THE RISE OF THE GOLDBERGS

GERTRUDE BERG CREATES RADIO'S MOST HUMAN DRAMA

By Ed. J. Fisher

"Oh, Mrs. Bloom!"

A head stuck into the dumb-waiter—the resonant sound of the words as they vibrate upwards through the hollow shaft—seemingly real as we sit back in an easy chair and listen to the drama of an East Side family untwist itself day after day. Yet, the Goldbergs are not only representative of the Jewish family, but of everyone of us. Our ambitions, our struggles—the mediocre yet important incidents of our family life are given us with patchons and humor—unveiled, because in our dash through life we forget how we look as a whole. That, perhaps is why "The Rise of the Goldbergs" today is known as the most human period on the air. The Pepsi Cola Company foresaw the possibilities of this sketch, realizing its influence on drawing every member of the family to listen attentively to the period.

The success of "The Rise of the Goldbergs" may be due to one person, who plays the part of Mollie Goldberg, the mother, and who also is the author of the sketches. She is Gertrude Berg, and she knows the people of New York's lower East Side and those of the Bronx as few know them. She is a friendly young woman who would rather sit and talk with someone's grandmother in the front parlor than see a good show.

"Old ladies are my hobby," she says and explains that in "Molly," she revives the character of her grandmother, a Russian immigrant.

Less than two years ago Gertrude Berg heard her first attempt called a "flop" by one broadcaster. Her initial try was a characterization of a Jewish saleslady. She revisited the idea, turned to the universal field of family life, and started the Goldbergs on their famous rise from Hester Street to uptown New York.

With it, Mrs. Berg herself turned from the quiet life of a Manhattan housewife to assume the role of "Molly Goldberg", the mother, planner and philosopher of the imaginary family. Her characterizations and dialect proved genuine.

"It is gratifying that the peoples of every race liked it," Mrs. Berg said. "I would not have written it had I not thought it was a true picture of the lives of every family."

And today this remarkable young woman is satisfied, for it clears the writing ambitions of a young girl who, as Gertrude Edelstein, only child of a New York hotel proprietor, wrote for years for nothing. Her early scribblings went into a trunk. She sold one monologue and one poem.

She met her husband when thirteen, married him when twenty, after completing her education at Columbia University.

When Gertrude Berg first started out to sell her idea for a radio sketch, she was told that it just couldn't be done. A Jewish-dialect program, they said, just wasn't possible. It might prove offensive to a great number of listeners, and certainly could never be extremely popular with any.

But Gertrude Berg had heard about the "success" magazines. She knew all the proverbs by heart, especially the one about "try, try again". Besides, she was Jewish and the instincts instilled by generation after generation of patient ancestors were strong in her heart.

To one radio executive after another she carried her sheaf of manuscripts. Almost, she would win them over time after time, only to receive a final "no" after much deliberation.

Eventually she reached an ear in the National Broadcasting Company. This time the "no" was a maybe, and the deliberation had been longer. She persisted and at last was told to select her cast and rehearse for an audition.

Those who listen to auditions are a combination of cold-blooded (Turn to page 5)
THE JEST ARTIST

By GEORGE D. LOTTMAN

"You don't have to be seasick to sing like the present-day crop of crooners," a cruel wag recently remarked, "but it helps."

Which is true of some, unfair to most. For the wad-a, la-la-da species of contemporary warbler sings that way because his fan mail urges him to. The Hawaiian band vogue, once an epidemic, has been assigned to oblivion because folks got tired of hearing about Waikiki. Rest assured that whenever a new entertainment fades crops up, it survives when the public wants it to, and dies when John Fac puts thumbs down.

So-and-so's fan mail cease entirely, and the execs will soon be asking "how come?" And off he go.

Until then, as we told you a couple of columns ago, always remember this —you don't have to listen.

THE RADIO ROVER

Ray Perkins, the NBC radio jester, says that Columbia University enrolled 50,000 students last week.

