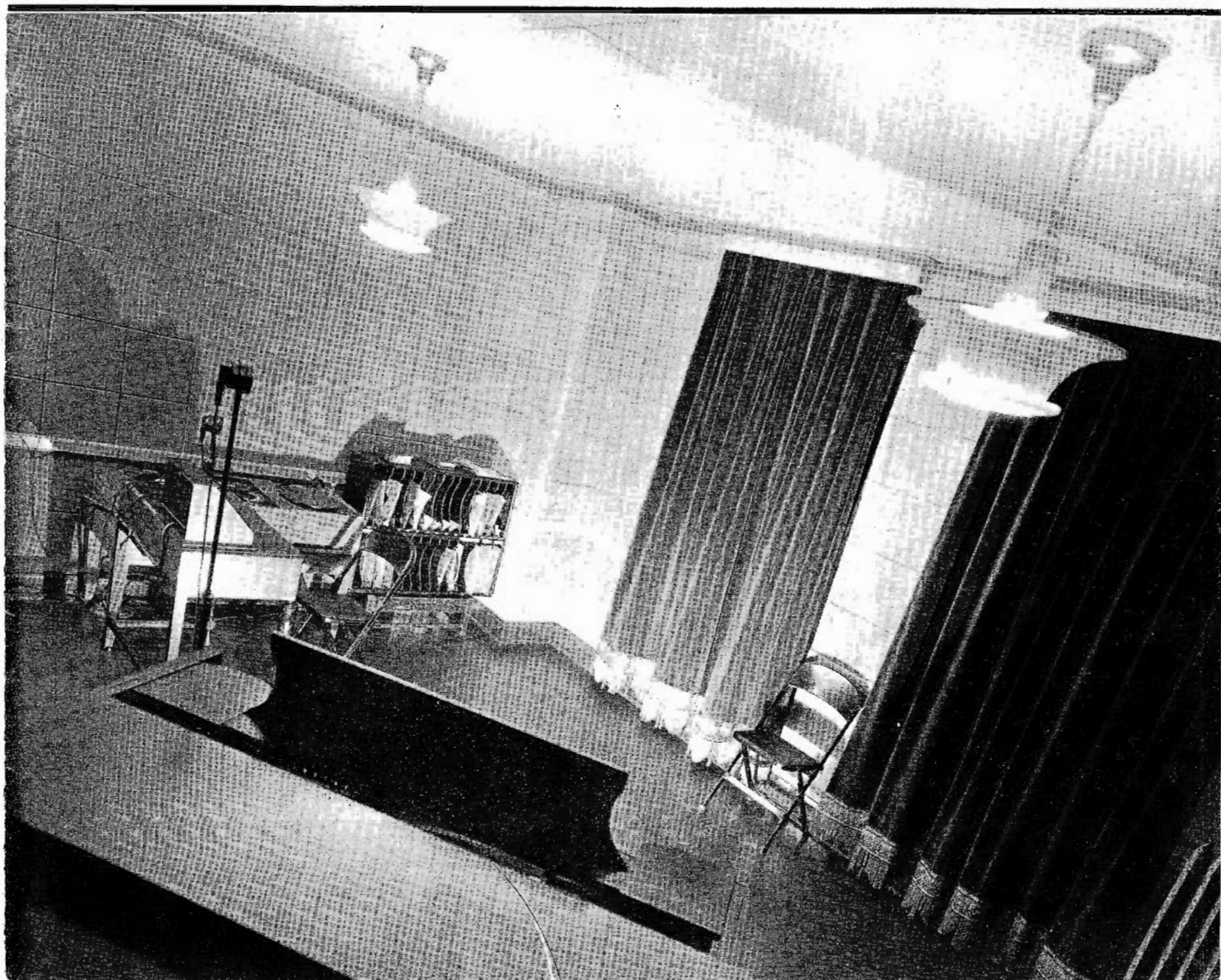
WHERE WHB MAIL COMES FROM

THE MUSICAL CLOCK



"Top o' the mornin' to you! WHB now brings you eighty-five minutes of tuneful music . . . the weather and temperature reports . . . and accurate time signals every five minutes—to get you up and to work with a smile and a song—AND ON TIME!" Kansas Citians—and listeners for 200 miles around—shave, bathe and breakfast to the melodies of the Musical Clock. This broadcast is on the air every morning from 7:05 to 8:30 o'clock—Sundays from 7:00 to 9:00. As a follow-up to this "time-ly" feature, WHB gives a time signal on its "station breaks" every fifteen minutes.

Below: STUDIO A. WHERE THE MUSICAL CLOCK TICKS



THE W H B

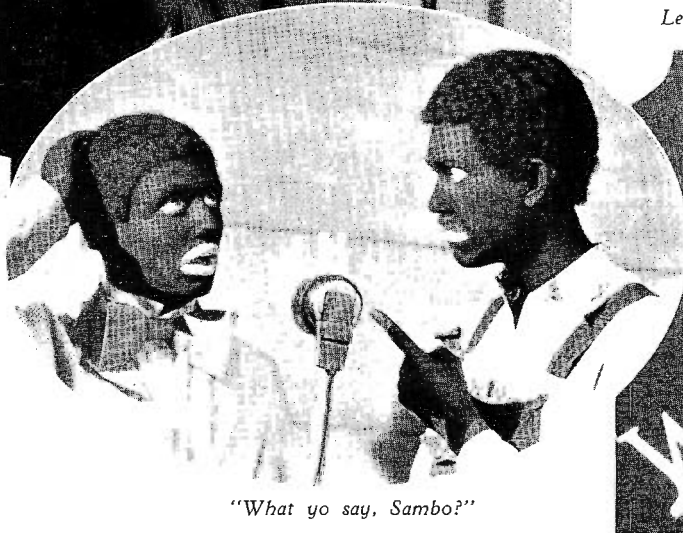
*"Hail! Hail! the Staff's all here!
Ready to entertain you—
Ready to entertain you—
Hail! Hail! the Staff's all here!
So get ready for the fun!"*

This was the theme song for the first Staff Frolic, back in 1930—and it was the theme song for the 800th Staff Frolic, January 19, 1933 . . . Few programs—national or local—have such a long run; the Staff Frolic has succeeded largely because it has always been just an informal meeting of talented artists who gather around the microphone much as they would gather around a crackling fire in your home.

On these two pages are shown some of the many Staff Frolic performers—to show them all would take the whole book, for Staff Frolic entertainment is as varied as a six-ring circus.

The waistcoated individual in the upper left-hand corner is "your old friend," Bert Beuder, who has been in radio for "yars and yars and yars." Bert's acknowledged hobby is "making other artists laugh

Left: BERT BEUDER



Above: FRANK BELL
FROM OLD ITALY



Left: THOSE HARMONIZING
MIDWESTERNERS

STAFF FROLIC

while doing numbers." The corked faces just below Bert belong to Sam Glass and Gordon Willis, otherwise known as Sambo and Rufus. To the right we have Frank Bell, "who singa da song from sunny Italia." Then in the lower picture you see the Midwesterners—or the Melodians, since either name fits—that foursome of barber shop warblers whose unique quartet arrangements were formerly heard on the Columbia network.

On this page you see, upper right, Ted "Moon" Mullins. A Number One crooner . . . When he sings, ten thousand hearts miss a beat . . . Just below Moon is the little girl with the big squeeze-box—Mary Holder. Mary got her start in Los Angeles, right close to Movietown, and she's been practicing the push-and-pull ever since!

Finally, there's Studio B, where originate that daily 45 minutes of melody and fun known as the "Staff Frolic."



Above: MOON MULLINS.
or "From Ice Man to Crooner"



Left: LITTLE MARY HOLDER
AND THE BIG SQUEEZE

STUDIO B HOME OF THE STAFF FROLIC

*In the background,
the announcer's
desk, with Lou
O'Connor's Steinway
to the left, and the
faithful clock
above.*





LOU O'CONNOR

Musicians and dreamers almost always say "Daydreaming at the Piano" when asked for their choice of WHB programs . . . "Daydreaming . . ." Somehow you feel that Lou is daydreaming as she runs her fingers smoothly and flawlessly across the keyboard. Her skillful interpretations on the air (and they require a different touch from that used in concert playing) have placed Lou O'Connor among the two or three leading pianists in Kansas City.

Lou wasn't born with a silver spoon in her mouth, but she surely must have had a sheet of music in one hand and a metronome in the other! She's had so many different piano teachers — while studying at Stephens and Monticello and the University of Missouri, as

well as in Kansas City—that it's hard for her even to remember all their names.

It was back in 1905—or should we tell, Lou?—that WHB's charming pianist was born in Osceola, Missouri. By the time Lou reached high school age she had decided to be a feminine edition of Percy Grainger . . . Toward this end she practiced steadily, taking only occasional "time-outs" for ping-pong and bridge, her favorite sports.

Lou is just as cheerful as her smile—and that, as you see, is "sumpin'." Since the origin of the Staff Frolic she has been its accompanist . . . Her skillful playing and friendly cooperation is a big aid to veterans of the microphone . . . To the beginners, it's a Godsend!



THE NORTH SIDE MUNICIPAL COURT

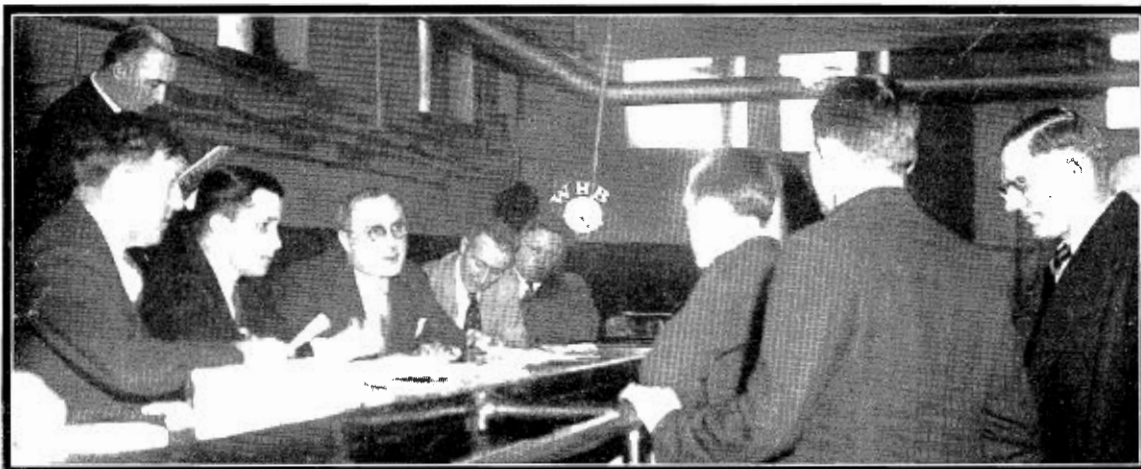
When radio can reach out to the homes of thousands of people in the Heart of America territory and actually *save lives*, it is certainly performing a public service . . . That is exactly what WHB's broadcast of proceedings from the North Side Municipal Court has accomplished—and that is why WHB is so proud to have originated this most popular of all Kansas City radio programs.

Statistics show that there were 104 fatalities from automobile accidents in 1931 . . . Up to February, 1932, the figures were running well above the eleven-year average. Then, almost simultaneously, drivers' licenses were instituted and our broadcast was put on the air . . . In 1932 there were 25 fewer fatalities from automobile accidents than during the preceding year. The fatality of children was 10 less than the average for the 12-year period 1921-1932.

For a long time after the court broadcast began, listeners wondered if it were just a fake court, produced in our own studios . . . Indeed, truth is stranger than fiction—and that is the

reason this feature holds such never-failing interest. If there is a sermon in this presentation, that sermon is "read between the lines," for the court carries on its usual order of business with only an occasional "louder please" to take away the listener's illusion of being in the court room itself. And the court's appeal is not limited to Kansas City, for every day we get letters from towns in western Missouri and eastern Kansas—with some even farther afield—saying that business stops every day at court time so that the whole town can listen in!

City Manager H. F. McElroy and Judge Thomas V. Holland, who presides over the North Side Court, are responsible for the inauguration of this splendid service feature. In the presentation of the court scene, Prosecuting Attorney Tom Gershon has aided greatly, for it is he who brings out the picture of each case through his skillful questioning. In the photo below, Judge Holland sits second from the left, with Mr. Gershon third from the left.



—Photo courtesy Kansas City Journal-Post

THE GEORGIE PORGIE GANG



JACK SAVAGE

Did you ever hear that radio laugh that sounds like a pig caught in a barbed wire fence? It's Jack Savage, Georgie Porgie's announcer . . . Jack gives as his address "hither and yon." His confessed hobby is "gathering old and new dollar bills."

Here's the gang—all ready to step into your parlor and entertain you! . . . Cranberry Bill, sitting down at his little peanut-sized organ, has a serious look on his face. Right beside him, with those long moustachios, is old Shep, the shepherd. Jack Savage stands next in line. Doc Hopkins with his guitar is at the right.

Of course the boys aren't on the air in this photo . . . When their program's going, they have smiles that broadcast—no matter how far you live from Kansas City! There has been no more consistent program from WHB than that of the Georgie Porgie Gang. Every day they have something new to offer—whether it's a recipe they've just developed for Georgie Porgie, or one of Cranberry Bill's crazy inventions.

At the right is the inspiration for the whole affair—little Georgie Porgie himself. He's eight years old, smart as a whip, red-headed, and how he can sing! Children mob WHB's studios when little Georgie Porgie is in town.



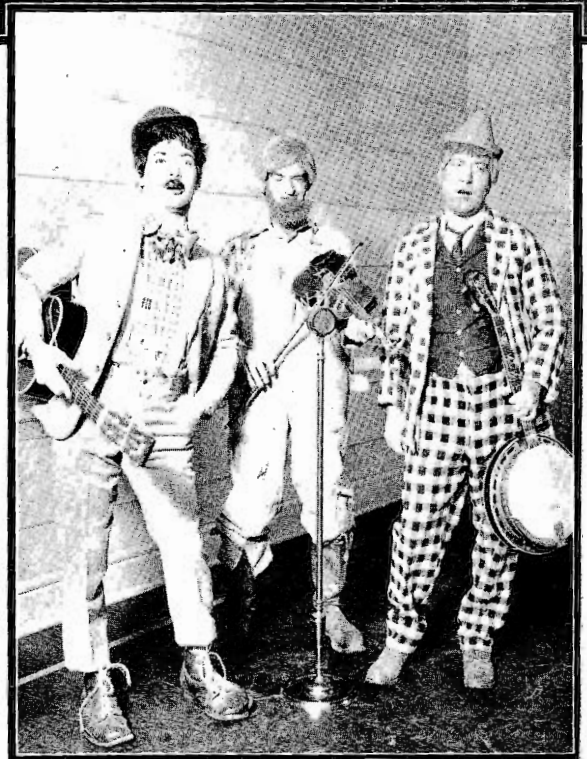


THE FARMER'S HOUR

"Waal now, whad'ye say to a bit of music? Ef guitar strummin', 'n' banjo plunkin', 'n' fiddlin' be what yer lookin' fer, ye kain't find no better in seven counties . . . Chune up, fellers, 'n' lit's have 'Turkey in the Straw.'" . . .