What a break for the farmers if each student took his teacher an apple! Or would the modern teacher prefer apple-jacks?

Music publishers spoil popular orchestra leaders by bribing them with cut-ins on songs to play their plug numbers. This leads to orchestras playing the same songs over and over, with the result that new hit tunes on which the leader is not cut in, are missing from his programs. Fans drift away from such leaders. So do the music publishers, eventually, for it becomes the habit of a leader to expect a percentage of the song he is asked to plug. Something ought to be done about it. The best thing would be for publishers to stop bribing the music boys.

Floyd Gibbons is an example of a shooting star in radio. He became an overnight sensation with his rapid-fire chatter on those Literary Digest programs. He has shot his bolt, however, and little is heard of him since he was replaced on the Digest programs by Lowell Thomas. They say in radio circles that success made Gibbons hard to handle.

Norman Brokenshire is thinking of staging a comeback via the air. If he would only behave he could still be radio's greatest announcer.

NORMAN BROKENSHIRE

• Boy! O Boy! O Boy! O Boy! What a party the Erwin Wasey advertising company gave at the New Waldorf Astoria hotel the other night in celebration of the debut of the Prince Albert hour! It was a night long to be remembered. Every radio script in the city was present, and so were the big boys of the Erwin Wasey company and the R. J. Reynolds tobacco company, sponsors of the broadcast.

The dinner was so tasty and the refreshments so enchanting that when a radio set in the room brought us the first program of the new Quarter Hour everybody thought Alice Joy, the Prince Albert "find," was an angel.

She really has a fine voice and Charley Gannon of the Erwin Wasey company is to be congratulated on finding her. Too bad O. B. Winters had to be away out in Reno and miss that party.

The only bit of constructive criticism Radio Rover has to offer with regard to this new cigarette period is that it is just a little too much like the Camel Quarter Hour. A switch here and there would make it much more original.

The day following the Erwin Wasey party, who should throw a spread for the radio scribes and for Rudy Vallee but the good old Fleischmann company in celebration of Rudy's second year on the air for Fleischmann. This was in the form of a luncheon on board the Inner Stuttgart. Needless to say the refreshments were of the German brand and made a hit. Rudy made an even greater hit, however, with a speech which took him twenty minutes. I never knew he was so long-winded. He had everyone present who has helped him rise except a cake of yeast and Bert Lown. The Three Nightcaps, a close harmony trio, sang a few numbers and left the crowd gasping with wonder at their technique. Keep your eyes and ears on this trio.

Dave Rubinoff was present and played a violin solo, after which he made a nice little speech in which he gave Vallee full credit for the present status of the Rubinoff music on the air. Even Nick Kenny, the Daily Mirror's fiery radio editor, had a good word to say for Rudy for a change. He shook hands with the Vagabond Lover on behalf of the other radio scribes present and said:

"The fact that you are still sitting on top of the world in spite of our friendly criticism is the biggest testimonial to your showmanship and talent that you could desire."

Solomon of the Central Park Casino never heard of Phil Spitalny and is incensed at the long-haired NBC orchestra leader for popping off in Irving Berlin's music shop that he was going to supplant Eddie Duchin at the Casino. Duchin has a three-year contract, and his personal manager is Solomon himself.

Vincent Lopez, one of the better radio orchestra leaders, who broadcasts from the swanky St. Regis hotel via the NBC, is being seen a lot lately with that wealthy matron. I hear she may adopt him.

HARRY GLICK
REVIEWING RADIO
By PORTHOS

Amos and Andy are more worried than their sponsor over the cooling off of their stuff. They won't try another divorce case because the Madame Queen business brought a lot of adverse reaction from parents who thought divorce trials were not good ear-food for kids who had become Amos 'n Andy fans. The man (or lady) who hands the black-face pair a constructive, peppy idea, will be rewarded—by their undying gratitude.