Here's an outfit that puts the Vallee into hill-billy. Left to right, jovial Dixie Martin, leader of Dixie's Lumberjacks; Rex Kelly, the boy with the golden voice; and—'way over to the right—Jack Struzick, the fiddler. "Wild Bill" Scribner, who saws on the big bull fiddle, wasn't to town the day the picture was made, so he didn't get in. On the right are the boys "going native . . ." That's a right mean grin on Jack's face, but Dixie and Rex look all tuckered out. Oh well . . .

The Farmer's Hour has long been one of WHB's most popular features, and the final ingredient in the Farmer's Hour broth is "Sunny" Jarvies, its wisecracking, fast-talking announcer. Incidentally, the boys have been around most of two states making appearances at dances and entertainments. And they've all played since they were old enough to borrow a guitar! Alternating with Rex Kelly as featured singer on the Farmer's Hour is George Holstein, who has just returned to WHB from WXYZ in Detroit.



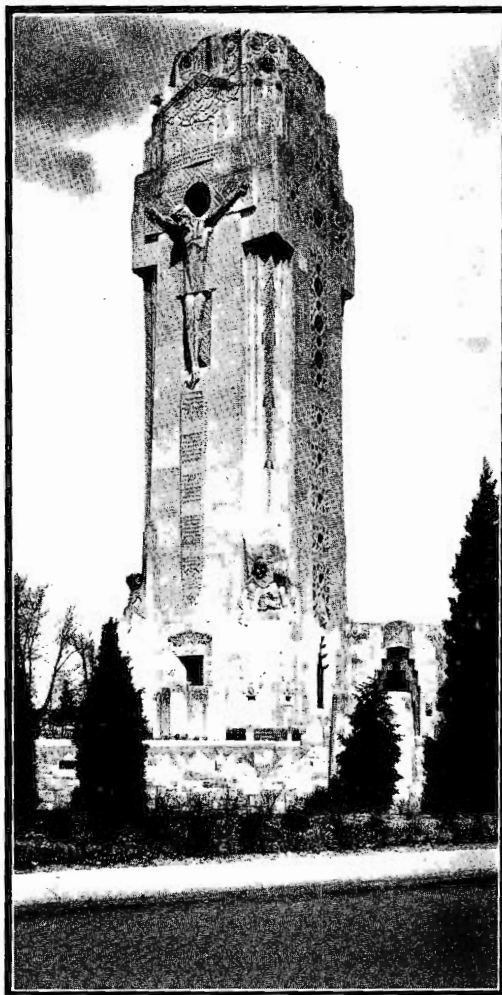
Top: DIXIE MARTIN, REX KELLY, JACK STRUZICK. Above: THE SHEEP IN WOLVES' CLOTHING

THE SHRINE OF THE LITTLE FLOWER

American radio listeners don't always want syncopation, slapstick comedy or hillbilly music . . . When a man comes forward with a beautiful voice, lucid thinking and utter fearlessness to talk for half an hour or longer on the problems of our nation—he gets a hearing! Hundreds of thousands of American families listen to Father Charles E. Coughlin, pastor of the Shrine of the Little Flower in Detroit, Michigan, each Sunday afternoon.

Father Coughlin does not mince words. He spares neither persons nor parties. He says fearlessly what he thinks and feels, and the statistics he uses fairly shriek out their significance. Though he is a Catholic, the program is directed to no one religious faith, but appeals unerringly to every thoughtful American.

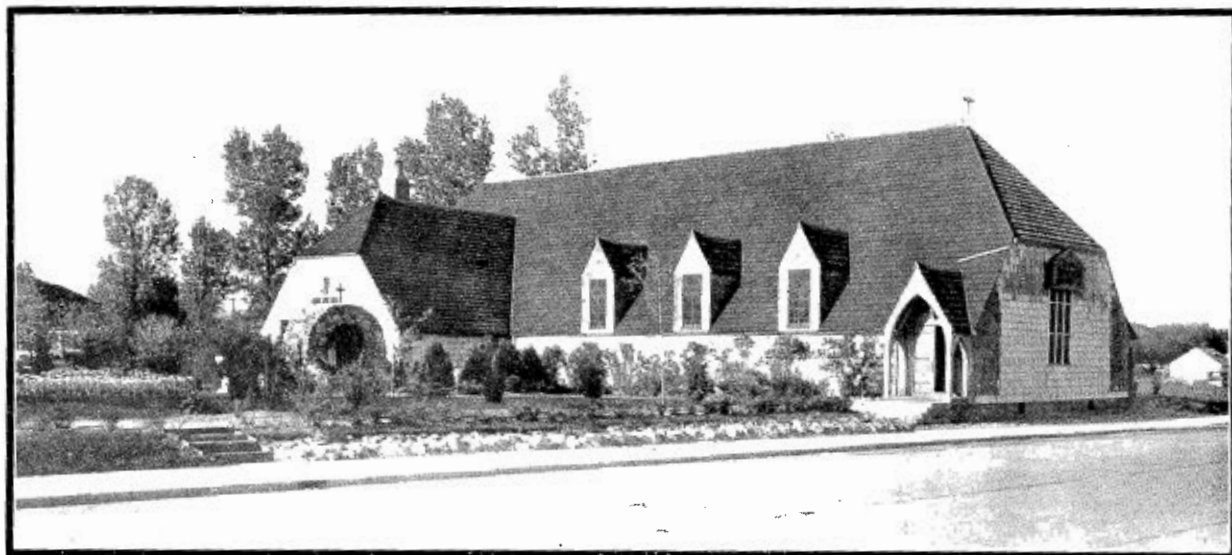
The "Shrine of the Little Flower" is WHB's only chain feature. It originates



CHARITY CRUCIFIXION TOWER

from WJR, Detroit, and is broadcast over the largest independent network ever created—twenty-six stations, with WHB as the Kansas City outlet . . . The radio time is by no means donated, but is paid for in full by contributions from listeners . . . The success of this unique radio venture is shown by the fact that the Radio League of the Little Flower this year added six more stations—including WHB—to its special network in the seventh consecutive season of this broadcast.

"The Golden Hour" is not WHB's only religious program. Each week day morning the Kansas City Council of Churches holds a "Devotional Period" on WHB; and each program brings WHB listeners a local minister with a prepared message of unusual interest. On Tuesdays, a reader from the Church of Christ Scientist is heard.



THE SHRINE OF THE LITTLE FLOWER IN DETROIT



• THE JONES

JOCK THE WEE
SCOTCHMAN



Fourteen hundred people can't be wrong! Every day fourteen hundred—or even more—WHB listeners go to The Jones Store to see the Jones Radio Revue broadcast from the stage of the store's third floor radio auditorium. Everybody says that this is one of the most successful programs which WHB has ever produced.

The Jones Radio Revue is preceded every day by the Farmers' Hour, also presented from the Jones' stage. Then the Jones Tuneblenders strike up "Casey Jones," and the 45-minute extravaganza begins, planned and directed by Allen Franklin.

Did you ever hear one of Allen Franklin's and Les Jarvies' minute dramas? Did you ever see "Sunny" in one of his many outlandish costumes? It's all just a part of this show . . . The talent changes from week to week, but it never fails to score!

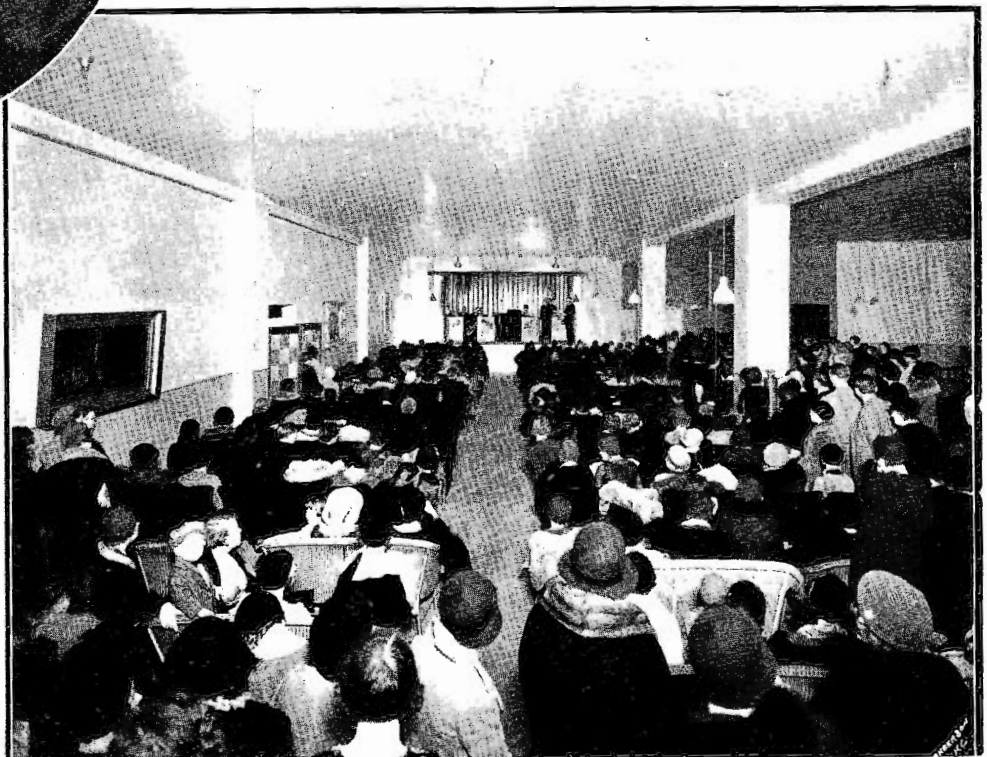
First of all, there are the Tuneblenders, led by none other than WHB's own feminine maestro—Laura Ruth Younge. The Tuneblenders are the pick



SUNNY

OZZIE THE OZARK
RAMBLER WITH
HIS GUITAR

Right: THE JONES
RADIO AUDITORIUM



RADIO REVUE

of Kansas City musicians, and they play everything but jews harps and tuning forks . . .

Sometimes Jock the Wee Scotchman entertains with a song and a smile and a kick of the kilts . . . What a man, Jock, with his five feet four inches of pep! Just a half pint of Scotch that can't be drained dry of wit and laughter!

Then there was Ozzie the Ozark Rambler . . . Ozzie would sing one song and the phone service at WHB would be hung up for fifteen minutes because of the frantic calls of beauteous (we suppose) maidens.

Rose Bell is another charming entertainer whose personality fills the Jones auditorium whenever she sings—and then filters out into the ether to do still more damage.

And talk about your squeeze box favorites! What do you think of beautiful, dignified Mary Francis Gore, over there behind the big accordion?

Music, comedy, and a little dash of seriousness make the world go 'round, we've heard . . . Be that as it may . . . music a la the Jones Tuneblenders, comedy perpetrated by Sunny Jarvies, and Allen Franklin's seriousness make the Jones Radio Revue go over!



ALLEN



ROSE BELL



MARY FRANCES GORE



Left: THE JONES STORE TUNEBLENDERS

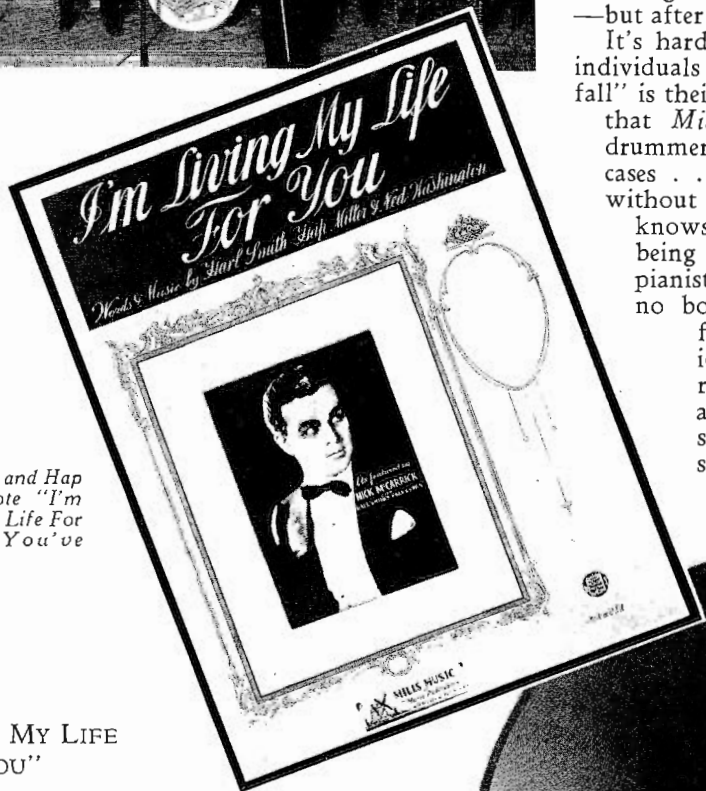
HARL SMITH ORCHESTRA



Eight years ago six enthusiastic boys with a saxophone, a guitar, a fiddle, a bull fiddle, a piano, and a set of trap drums joined forces in their home town of Willard, Ohio . . . They played together long enough to discover what real cooperation can do . . . and then journeyed forth to win their reputation as the "Greatest Little Band in the World." Needless to say, these boys have style!

Music must be an international language, for the old globe is now tracked up considerably with the footprints of Harl Smith & Gang . . . That smooth-flowing, perfectly-blended Harl Smith music won many admirers in New York, Paris, Madrid, Berlin, Geneva, Brussels, London, Washington, Palm Beach, Miami, Detroit and—but after all, this is a yearbook—not an atlas!

It's hard to think of Harl Smith's band as individuals . . . "United we stand divided we fall" is their motto . . . We might say, though, that *Mister Smith*, the Big Shot, is one drummer who sells himself without sample cases . . . that Nick McCarrick's croon is without a blemish . . . that "Hap" Miller knows his stuff about arranging, as well as being one of the world's best dance band pianists . . . that "Brute" Hurley makes no bones about slapping his overgrown fiddle . . . that Paul Bergener is the idol of every boy who disturbs the rest of the flat with Saxophonia . . . and finally that Paul Bragg has some stuff in that guitar of his that puts something more into Nick's croon!



Harl Smith and Hap Miller wrote "I'm Living My Life For You." You've heard it?

"LIVING MY LIFE FOR YOU"

As Originally Written

My life's so short I don't think that I could do
All the little things I'd like to do for you.
Each thing I do—I do it just for you.
I'm living my life for you.
I'll sing you songs, and I'll try my skill at art.
I'll read you lines as an actor reads a part.
Things that I do are the ones you want me to—
I'm living my life for you.
I lived to love the One Above, but since you crossed
my path . . .
I'd love to live with the one I love, through Life's
unsteady wrath.
You'll guide our ship as we smoothly sail through
Life.
You will be the captain, and I will be your wife.
After I'm through, you can see by what I do—
I'm living my life for you!





PAUL BERGENER

WHAT OTHERS SAY:

NICK KENNEY

New York Daily Mirror:

Another band that is making America sit up and take notice is that of Harl Smith at the exclusive Kansas City Club . . . heard on the network.

"STAGE AND SCREEN"

Kansas City Herald:

Speaking of bands . . . the swell-est that has hit these parts in many a moon is Harl Smith's . . . Harl and his lads have a way all their own — and their specialties are "wows" . . . Harl's lads have toured the world and their boss wouldn't swap this six-man hit for Whiteman.



HARL SMITH



"BRUTE" HURLEY

"ABOUT TOWN"

Kansas City Star:

Harl Smith's band is drawing crowds to the Kansas City Club . . . there's as outstanding and tuneful a band as has ever appeared in Kansas City. The men's repertoire is immense . . . ask them for a piece from any musical show and they'll play the entire score—then flip at you "any other light opera?" They have been together a long time and certainly know what it's all about. (Landon Laird.)



PAUL BRAGG



NICK MCCARRICK

HONORABLE MAYOR

Bryce B. Smith:

Everyone who has heard your orchestra speaks very highly of it. It is my opinion that your reputation is merited.

N. T. McCANN, MANAGER

The Kansas City Club:

To judge from the crowds he draws to the Club, Harl Smith must really have the "Greatest Little Band in the World" . . . Harl's style of playing has a personality all its own.



"HAP" MILLER

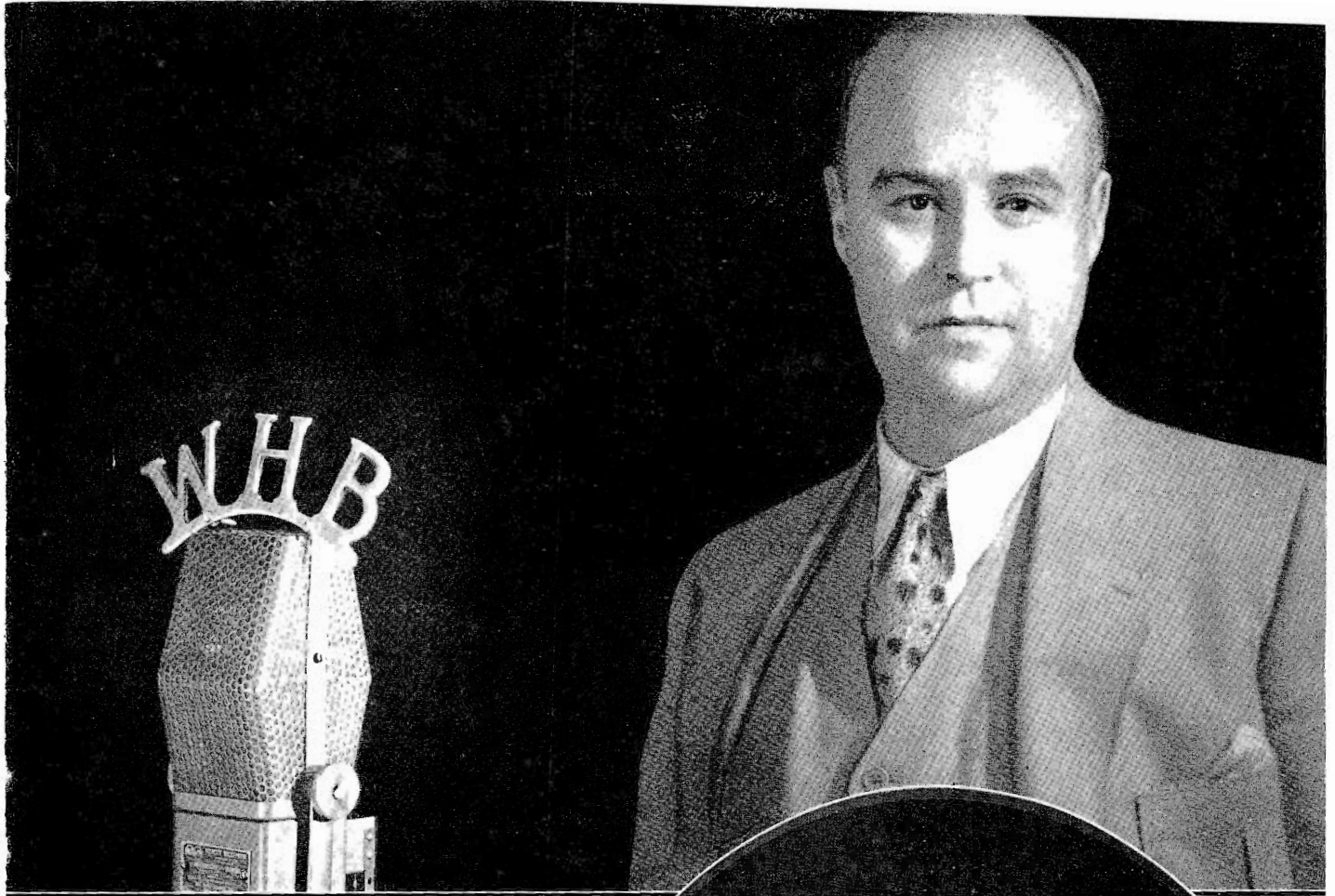


SUNFLOWER GIRL

Back in the days when Quaker Oats tuning coils and cats' whisker detectors were just passing out of vogue, one of the Southland's best-known radio stars was Betsy Coldiron, The Sunflower Girl of WBAP. Twice each week she sang a half-hour program for the Cook Paint and Varnish Company, announced by WBAP's famous "Hired Hand," Harold Hough—a former associate of WHB's John Schilling. The illness of her mother forced her to give up her radio career just as she was adding to her fame with Columbia and Brunswick phonograph records. When she came to WHB last fall, it was the first radio work she had done for many months.

The Sunflower Girl plays her own accompaniments, and sings in that slurry, lingering style which stamps her as a real "blues" artist. As for her hobbies, she says that her greatest pleasure is realized in coming back to the radio world after having been away from it so long.

"Real Estate Papa"—(You Can't Subdivide Me) and "Mamma Wants to go Bye-Bye" are two of the recordings which the Sunflower Girl made before the illness of her mother. They were on the crest of the wave when blues singing first became so popular.



COOK TENOR

The Cook Tenor is a "big man in radio," for he weighs 200 pounds and measures five feet eleven inches from bald spot to heel. Here is one engineer with an artist's soul! John R. Wahlstedt took Bachelor's and Master's degrees from the University of Kansas in mechanical engineering, after which he worked for a year in the Westinghouse Laboratories. It was at this time that his artistic nature began to win out; he sang one season with the Dunbar Opera Company in Chicago, and then returned to Kansas City in 1923, where he became a high school instructor.

Later he was transferred to East High and was advanced to the vice-principalship—a position he has held ever since. Among his duties is the instruction of the boys' glee club. John Wahlstedt first sang on the air in 1923; and he has been featured ever since by nearly every Kansas City station. In 1929 he became the Cook Tenor, broadcasting first from WDAF and then exclusively from WHB.



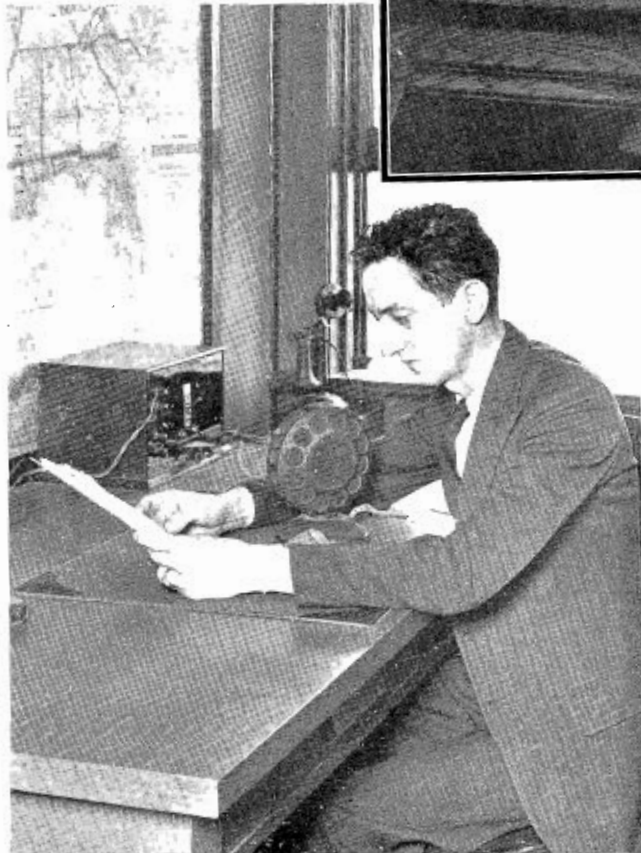
John Wahlstedt is one of WHB's four recording artists, and has made several excellent recordings for Brunswick. Reproduced here is "Down the Lane to Home Sweet Home." On its reverse side is "Somewhere There's Someone."

NEWS FROM THE MARKETS

"The news at its source!" That has been WHB's policy in every one of its service features . . . It does not use mimeographed market reports, read by announcers. Instead, all market information comes directly from the mouths of men who know more about that market than anyone in the city . . . When Glen Stebbins, Secretary of the Kansas City Livestock Exchange, talks into his desk microphone about the number of sheep, cattle or hogs sold in Kansas City during the day, he can look out of his window and see pen upon pen of livestock in the yards below him . . . Ready access to authoritative material makes his remarks accurate, timely and helpful.



GLEN STEBBINS



S. M. KINDIG

WHB's first market feature was furnished by the United States Department of Agriculture, starting October 1, 1922. Aside from a break of some 21 months from 1929 to 1931, that service has been furnished continuously through the courtesy of M. Y. Griffith, who is Reporter in Charge. For the last several years the Department's announcer has been S. M. Kindig, Chief Clerk.

To many metropolitan listeners, these dispatches (given four times each day) may not be of interest; but to the farmer and rancher—living far from Kansas City, but still within range of WHB's powerful transmitter—such news means bread and butter! The market reports are just two items in the multitude of services which WHB renders its varied groups of listeners.

THE WEATHER MAN



A. M. HAMRICK

Who says people aren't interested in the weather? If the popularity of Mr. A. M. Hamrick, who gives a three-minute talk each day from WHB concerning weather and river conditions, is any indication, the bashful boy who spends three hours telling his girl that "it's a nice evening" is right in line with the topics of the day.

Once Mr. Hamrick wondered how many people were listening to his broadcast. He asked the announcer to make a simple statement at the close of his three-minute talk, inviting listeners to send for a back-dated weather map, explaining about the "Highs," "Lows" and other weather phenomena which feature his discussion. For two days his office was swamped with mail, and after three announcements he was forced to discontinue the offer because he ran out of maps!

Mr. Hamrick is WHB's neighbor in the Scarritt Building, occupying a suite on the eleventh floor, directly beneath our business and executive offices. A WHB microphone is wired directly to his office, and he is able to broadcast without leaving his desk. The "Weather Man" has attempted to do much more than merely tell indications for rain or sunshine for the next day . . . He also explains terms used in weather reporting, and tells some of the basic factors upon which trained observers base their predictions.

In the photo below, Mr. Hamrick is shown as he makes a measurement at the rain gauge. This instrument is located on the roof of the Scarritt Building, just south of the windows of the WHB Penthouse Grill.



THE KANSAS CITY KIDDIES' REVUE

CHARLES
LEE
ADAMS



Just as WHB presents endless variety in the types of programs it offers—with classical music, popular music, comedy teams, service reports and devotional talks—so does the station have an endless variety in the ages of its entertainers. Our listeners are of all ages and all degrees; so must our artists be . . .

Yes, ages from A to Z—and here we are at Z—"The Kansas City Kiddies' Revue!" This popular presentation was begun in the summer of 1932 to give talented children in Kansas City and vicinity an opportunity to display their abilities on the air.

Surprising skill in singing, playing musical instruments, dancing and dramatic recitals has been found.

The
JENKINS
STAGE

To Mr. Charles Lee Adams ("Charles Lee" on the air) of New York City, goes credit for the success of the Revue. As director, Mr. Adams has drawn largely from his experience in New York, Buffalo and other eastern cities, where for many years he produced Shrine benefits, Junior League shows, and other local talent productions. Some of America's best known radio stars—Rudy Vallee, Correll & Gosden ("Amos 'n' Andy"), Ben Alley, and "Whispering Jack" Smith—were at one time featured in shows produced by Mr. Adams.

Originally presented from our Penthouse studios, the Kansas City Kiddies' Revue has grown so popular with listeners who want to witness the broadcast, that WHB early in 1933 made arrangements to present the program on Saturday mornings from the auditorium in the new home of the Jenkins Music Company. This spacious and attractive auditorium is shown in the photo at the left.





RUTH YOUNGE AT THE STEINWAY

And here's Miss Maestro! She's none other than Ruth Younge . . . director of the Rhapsodiers . . . accompanist for the Kansas City Kiddies Revue and the Br'er Fox Club . . . creator of that sparkling piano program, "Shades of Black and White." Ruthie is the "Old Hand" at WHB. She has been in almost every type of radio and musical work—and when she tells the younger artists "where to get off," they usually have little trouble finding the steps!

Here are the statistics on Ruthie—my, how mad she'd be if she knew we had told! Height: 5 feet, 9 $\frac{1}{2}$; Weight: 165; Eyes: gray; Hair: brown; Clubs: Mozart, American Radio Artists; Hobby: collecting old music; Games: bridge, golf; Favorite Newspapers: Journal-Post and

Chicago Tribune; and Favorite Piano Solo: "Flapperette."

Ruth Younge gets her biggest thrill—aside from getting the xylophone, saxophone, violin, guitar and piano in tune for a Rhapsodier broadcast—in accompanying children during the Kansas City Kiddies Revue and the Br'er Fox Club programs. She has been a great help to Charles Lee Adams in giving youthful radio stars pertinent tips which may some day be of real benefit to them.

Perhaps the best testimonial to Ruth's ability is the characteristic solution of any WHB studio problem involving music. After pondering a while, the difficulty is always settled by: "Well, let's ask Ruth Younge."



SOL BOBROV

Here's the artist, slowly drawing his bow across the strings . . . Sol is featured with the Rhapsodiers—and HOW he can play that violin!

RHYTHM AND

Concord . . . rhythm . . . harmony—and boy! do they know their isotonics! Pictured on this page are some of the star entertainers at WHB—a few of the boys who keep the melody ball rolling from six a. m. 'till sunset. Bingham and Wells are old WHB favorites. Virgil Bingham's hot piano playing and Harry Wells's singing are the more remarkable because these boys are both blind—Bingham totally, Wells to a large degree. They studied at the School for the Blind in Kansas City, Kansas—learning, besides music, to type eighty words a minute from dictation—as fast as most stenographers are able to write from copy! Bingham and Wells have since sung from a great many stations, and they have memorized more than 400 popular songs.

Shown here, too, are the Hilolite Boys, who are known as the original manufacturers of grass skirt harmony. They have been heard many times from WHB.