- After the cycle of crooners—what?
  Broadcasting, like the seasons, moves in cycles. The current vogue is throary baritones and saccharine sopranos, who are more glorifications of crooners. But, unmistakably, it is in his first stage of decay. So what next?
  The quarter note is the way of close harmony, which degenerated into the boom-a-boo! pestilence; the mixed chorus lingered for a white. The dance band has prevailed through it all, and is still vigorously filling whatever spots happen to be empty. The personality performers have held on, and are still with us, but radio isn't just going on aimlessly. It must have a new development.

The signs point to a dual development. There seems at present to be two pleasant forms of specialized entertainment looming ahead, and strangely enough, the more important and significant of these will be less popular, but certainly more lasting. I refer to classical and semi-classical broadcasts. The other phase of the coming cycle will be the fabrication of an acceptable form of microphone comedy.

- Alas, we have gone years and years with a limp sort of nonsense for radio ears. We have had such things as the Kuku job, and the least fortunate Nit Wits. These have hewn to the rut, and are all but pathetic at the moment. Then we have had the ad libbers. We have had Doc Rockwells, Ray Perkinses, the Three Doctors, the Three Bakers, and similar acts, all of which have clicked in their way. But none of them has projected a type of comedy that possesses a permanent yet effective formula.

Comics have realized that in front of the mike, comedy is a sorry thing unless it is inspired. Gestures and appearances are of course useless, and when a gag is shot at the audience, the comic perpetrator of it stands by to allow time for a laugh, which he doesn't bear. In a theatre he could gauge the reaction and feed the audience with its preferred diet. Not so in the studio. There the would-be funny man gets into the dead pan of a mechanical joke. That alone is discouraging, and might have gone on forever, had not Billy Jones and Ernest Harie, pioneer comedians, found it advantageous to carry their own audiences with them.

Naughty Censors

- Censors are always a bane, to someone or another, although it cannot be gainsaid that they serve a useful purpose, and that, sans censors, decency and dignity might, occasionally run amuck.
  Many professional censors, however, have a bad habit of taking their authority too seriously, and, sooner or later, they become despots. The responsibility of passing on the mental diet of their fellow-man is a huge one, and the liability, at times, goes to their heads.

Famous Contralto

- Sophie Braslaw, world renowned contralto, is the featured artist on the NBC Artists Service program each Sunday afternoon over WEAF. Although Miss Braslaw has devoted herself to concert work, and has been eminently successful both here and abroad, she has won an even larger audience through her weekly broadcasts.

MUSING ON MUSIC
By MOZART JUNIOR

Wagner listens in for a Night

- I got a kick out of George Hall's Hotel Taft Orchestra playing over WABC. The beautiful waltz still lives, thanks to this maestro who brings us that unusual European style of dance music played to please the listener—and not the music publisher.

- Henry Tobias pleased me today. There is a boy with ideas. He has an official tester make sure that all the instruments are in tune before he gets them over WEAF. I defy anyone to tell me how much easier three saxees are on the ear—when they are in tune.

- I like Gambling's Gamboliers every morning over WOR. They play a personal touch over the 'mike' by their homely harmony and good fellowship. Gambling's ad lib singing makes him one of radio's favorite on-air men. But their songs aren't changed often enough.

- I tuned in Ludwig Maurier's Slumber Music on WJZ and found all the lovely unutterable wonder of the day caught in the singing strains of sobbing violins—here was sunset in musical "Ciao!," melodic banners pulsing through the sky.

- Jessica Dragonette gave me a wonderful idea as I listened to her voice coming like a violin from heaven. Just imagine a symphony of voices—tenors led by Morton Downey baritones by Dennis King—basses by Emil Cox—and mezzo-soprano as the solo violin soaring to the quivering heights of dreamy interlude.

- I heard the swell of an organ and I stopped dialing to listen. It was Art Leaf on WABC and I couldn't hardly believe that a girl could make such a giant sing like a mighty orchestra or whisper like water rippling in moonlight. It is a lover who waits upon her hand and foot (no pun) and her wish is his command.