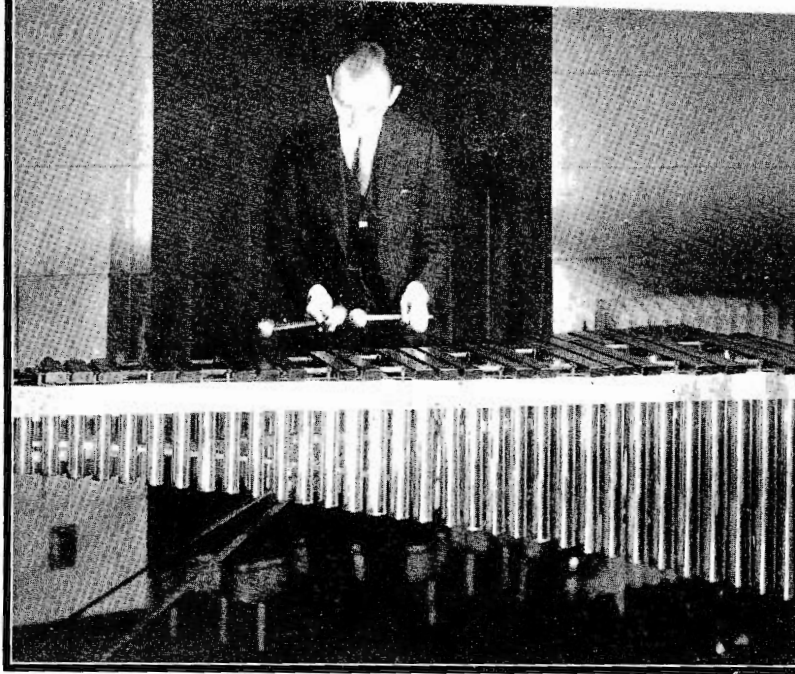
Top: BINGHAM AND WELLS



Bottom: THE HILOLITE BOYS



Right: GEORGE HOLSTEIN



CHUCK WILES

One man who makes his living by knocking!—and when he hammers, the vibrating keys yield marvelous melody. Chuck is another Rhapsodier . . .

HARMONY ▶▶▶

When George Holstein left WHB temporarily last summer to go to Detroit, much weeping and wailing went up from our listeners. Enough people came up to the studios for a Prince of Wales farewell. A nice voice, hillbilly music and radio appeal—that does it for George!

The Two Shades of Blue—Ed Curran and Bob Reece—do their harmonizing a la piano. Ed takes the secondo and Bob the primo, and the way they secondo and primo is a caution!

And there are Jenson and Lettow—pioneers at WHB, and one of the first harmony teams in Kansas City. Lettow with his guitar and Jenson with his banjo provide their own musical background.

As for the croonah! Ah hah, the croonah! It's Joey Boan, folks—and what a wallop he packs in that guitar and sobbing voice! Joe is featured with the Rhapsodiers, and he's a frequent entertainer on the Staff Frolic.



Top: THE TWO SHADES OF BLUE



Bottom: JENSON AND LETTOW



Left: JOE BOAN

WHB PARADE OF PERS

"I'd like to live in a house by the side of the road, and watch the races of men go by . . ." No, that philosopher wouldn't get far in these modern days! He'd hear a lot of Pierce-Arrows and maybe get within hailing distance of a Model T flivver, but as far as meeting people is concerned, he would spend his time much better at WHB! A radio station is the 1933 mecca for Great and Near-Great of all orders. It reaches out and grabs them like a magnet—and allows the rest of you to hear their voices!

It would take a book to give a complete account of the well-known figures who have visited WHB—and a fair-sized volume would be required even to jot down the names of all those who have spoken into WHB microphones! Nevertheless, here are some of the personages who have radio'd to you since WHB first moved to the Baltimore Hotel studios . . .

There was Ruth Nichols, the aviatrix, who gave a thrilling account of her aerial experiences, and then—to keep you "up in the air"—there was Frank Hawks, famous speed flier, who for a while held the East-West non-stop record. Turning from high-flying to high finance, Mr. G. H. Hamilton, Governor of the Federal Reserve Bank, once gave an address by remote control from the Kansas City Athletic Club.

And Rosetta Duncan—of the Duncan Sisters! While she was featured at the Mainstreet she did a "three-minute stand" at WHB—and the next time she's going to bring Isadora along! For talks of a more serious nature, Bishop Lillis, head of the Catholic Church in this diocese, was introduced—as well as Kansas City's much-beloved Dr. Burris Jenkins, a leader of the community's thought.

Finally, athletes must not be forgotten; and among the many whose voices WHB's listeners now know, were



RUTH NICHOLS
Aviatrix



FRANK HAWKS
Record Breaker

G. H. HAMILTON
Governor, Federal
Reserve Bank



Among the many WHB speakers whose pictures didn't get in, were Ex-Governor Sam Baker; Former Senator James A. Reed; Former Attorney-General John T. Baker; Chief Red Eagle; Mr. George Melcher, Superintendent of Schools; Mr. James Pendergast; Baby Rose Marie; Amelia Earhart; Ex-Mayor Frank Cromwell; Fred Ham and His Victor-Recording Orchestra; Andy Kirk and His Orchestra; the R. K. O. Rio Rita Players; Peter de Palo, daredevil racing driver; Mayor Bryce Smith; and the late Charles M. Hay, Democratic candidate for Governor.

PERSONALITIES

"Jarring Jim" Bausch and the two Olympic skating champions pictured below him. Bausch, as you probably remember, was not only a football, basketball and track star at the University of Kansas, but in the Olympic Games of 1932 he made an all-time record in the extremely difficult decathlon.

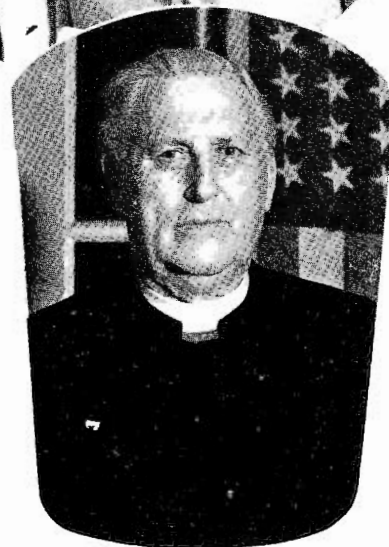
This is only a part of the list, but there'll be others to come . . . Whenever famous folks stop off in Kansas City long enough to "get on the air," WHB will bring them to your homes!



ROSETTA DUNCAN
of the famous
"Duncan Sisters"



"JARRING JIM" BAUSCH
Olympic Decathlon Champion



BISHOP THOMAS F. LILLIS



DR. BURRIS JENKINS

Right: BILL MOORE
INTERVIEWS
OLYMPIC SKATING
CHAMPS.
KIT KLINE AND
ALEX HURD



DAYWORK IN A NIGHT CLUB

"The best-laid plans of mice and men oft gang a-glee . . ." Thank you, Bobbie Burns, thank you! You can't beat that Scot for summing up the situation in a few words—and thereby hangs a tale . . .

The Avalon Supper Club was just an autumn rose which budded and bloomed and wasted away. For a few weeks it was the rage of Kansas City. Its beautiful chorus, with synchronized kicks, was the tired business man's joy and the patient wife's sorrow. Don Gil's Orchestra—with its rumbling rumbas—was a ninety-day sensation. The scenery and lighting, with myriads of twinkling stars in a cheesecloth sky, made you pinch yourself to find out whether or not you were in the stratosphere.

For a time, WHB broadcast by remote control from the Avalon . . . Then because of a ruling by the Musicians' Union against remote control broadcasts, the presentation stopped—and three weeks later the Avalon stopped. Like the Arabs, the owners folded up their tents and stole silently away into the night . . .

"Day Work in a Night Club" was a swell feature while it lasted!—a half-hour of thrills three times a week. The idea was cleverly staged and announced by Jack Todd. The program was built around the rehearsal theme: "A peep behind the curtains at a mammoth floor show in preparation . . . beautiful

girls, stunning costumes, rhythmic dancing . . ." Don Gil's Orchestra was the musical backdrop for the show, and in front of this backdrop the chorus girls danced, instrumental soloists played and crooners crooned . . . The photo below was made at a typical rehearsal-broadcast. Though the radio couldn't reproduce the fancy costumes, colorful scenery and brilliant lighting, it was just as though you were seated by the curtain-puller (or are they automatic?) at a Zeigfeld extravaganza . . .

Some of the brightest stars of "Day Work in a Night Club" were Madelon McKenzie, Charles Torres and Irwin Lewis—not to mention the "18—count 'em—18" beautiful chorus girls.

Let's give a sigh for the good old Avalon!—and "Day Work in a Night Club!" Just another feather in Depression's cap . . .

MADELON MCKENZIE

Photo, Courtesy Frederick Brothers Music Corporation

But the Avalon brought Madelon McKenzie to Kansas City!—and if you'll study closely her photograph on the opposite page . . . you can understand why night club patrons are glad! Since the Avalon folded, Madelon has been featured in several shows as well as WHB broadcasts.





THE PENTHOUSE GRILL

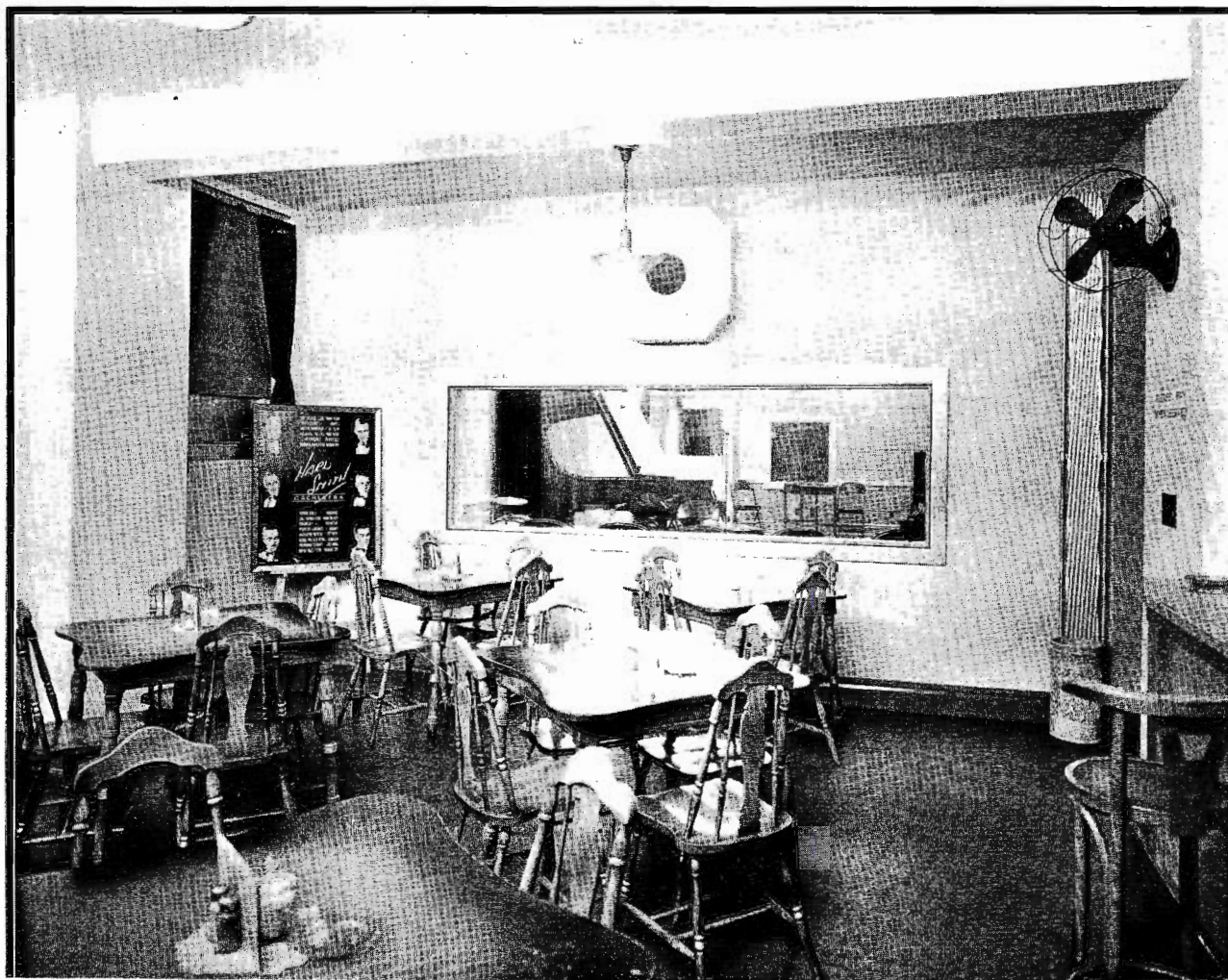


"A toasted sandwich, a chocolate soda and a full view of WHB's Rhapsodiers in action . . . or a look at the Georgie Porgie gang, or What-Have-We . . ."

Radio fans like the combination!—and that was the reason WHB's spectators' room was converted into The Penthouse Grill. The principal talent broadcasts take place in Studio "B," which is separated from the Grill only by a triple-pane window . . . Taste, sight and sound are provided all at once—and at very nominal cost!

The Grill is radio-owned and radio-operated . . . Its "Prop." is Allen Franklin, staff announcer. The popularity of the Grill has increased daily since Allen took over its management—and it's now a frequent meeting place for Kansas City's younger set, who drop in during the afternoon for a bite to eat—a soda or a sundae—and a look and a listen! Women's bridge, social, music and literary clubs occasionally reserve the Grill as a unique place to hold a special luncheon, with "different" entertainment.

Here's an invitation! . . . Some day when time drags and a refreshing drink or a delicious luncheon would appeal to you, come up to WHB's Penthouse Grill . . . You'll enjoy every moment you spend here!



OUR HOSTESS

When you visit WHB the first person you see is Lilyan Opal Schaubert, station hostess. It is Opal who is always willing to show visitors all of the highlights of the studios—even though she must keep an ear tipped toward the telephone board in order to answer WHB fans promptly when they call HArrison 1161.

Opal has a swell disposition, a "voice with a smile," and a winning way with visitors. She has brown hair and self-avowed green eyes. She weighs 128, is 5 feet 3 inches tall, and her favorite type of reading is "anything that improves the mind."

RADIO BRIDGE

The Easy Aces are not only the only ones who can "bridge" the airways . . . WHB's own Thursday Afternoon Bridge Club, directed by Mrs. Pete Osborne, of the Kansas City Bridge Club, is a distinct opportunity to all those who wish to learn about contract . . . With well-known Kansas Citians holding actual bridge hands, Mrs. Osborne describes the play, makes running comments and helpful criticisms.



OPAL SCHAUBERT

The beautiful girls below are a typical Thursday Afternoon Bridge Club group. Standing are Mrs. Osborne and Jack Todd. Seated, left to right, are Beverly Hess, Helene Hess, Marjorie Merrill, and Mary Linda Bush.



Photo
Courtesy
Kansas
City
Star



W H B ORGAN STUDIOS

"WHB presents Lou O'Connor in her morning organ program. This broadcast originates in the organ studios of the New Jenkins Building . . ." WHB is happy to use the fine organ facilities offered by the Jenkins Music Company. The room is soundproof and acoustically treated. Its floors are decorated with musical notes. Lou O'Connor, shown on the next page, is one of Kansas City's best known organists.

HALL OF RADIO FAME

Down the long corridor past the telephone desk and Studio "B" to the Penthouse Grill, WHB has now placed the pictures of its Great and Near-Great—from the Songcopators to Paul Tremaine, The Easy Aces, Lela Ward Gaston and Leath Stevens. The "Hall of Fame" is usually crowded with WHB's friends, who daily come to see their favorite broadcasts.



THE COOK PAINTER BOY

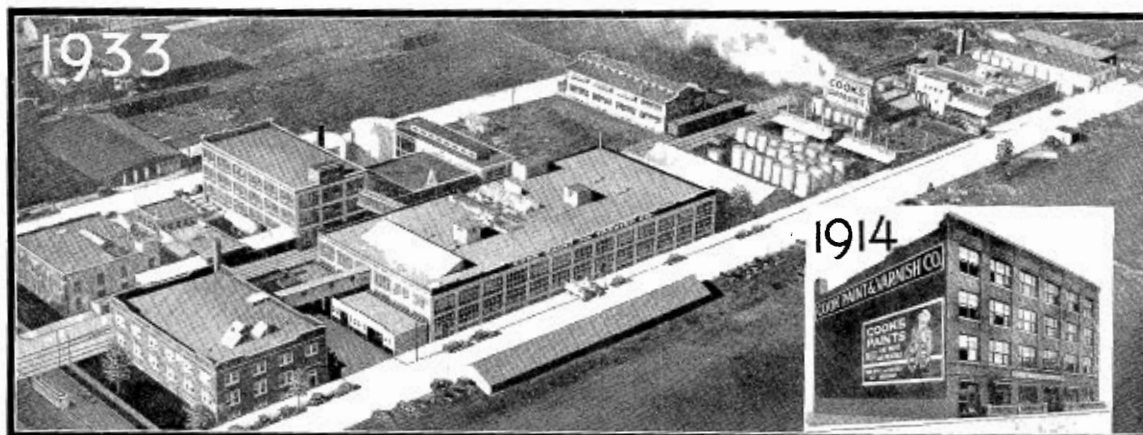


Almost three years on the same program! This is the sensational record of Norvell Slater, the Cook Painter Boy . . . Norvell "put on overalls" just a week after he came to WHB, and he's been singing that quarter-hour a day ever since.

To judge on the pie-and-cake standard—and that isn't a bad measure, either—Norvell really "gets over." He has the station championship for receiving good things to eat, and every day or so the mailman brings him a

delicious gift from one of his enthusiastic listeners.

As most WHB listeners know, Norvell is Captain John Smith and WHB Program Director in addition to his Painter Boy activities. He was born in Richmond, Missouri; raised in Kansas City and Carrollton; and graduated from the Southwestern Seminary School of Music at Fort Worth, Texas, where for three years he announced at WBAP.



KANSAS CITY PLANTS OF THE COOK PAINT AND VARNISH COMPANY—IN 1914 AND IN 1933



BETTY ROTH

Pinch us quick! No, it's not a dream—it's fascinating little Betty Roth—the blonde siren of WHB . . . Betty is 19, blue-eyed, gay, beautiful—and oh, so easy to get along with! If the engineers don't give us television pretty soon, it'll be the foot-lights for Betty!

Page Forty-one

MUEHLEBACH GRILL ORCHESTRAS



The torrid trumpets of Red Nichols, the mellow saxophones of Guy Lombardo and the violins of Gus Arnheim are not alone a part of American dance history . . . They are also woven into the history of the Muehlebach Grill! The Grill features the Big Names—and *makes* them!

This hub of Kansas City society is now a much different place than it was back in 1922, when Coon-Sanders originated their famous dance band here. It was beautiful then; it is truly delightful now! Colorful lights—peeping through the dance floor, blinking from the ceiling, and playing upon the faces of the orchestra—form a thousand romantic patterns on spun glass walls, and unique decorations catch the eye of the dine-and-dancer at every turn.

Nearly all of America's leading dance bands have at one time or another played at the Grill, but none has broken more attendance records than that of Red Nichols, who, with his Eleven World-Famous Pennies, has often thrilled Muehlebach crowds—and WHB listeners! *Red Nichols!* It's a name to conjure with . . . And another name to conjure with is that of the New Muehlebach Grill . . .



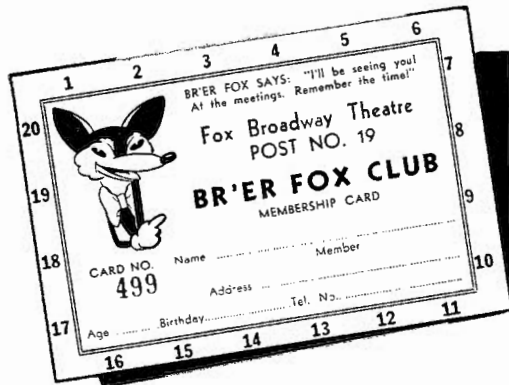
THE BR'ER FOX CLUB



A button and membership card are provided for every Br'er Fox member. The card is punched each meeting; and after the required number of punches, the member gets to attend without paying dues.

programs and unique contests sponsored by WHB advertisers stimulate interest and attendance at Club meetings. The children enjoy themselves thoroughly because they "run their own show"—and parents are happy because they know the children are in good company amid wholesome associations.

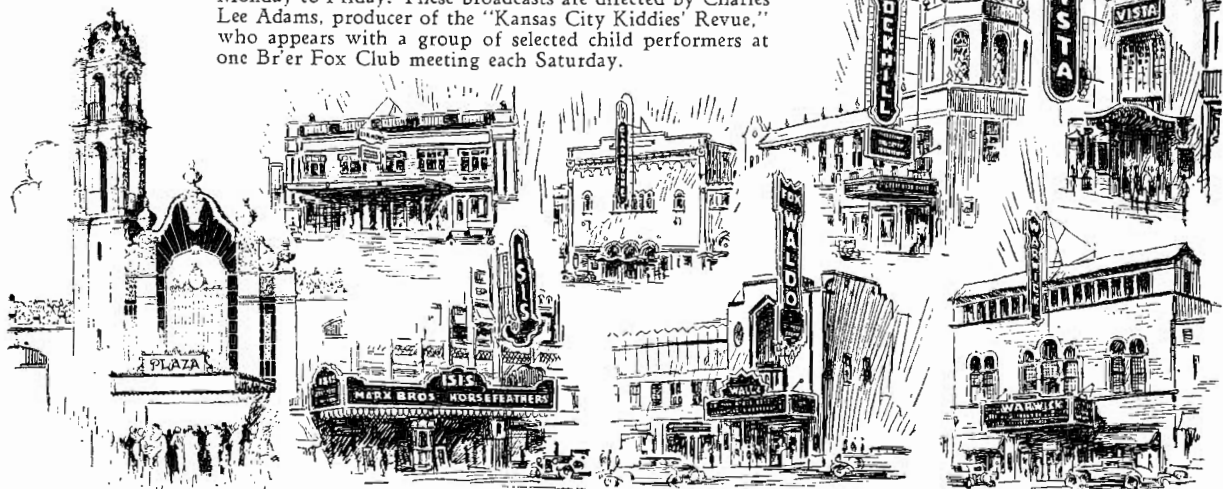
Kansas City's biggest radio club for children is the "Br'er Fox Club"—sponsored by the Fox Theatres in conjunction with WHB. The idea originated with a plan to offer children clean, wholesome entertainment on Saturday afternoons at their neighborhood Fox Theatres. There the children elect their own officers, conduct their own Club meetings, and present their own entertainment programs—followed by a showing of talkies approved by the Parent-Teachers' Associations and especially selected for child audiences. Novel



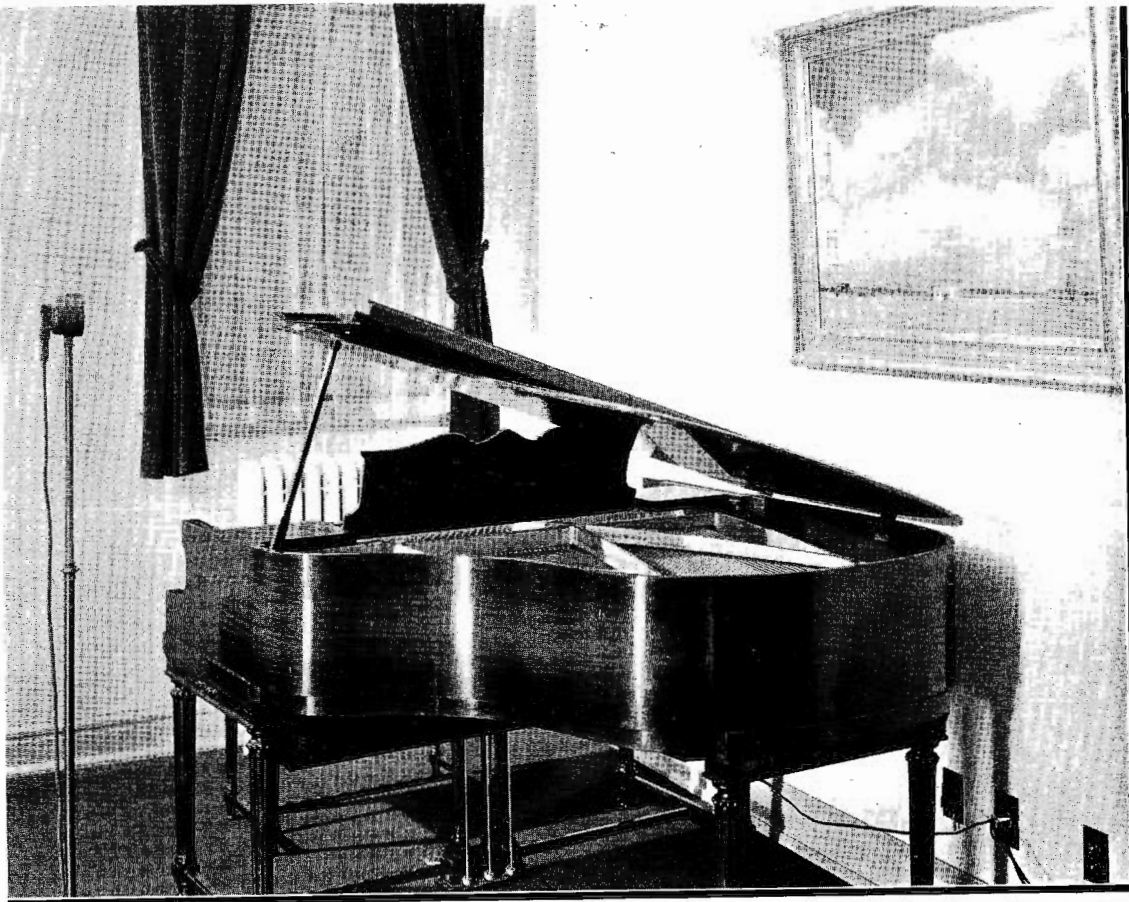
THE BR'ER FOX SONG

*He's our Buddy, He's our Pal,
Not a Boy Friend, not a Gal.
He's a handsome fellow
Dressed in Brown and Yellow,
Makes us happy, keeps us glad.
Always smiling, never sad,
De we love him, BET YOUR SOX!
HE'S BR'ER FOX . . . !*

From each Br'er Fox Club "Post" at the nine theatres shown here, the club members select the children who are to sing, dance, recite or play musical instruments during the Br'er Fox radio programs broadcast every afternoon, Monday to Friday. These broadcasts are directed by Charles Lee Adams, producer of the "Kansas City Kiddies' Revue," who appears with a group of selected child performers at one Br'er Fox Club meeting each Saturday.







"Where Air Hits Are Born." Studio C, equipped for broadcasting, but at present used only for auditions and rehearsals. Another WHB workshop.

BLANCHE LABOW

"And so one day, boys and girls, a Grecian goddess came to call upon us—curves 'n' everything—and we made a radio star out of her." In the soulful pose on the page opposite, Blanche Labow is looking upwards—looking dreamily up at that fame and glory she's going to have one of these days . . . Blanche is always bubbling over with gaiety—and she bubbles over so effectively that unnumbered miles of ozone have no dampening effect. Right in your own living room her personality pouring from the loud-speaker is just as winning as it is in the studio.

"WOMAN TO WOMAN"

With a wealth of stage experience and knowledge, Miss Lenore Anthony, long prominent in Kansas City dramatic circles, has now shifted her attention to radio . . . broadcasting a daily program of household hints, menu suggestions and inspirational thoughts for women.

LENORE ANTHONY





"I Wonder Why" and "Just a Little Happiness" are Herb Cook's latest Columbia recordings. Others of his records are "Arkansas Sweetheart" and "Louisiana." Herb wrote all four numbers and some fifty-two others!

HERB COOK

It is 1927 . . . In the state legislature of Oklahoma there is silence—unusual for a state legislature, but silence all the same . . . Then a crew of men shove a piano into the assembly room—and a little fellow with slightly graying hair and eager, gray eyes sits down at the piano, draws his fingers over the keys in a few tentative chords, and starts to sing a song which none of the legislators had ever heard before . . . He finishes. The silence remains an instant—and then is broken definitely, conclusively, with cheers and applause! A few minutes later the number which had been sung is enthusiastically acclaimed the state's official booster song.

Well, that man was Herb Cook . . . The song was "Oklahoma." Though "Oklahoma" won more dramatic success than any of Herb Cook's other compositions, it is only one of the fifty or more he has written. Writing songs and

versifying is meat and drink to this Columbia recording artist, and he'd be happy on any old desert island if he had his piano and pencil.

No one at WHB has been featured by so many well-known radio stations. Herb, you see, originated—that is to say, he was *born*—right here in Kansas City, but thereafter he decided that the Sunny Southland was his natural habitat . . . "Go South, Young Man, Go South"—and if you've heard that drawl of Herb's, you know he took his Mason and Dixon Line seriously.


But not even Herb can bang around on the piano *all* day—think of the wear and tear on manicures! His relaxation from song-writing and broadcasting is "Hundred-Proof Golf"—on the *far* side of that 100! Besides his radio work, he has appeared on Orpheum and Keith Circuits.



PEGGY SWINEHART

COMMUNI

Radio, like a newspaper, can never be simply a business—it must be an *institution!* That is the reason WHB devotes so much time and effort to charitable organizations—in addition to its usual service features: time signals every fifteen minutes, livestock reports, storm information, calls for blood transfusions, and the North Side Municipal Court broadcast. The letters on these pages show some of the organizations which the station has been happy to serve; and on the opposite page is our first mention of a novel WHB charity. At Christmas time, ten heaping baskets were sent to deserving poor families, and WHB paid for their contents in radio advertising of the foodstuffs donated.



Kansas City Safety Council

Affiliated with the National Safety Council
OFFICE: 808 BALTIMORE AVE.
KANSAS CITY, MO.

November 1, 1932.

Mr. Don D. Davis,
F. H. B.
Scarratt Building,
Kansas City, Mo.

Dear Sir:

Statistics covering automobile fatalities in Kansas City as shown on the attached report were submitted at the meeting of our Board of Governors which was held yesterday. These statistics show that while Kansas City started out this year with 20 fatalities in the first three months which is 24 more than the average for eleven years, that at the end of ten months, we have a record which is much more creditable. During the seven months from April 1st to November 1st, there were 71 fatalities which is 53 less than the eleven year average for the same period.

This year, there have been two new factors which have entered into the picture for the control of motor vehicle accidents and the Board of Governors believes that they should be given appropriate consideration and credit for contributing to this record. These two factors are, first, the Prayers License broadcast of the traffic cases from the North Side Court, which because effective about March let, and second, the Board of Governors believes that the education resulting from these broadcasts is a particular contribution.

At this meeting, there was spread upon the minutes of the Board, a resolution expressing the thanks of the Board to you for your part in making these broadcasts possible.

Yours truly,
Joseph McGehee
Joseph McGehee,
Secretary.

JJM:DP

U. S. NAVY RECRUITING STATION
POST OFFICE BUILDING
KANSAS CITY, MO.

DEPARTMENT OF POLICE
E. C. REPPERT, DIRECTOR
KANSAS CITY, MISSOURI
H. F. MOORE

CITY MANAGER
KANSAS CITY, MISSOURI

Kansas City Live Stock Exchange
Kansas City, Missouri

YOUNG WOMEN'S CHRISTIAN ASSOCIATION
KANSAS CITY, MISSOURI
1008 HOUSE STREET
MARGARET P. WILSON, Executive Secretary

UNITED STATES DEPARTMENT OF AGRICULTURE
WEATHER BUREAU
KANSAS CITY, MO.
January 25, 1933.

Kansas City Council of Churches
KANSAS CITY, MISSOURI
TELEPHONE VICTOR 124

OFFICERS: Dr. Harold T. How (Vice President), Dr. John F. Vines (Vice President)

STAFF: Mrs. Della E. Burr (General Secretary), Miss Della Turner (Supervisor of Day and Vacation Church School), Dr. H. T. Turner (Deat. Training School)

January 31, 1933

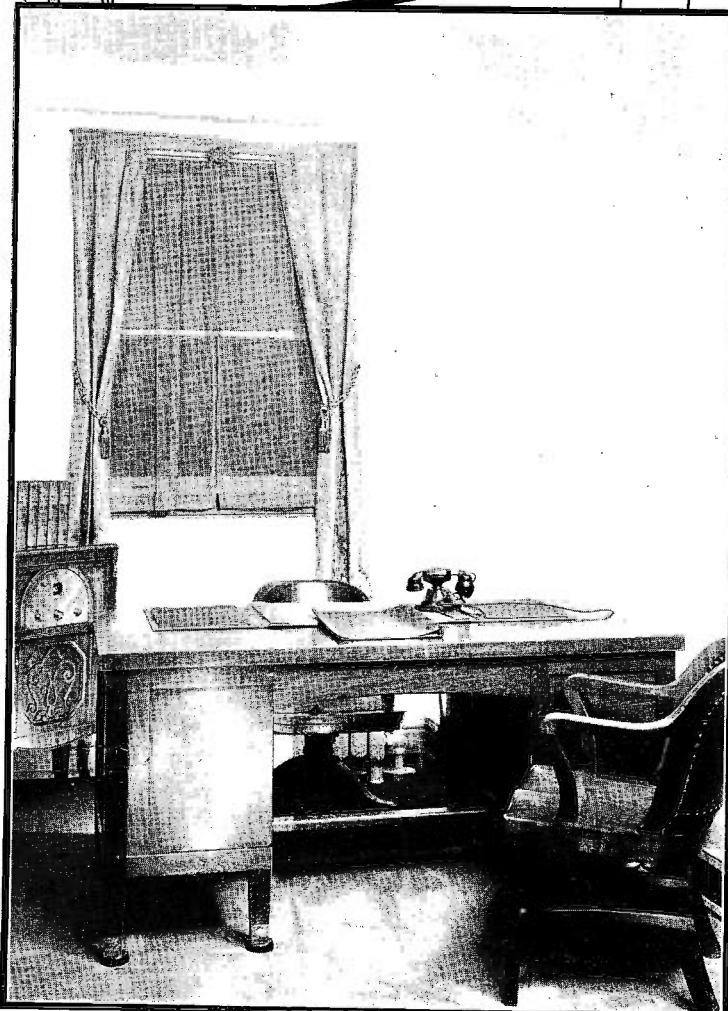
Mr. John Shilling, Manager,
Radio Station WHB,
1200 Scarratt Bldg.,
Kansas City, Missouri.

Dear Mr. Shilling:

Judging from the response of the public, we are quite convinced that the daily devotional program sponsored by the Council of Churches is rendering a helpful ministry. In the two years the Council of Churches has sponsored this period practically every minister in Kansas City who is willing to serve has been heard.

The Council of Churches appreciates the fact that in this community service given to the cause of religion, WHB turns to the churches for cooperation.

Very sincerely yours,
Ann E. Burr
General Secretary.

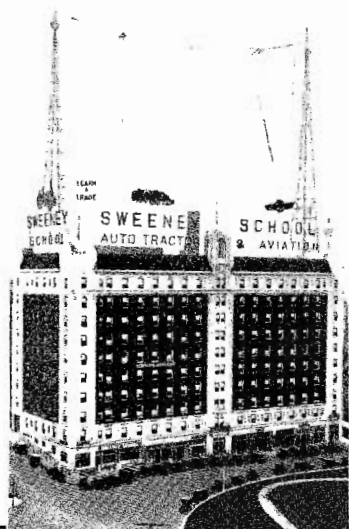


THE OFFICE OF JOHN T. SCHILLING, STATION MANAGER.
WHO IS RESPONSIBLE FOR WHB CHARITIES

WHB AND JOHN T. SCHILLING--- RADIO PIONEERS

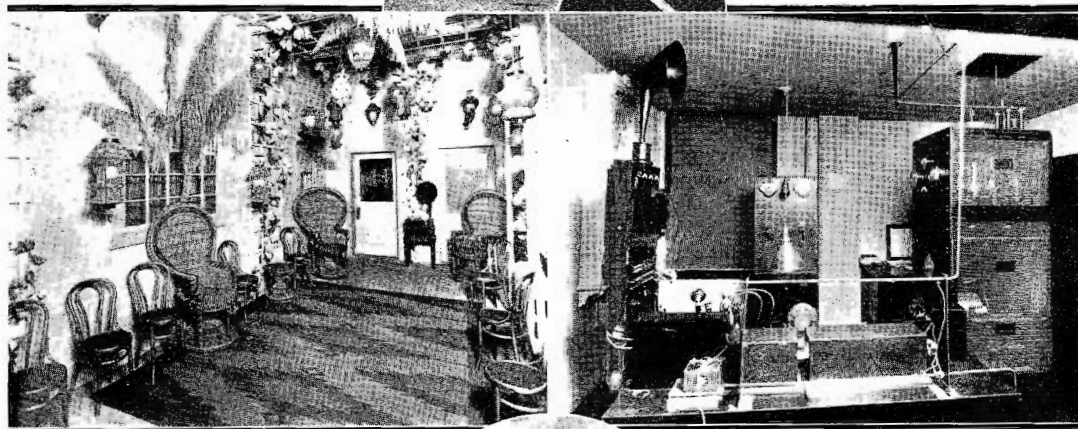
For eleven history-making years in Kansas City, a name and an institution have been linked irrevocably together . . . The name is John T. Schilling; the institution, WHB. Mr. Schilling—or "John," as he is affectionately known—was a co-founder of the station; he is also its most popular man. Tributes paid to him are not based alone upon his wealth of technical knowledge and surety of judgment, but also upon his modesty, sincerity and loyalty . . .

It was in April, 1922, that Mr. Schilling and Sam Adair, now a radio manufacturer, built WHB.



game, for at that time you *could* be an "old hand" in radio at the age of 25. From 1914 to 1916 he was a "ham," or amateur radio operator. Then the war broke out, and for fifty-one weeks he was an instructor in the Naval Radio School at New London, Conn.

After the Armistice, Mr. Schilling worked in New York for Lee DeForrest, "Father of Radio," and the International Radio Telephone and Telegraph Company—took a 75,000-mile cruise as radio operator on an oil tanker—spent several months assisting in the installation of a 1000-watt radio trans-



They were financed by E. J. Sweeney, of the Sweeney Automobile School.

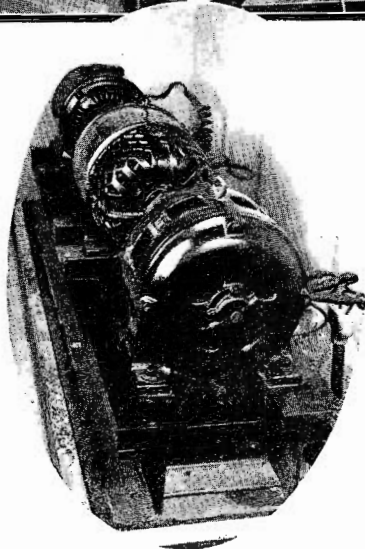
However, this was by no means Mr. Schilling's first radio enterprise. By 1922 John Schilling was already an old hand at the

mitter in Tampico, Mexico—and then established WHB!

In addition to his present duties as general manager of WHB, Mr. Schilling from time to time conducts the "Friendly Forum," a chat with WHB listeners.

Top: THE FIRST HOME OF WHB.

Left Center: WHB RECEPTION ROOM AT SWEENEY'S.

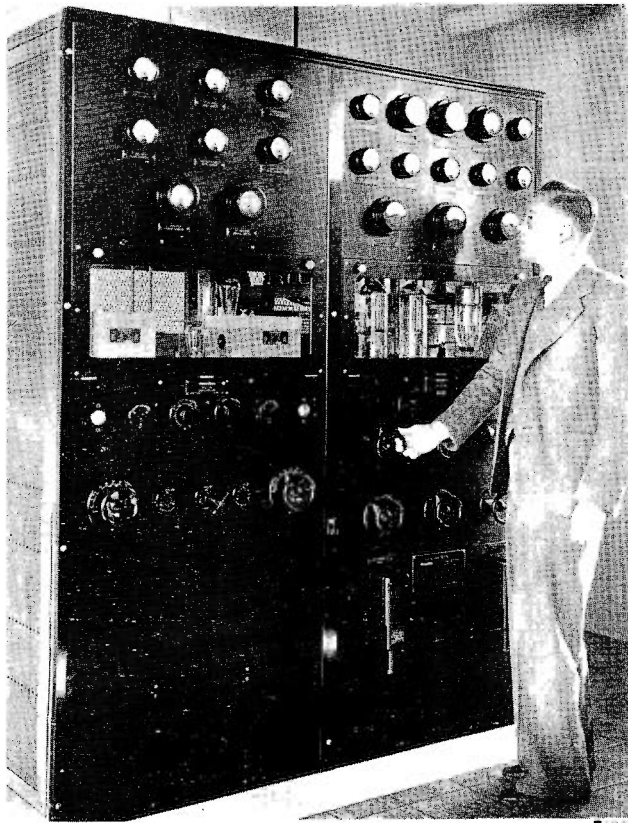


Right Center: THE FORMER TRANSMITTER CONTROL.

Below: THE GENERATORS AT THE SWEENEY TRANSMITTER PLANT.

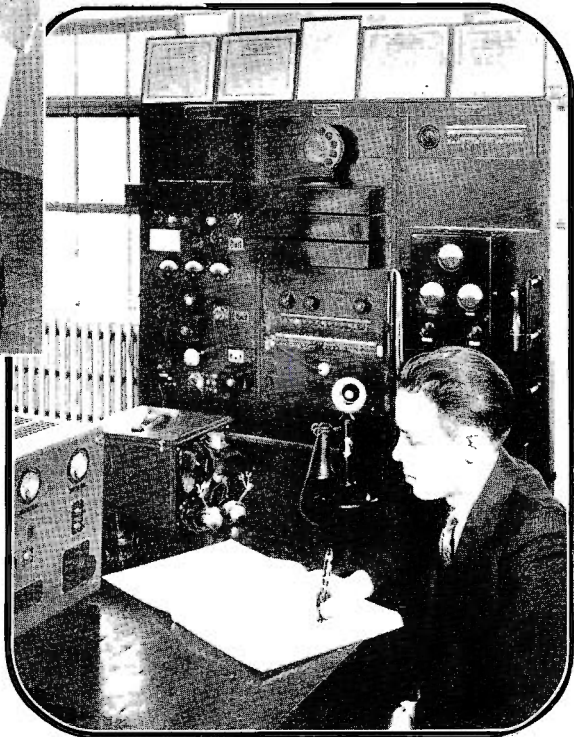


THE WHB TEC



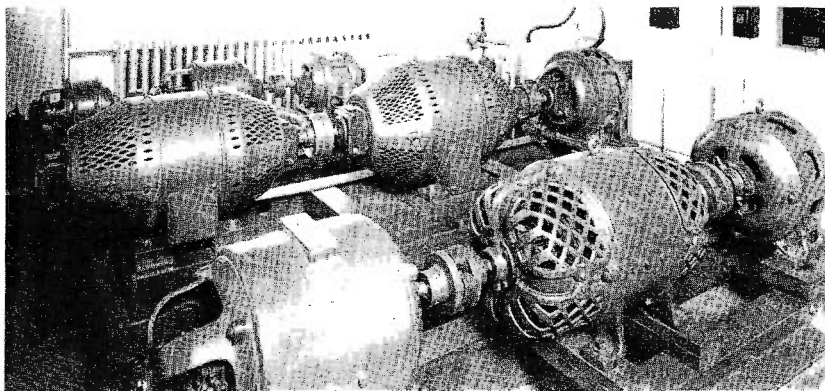
Behind the high "C's" of the radio sopranos . . . behind the riotous laughter of Jack Savage or "Sunny" Jarvies, there is always that complicated system of wire and glass and steel and cloth which is the dominion of the technical staff . . . Yes, "Goldie," Lynn, Paul and Lewis make possible that last step from the microphone to you. When a new program is evolved, or when a stunt broadcast is arranged, the technical department has the last word. Henry Goldenberg is "His Nibbs" then, and he says the "yes" or "no" which decides the issue.

Henry Goldenberg is another of the "Old Heads" around WHB. He, like John Schilling, was an amateur when radio was just a noisy baby,



When, in April, 1930, the Cook Paint and Varnish Company installed a 1000-watt Western Electric transmitter under the supervision of Bell Laboratory engineers in a five-acre tract near the Missouri River in North Kansas City, all all-time record was established! Never before—and to date, never since—has a transmitter of its size and efficiency been set up in such a short time.

WHB is particularly proud of its transmitter—for upon transmitter performance a station's reputation depends . . . Though it is at present operating on 500 watts power, the WHB transmitter reaches out farther in some directions than 1000-watt transmitters . . . Letters acknowledging reception have been received from every part of the United States—and even New Zealand and Australia!



Top: LEWIS BAIRD AT THE TRANSMITTER CONTROLS.

Center: "GOLDIE" MAKES A NOTATION IN THE STATION LOG.

Left: PART OF THE GENERATOR SYSTEM WHICH KEEPS WHB STARS "ON THE AIR."

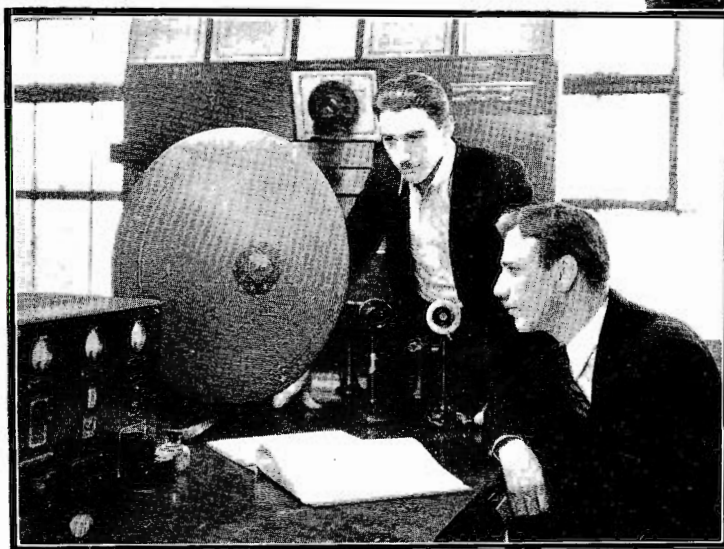
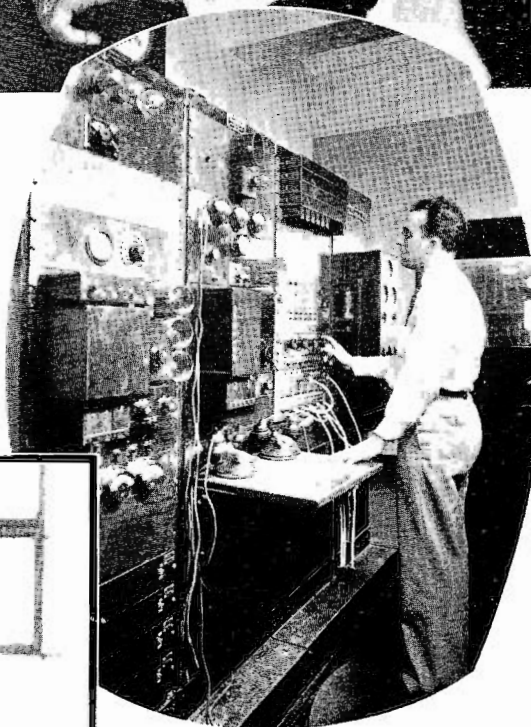
HNICAL STAFF

and he joined the staff of WHB about three months after it was established by John Schilling and Sam Adair . . . Thereafter, he has been absent only four years—three to gain a technical education at the University of Illinois, and one to make a wild excursion to the forests of Washington State.

Do you know how early it is at five o'clock in the morning? According to the transmitter boys—Lynn Rawlins and Paul Todd (brother of Jack Todd, WHB announcer)—it is *plenty* early! Every morning one of them must rise at five in order to drive to the transmitter in North Kansas City and put WHB "on the air" at six o'clock—in spite of snow drifts, heavy rains, fogs, or whatnot! On cold winter mornings that takes real courage!

Another revolt against the Alarm Clock is staged by Lewis Baird, who alternates with "Goldie" at the studio controls. Lewis—and we guarantee this statement!—is the *one* quiet person around the station! He's married and has the cutest little girl baby on record.

The technical department has had two high points in its history . . . First was the new transmitter installation in April, 1930, shortly after the Cook Paint and Varnish Company bought the station, and second was the removal to our new studios in the Scarritt Building, 1932. If you don't think radio is complicated, you should have witnessed either of these jobs! Labyrinthine tangles of tiny wires . . . coils of all sizes and appearance . . . tubes of all sizes and shapes—oh well, it's a mistake for a layman even to *think* about radio-technics.



Top: HENRY E. GOLDENBERG,
WHB CHIEF ENGINEER.

Center: JACK WAGNER AT THE
STUDIO CONTROLS.

Left: LYNN RAWLINS AND
PAUL TODD FACE THE MUSIC.



JOHN F. CASH

Treasurer

As Treasurer of the Cook Paint and Varnish Company. Mr. John F. Cash is also Treasurer of the WHB Broadcasting Company. Mr. Cash has taken an unusual interest in radio, and besides handling WHB's financial affairs, he was instrumental in the purchase and installation of its Transmitter and Penthouse Studios.



BERT BIDWELL

Sales Manager

During the greater part of his thirty-seven years, Bert Bidwell has been selling something . . . Sometimes it has been tires . . . other times, mausoleum space . . . and still later, overhead garage doors. With this experience behind him, he picked up radio almost instantly, and there are few men anywhere who can tell an advertiser how to spend his radio dollar more effectively.



THE SALES STAFF

Our yearbook wouldn't be complete without saying something about the boys who are out on the actual bread-and-butter firing line . . . The Sales Staff! A likely-looking bunch of idea-men, if we ever saw one! At the extreme left can be seen the head of **Francis Morgan**, a former advertising agency man. Just in front of him is **Collins F. "Bud" Riley**, who handles the Logan Jones Bargain Spot program. The man at the board is, of course, WHB's sales manager, **Bert Bidwell**. At his left is **Ed Dennis**, University of Kansas graduate. Another K. U. man is **Gerald Pipes**, who appears at the extreme right of the photograph. The sales department has separate offices on the tenth floor of the Scarritt Building.

CUTIVES

DONALD DWIGHT DAVIS

President

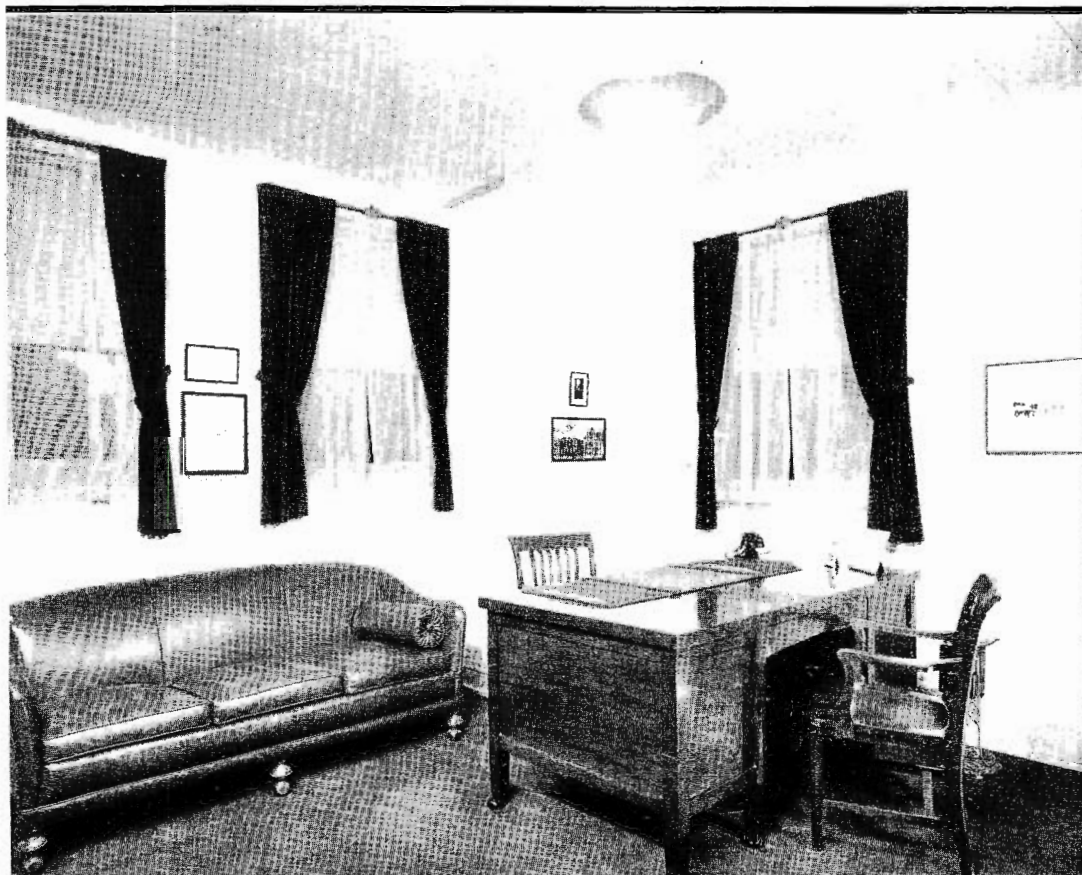
Prior to 1931, Don Davis, president of WHB Broadcasting Company, was on the "outside looking in" as far as radio was concerned . . . His connection with broadcasting began when, as an advertising agency executive, he launched the Cook Painter Boys on WDAF. Later he wrote Travel Guild "Travelogues," given by Bill Hay from WMAQ in Chicago; and helped pioneer electrical transcriptions with some Earl Burnett platters broadcast for The Loose-Wiles Company. He was placed in charge of WHB by the Cook Paint and Varnish Company in May, 1931, as president.

Radio is a game of *ideas*—and nowhere is that proved more forcibly than in the career of WHB's president . . . Perhaps, though, he was naturally inclined toward radio. As an advertising agency man and an orchestra enthusiast, Mr. Davis picked Guy Lombardo and His Royal Canadians as a winner long before CBS ever met Guy or Carmen. He was advertising consultant for the Bird Drug Stores when they started Goodman and Jane—the "Easy Aces"—on their skyrocket career.

WHB's broadcast of the Northside Municipal Court and the Musical Clock both originated with the station's president. He interested many national advertisers in WHB; and through his magnetism and knowledge, attracted many of its leading artists.

In ten years of advertising agency work, Mr. Davis gained wide experience in many fields. He is a prolific reader and an enthusiastic traveler, having knocked about the United States, Canada, Bermuda and Europe.

And ideas! . . . Don Davis has them in twins, triplets, quadruplets and armies!



PRESIDENT'S OFFICE

There could be no more fitting "idea workshop" than this spacious, well-appointed office. It contains a typewriter, radio, piano and phonograph—and with all these tools of his craft its occupant is able to work enthusiastically in the preparation of radio features which will appeal to *you*.

THE BUSINESS OFFICE

Yes, radio *is* a business, after all! Those laugh-provoking comic teams, mellow-voiced crooners, and singers of classical numbers must sooner or later prove their worth in the hard, cold light of dollars and cents. Thus, the Business Office comes into the picture . . .

Of course, Mr. Donald D. Davis and Mr. John T. Schilling are the bosses in WHB's business office—and in the rest of the establishment as well . . . Below them, it is difficult to distinguish any hierarchy—maybe there just isn't any!

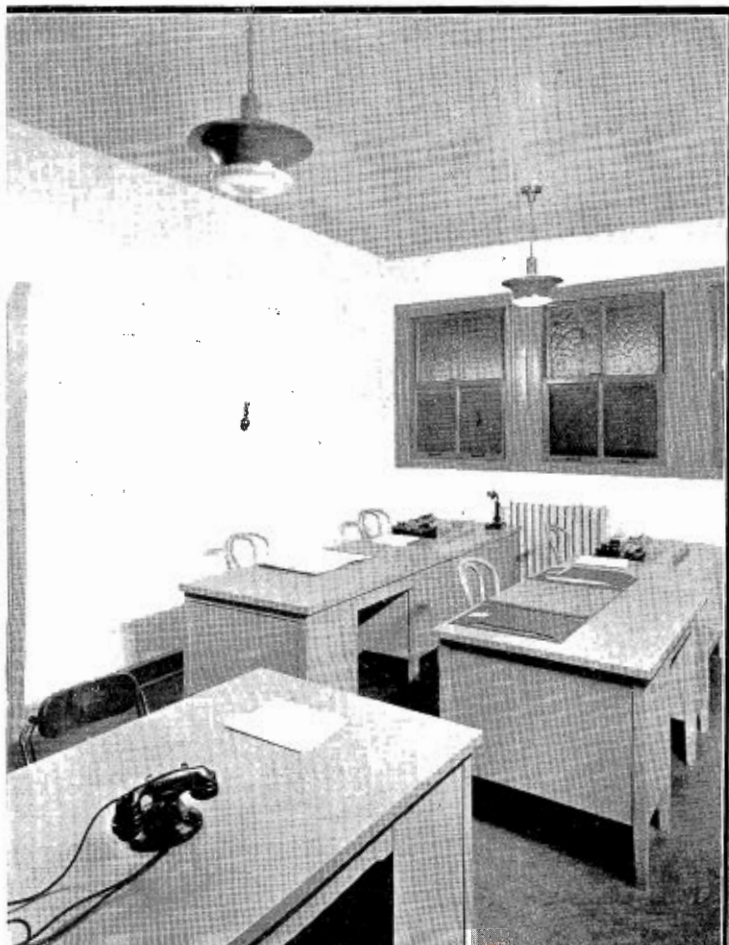
Dreamy-eyed Ann Campbell might be called the spiritual leader of the office, however . . . She came to WHB from the advertising agency business, having been Mr. Davis' secretary since she first began working . . . She now plays a larger part than a secretaryship in the business of broadcasting; and handles all schedules and accounts.

But "Annie's" talents transcend the simple decision that 2 and 2 approximate 4. She has been featured on programs any number of times, in talking parts; and she gets a big kick from microphoning . . . Ann's particular *forte*, however, is that of staid, sound program criticism . . . When she doesn't think



"MOUSE"

STRAIGHT



that an idea or a script is good, she never hems or haws in giving her opinion. And when she says "swell": Say! the originator of the idea throws out his chest and asks, "Who are those guys, Correll & Gosden"?

Another occupant of the Business Office is M. H. Straight—usually known as "Mouse"—continuity editor and publicity director . . . His is another distinctly "Behind the Scenes" job—a job which must be handled well if our advertisers are to get results. "Mouse" came to WHB a year after graduating from the University of Kansas, where he was editor of the 1930 *Jayhawker*, the college yearbook. The interval he spent in Europe . . . in Paris, Berlin, Barcelona! When he first entered radio, he wrote continuity; but in recent months the penetrating smell of printer's ink has drawn him back into the journalistic field as well. In addition to writing various magazine articles about WHB stars, he has acted as editor of this yearbook. And how "Mouse" loves to play with words, cuts and type!

To the left is a picture of the business office. In the foreground is Ann Campbell's desk. In the back row sit Allen Franklin and "Mouse" Straight. In the front row are the desks of Bob Caldwell, director of the Artists' Bureau, and Jeanne Black, secretary.



ANN CAMPBELL



HELEN HEATH

She sings the blues—and oh! so blue! Helen Heath is blessed with one of those voices the microphone just eats up . . . Its low and resonant quality makes one want to "tune in again when that Heath girl sings." Helen is a Kansas City girl and has high hopes for a big radio future.

JEANNE BLACK

The cute little Missouri University girl just below has never been heard on the airways . . . She's a great listener, though—to dictation . . . Her job is that of secretary to the President, though on occasion she'll tell you that she really writes letters for a great many others and is an extremely busy young lady.



W H B A R T I S T S ' B U R E A U



BOB CALDWELL, JR.

"Melody—Comedy—Entertainment for Sale . . ." That might well be the announcement of the WHB Artists' Bureau, which was organized early in 1933 under the efficient supervision of Bob Caldwell, Jr., an M. U. boy. In establishing its Artists' Bureau, WHB was moved by the many requests which come to the station every week for entertainers and musicians.

The purpose of the Artists' Bureau is to provide well-known, radio-publicized names for both private parties and public gatherings. Through the bureau, a centralization of information has been realized, and a long list of available talent has been prepared. The remuneration expected by each artist for personal appearances is definitely fixed: there is no hit-or-miss calculation as to the cost of any particular unit's or individual's services.

Through this agency, patrons are able to engage entertainers who are well known—whose names will mean something more than just "another singer," or "another comedian."

All WHB staff members and orchestras make their outside contracts only through the Artists' Bureau. Phone HARRISON 1161 for information about entertainers—and ask for "Bob Caldwell."

PROGRAM DEPARTMENT

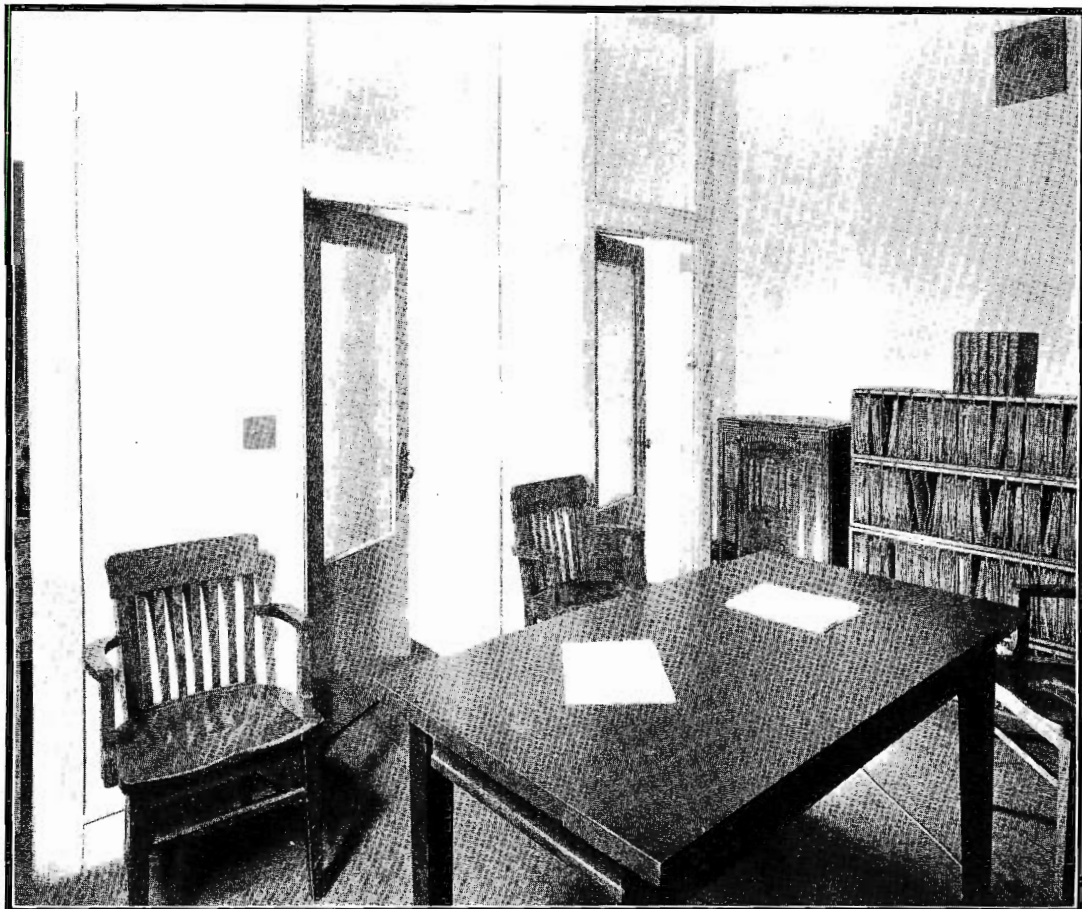
From six a. m. to sunset is WHB's radio day—and during that time it daily originates and presents from twenty-eight to thirty-six separate and distinct radio programs! . . . Written continuity must be prepared for most of these programs—and as a matter of fact, Public, lots of typewriter oil is used to give that swinging fluency which is the vogue among announcers! . . .

To the right is a picture of WHB's four horsemen—Jarvies, Franklin, Slater and Todd—the mainspring of the daily "Air Watch!"

Norvell Slater, with the grin faintly visible just above his necktie, is program director, and is responsible for all auditions and schedules. Allen Franklin, to the left of Norvell, is the director of the Jones Radio Revue. Les Jarvies, in addition to other duties, must keep George Holstein & Company in good humor and prepare the Farmers' Hour and the International Blue Flamers' broadcasts. Finally, Jack Todd—who is sitting down because he got to the chair first—originates the "Household Club," many Staff Frolics, and a large number of miscellaneous features.



PROGRAM BUILDERS ALL



THE PROGRAM ROOM—AND DOORS LEADING TO ANNOUNCERS' DENS

W H B

"Ever Upward!" is the ambition of all radio artists, and when they're good, they move fast! . . . It's hard to keep a radio entertainer's address, for most of them move constantly—rolling stones who enjoy nothing so much as rolling . . . and succeeding!

It is natural, then, that a station like WHB, with such a high standard of talent features, should have a large and distinguished body of "alumni"—artists who received their first experience at WHB and then moved to the "Big Time."

Leath Stevens, for instance, was a piano player and soloist at WHB in the Baltimore Hotel days. Then he decided to take the "flyer" which every artist must sooner or later take, and landed with a network in New York. Fame comes that quickly . . .

Of Lela Ward Gaston we could write a whole book . . . She was one of the cleverest writers of original poems and sketches WHB ever had.



Above:
LEATH STEVENS



Left: LELA WARD GASTON



Above: THE HARMONIZING SHRINE SERENADERS

Right: DONNA TAYLOR, SAM MARTIN, AND HARRY TAYLOR



ALUMNI

and when she decided to make her way into the bright lights of radio she was well prepared. First she wrote a Christmas story, "The Land of the Christmas Star," and sold it to the Aeolian Company in New York.

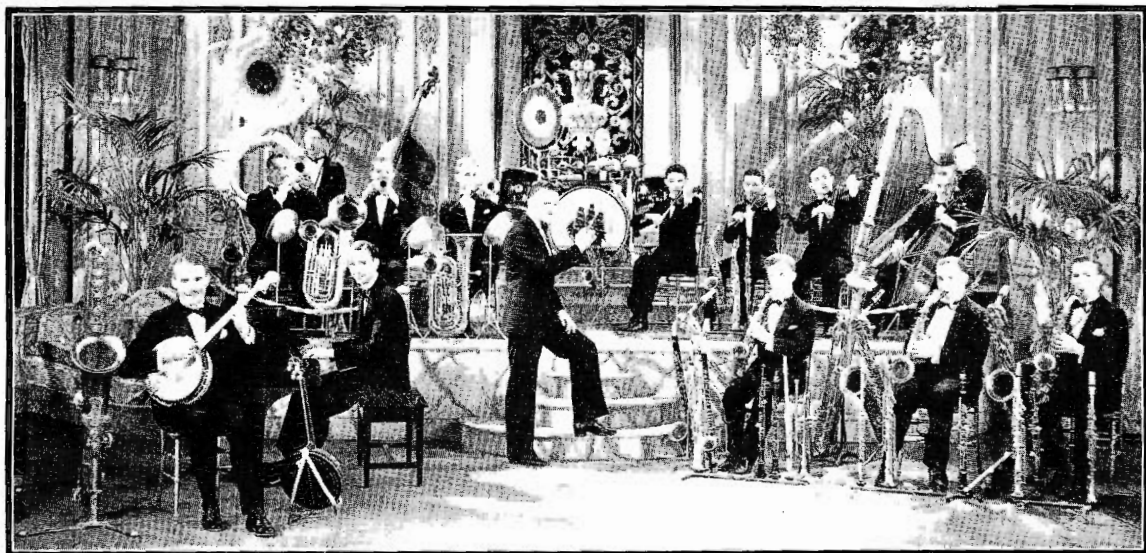
Mrs. Gaston next tried to get on radio stations in New York, and after long days of discouragement she finally made her name known. Since "breaking in," she has had a tri-weekly talking feature, "Cheerful Chatter," on Columbia; a number of character parts in radio drama; and is now employed by "The March of Time" whenever women's voices are used . . . She is working at present on a number of scripts and hopes to star in the radio writing field—as well as the acting department. More power to this ambitious Kansas Citian!

One of the most popular instrumental units ever heard at WHB was the "Shrine Serenaders" (remember them?), and one of the very first harmony teams in Kansas City was that composed of Sam Martin and Harry Taylor, accompanied by Donna Taylor. And now let's take you back to those dim years—and dimmer radios—of 1923 . . . A man was directing the WHB Staff Orchestra—

one of the first staff orchestras to be employed by any radio station, incidentally! His name was Paul Tremaine. That man is still an orchestra leader—and his famous band now co-stars with Tony Sarg's Marionettes in New York's "Bohemia Cafe." Paul Tremaine has been a network attraction for years, and has also made numerous recordings for Victor and Columbia.

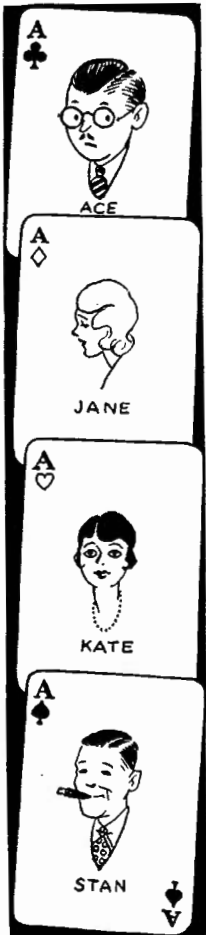


PAUL TREMAINE



—AND NOW PAUL TREMAINE IS AT TONY SARG'S "BOHEMIA"!

The cartoon below shows the original "Easy Aces" cast in 1931 when they broadcast in Kansas City under the direction of Don Davis, WHB President, for Bird's Drugs, Inc.



To
 DON DAVIS
 WHB
 The guy who
 had FAITH in
 Jane & Ace
 "Easy Aces"
 Maurice Seymour

REGISTERED TRADEMARK
 PROTECTED BY UNITED STATES PATENT OFFICE
 MANUFACTURED IN BRITAIN



THE SONGCOPATORS

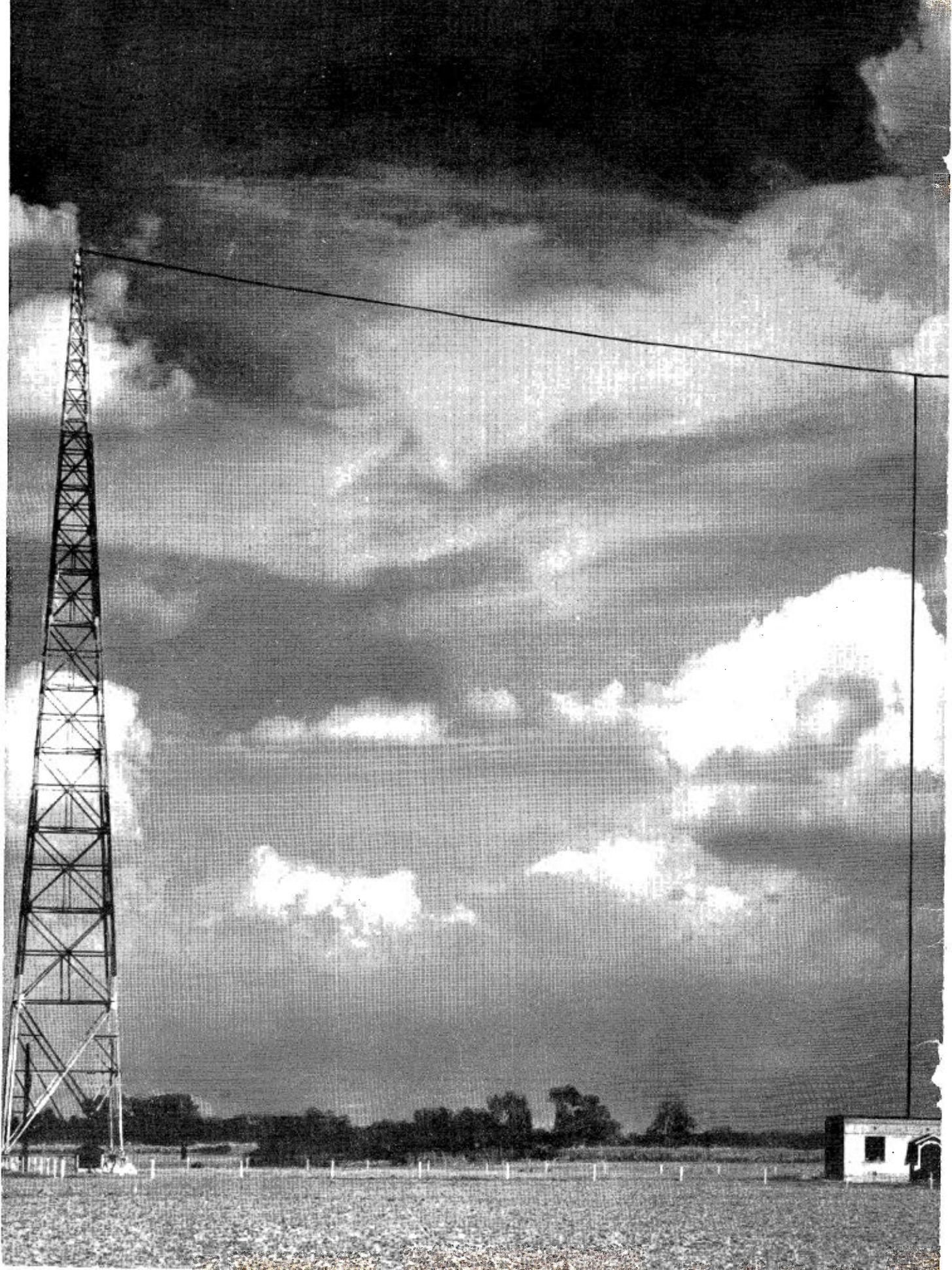
"Songcopator Style" means "bopums" and "beepums" put in where they do the most good—"bopums" and "beepums" that are carefully written out in advance . . . Left to right the boys are George Bacon, Jack Wilcher, and Russ Crowell . . . After ten months at WHB they were featured entertainers on the Phillips 66 Program (KMOX and a split CBS network), and the only direction they now know is "up."



"EASY ACES"

What's the use introducing Jane and Goodman Ace? . . . The whole country hears them three times a week, dramatizing for Lavis! Goodman Ace did his first radio work on WHB back in the old Sweeney days, and later created "Easy Aces" when WHB's president, Don Davis, was advertising counsel for the Bird Drug Company, Kansas City sponsors of "Easy Aces" before the program went network.

It was on that Chicago trip the boys did it! Jack, George and Russ were up there making some transcriptions, and the first thing they knew, they had met Mr. Irving Mills and had produced—after one afternoon's rehearsal—a record for Columbia! The "Old Man of the Mountain" was a "best seller" in its day! On the other side, the "Songies" are featured with the Aaron (Randall) Sisters in "Oh Mona!"





EVENING SONG

Tune: "PENTHOUSE SERENADE"

After a Day of Fun and Frolic—"From Dawn to Dusk," WHB Signs Off at Local Sunset with this familiar song:

And now that we've come to the end of our day,
We'd like to remind you—if your skies are gray—
That you can find sunshine to brighten the way
At W-H-B.

Our Penthouse is covered with shadows of night—
The landscape is slowly receding from sight:
We wish all our listeners a pleasant good night!
From W-H-B.

Now that day is ending, night time is descending;
Telling us another day
Has made its mark on Life's highway.
And now that we sign off we leave you till dawn,
When airways will carry our message along,
To start the new day with a smile and a song.
With W-H-B.

This photograph shows WHB'S powerful transmitter, located near the Cook Paint & Varnish Company factory in North Kansas City. Its towers are 230 feet high, 450 feet apart, and the ground system consists of 70,000 feet of copper wire buried grid-fashion over a five-acre field.