- I like the boyish impression I got over the air as I heard Julian Woodworth on WOR, his hand playing a snappy background for his happy songs. Here is personality, so hard to inject into a cold-pinned microphone.

- Nat Brusiloff is the clown of the violin—he makes it laugh—but it's laughter hides the tears, at least that was my impression as I got a roomful of riot and his Rhythm Kings over WABC.

Head of WMCA

DONALD FLAMM

- According to a report received by Radio Guides, negotiations have already gone under way so that within a short while, WMCA will transmit television directly from their present studios in the Hammerstein Building.
  It is said that a contract was signed a few days ago linking the Baird Television Corporation with WMCA. It is expected that the system which has been used so successfully in Great Britain by the Baird Organization will be adapted for televised broadcasts here in New York.

Noble Sissle Returns

- After filling an engagement at Les Ambassadeurs in Paris, Noble Sissle, pro-creator of colored revues, has returned to New York, to make his appearance at the Park Central Hotel, and he and his orchestra can be heard over WABC on Monday, Wednesday, Thursday and Saturday nights.

Teaching to Acting

- ROSALINE GREENE started out as a school teacher, but she found radio acting much more pleasant and adopted it at her life's work. She is heard on a number of dramatic features of the National Broadcasting Company.

Australian Visitor

- M. Dow, commissioner general for the Commonwealth of Australia, and members of his immediate family recently attended an evening NBC program at 711 Fifth Avenue. Dow declared, during his visit, that he hoped for eventual exchange of worth-while programs between the United States and his native land. "I admire the precision of your American broadcasts—everything to the split second," he said.

"Mother" Song Series

- "Songs Our Mothers Used to Sing," a series of beautiful electrical transcription made under the direction of George Guest, is a day of close harmony, and featuring Elliot Shaw, baritone, a symphony orchestra, a string quartette, and several other voices, especially for the Victor Chemical Company, will be heard by station WLWL over a period of thirteen weeks, on Wednesday evenings at 7:45 and on Fridays at 7:15 p.m.

King of Radio

- Jean Paul King, whose voice you hear announcing many features originating in the Chicago studios of the National Broadcasting Company, played in stock in San Francisco for a time. He is a graduate of the University of Washington.

SOPHIE BRASLAU

SOPHIE BRASLAU

ROSA LINE GREENE

ROSALINE GREENE
The Rise of the Goldbergs

(Continued from page 1)

four years in Abie's Irish Rose after having starred in the Shubert's noted production of Pur只想和Perlmutter.

Selecting the children was as diffic-
ulty, Mrs. Berg found, as finding a
suitable father's voice. Rosalyn Silber,
the Rosie of today, and Alfred Corn,
who plays the part of Sammy, are
each the products of the NBC Sunday
Children's program. Both were trained
by Miss Madge Tucker, whose juve-
nile stars grace many Broadway pro-
ductions as well as motion pictures.

Mrs. Berg, in her role of Mollie, plan-
er of the family, had never had a
day of stage experience until radio
forced her into vaudeville. She is thirty
years old, the wife of a refining
engineer and the mother of two chil-
dren. Gerride Berg lived in New York
all her life except for three years on
a Louisiana plantation. The sugar
refining business took them there.

There are four principal characters
in the Rise of the Goldbergs: Mollie
Goldberg, the mother, Jake Goldberg,
the father, Sammy Goldberg, the son,
and Rosie Goldberg, the daughter.
Finding the proper actors for these
roles was by no means the smallest
task confronting Gerride Berg in
popularizing the Goldbergs.

The really big role of the program,
that of Mollie, was simple, Mrs. Berg
could play that herself. But adequate
performers for the other roles were
not so easy to find. One person after
another, veteran actors and actresses,
authentic Jewish people and radio
performers galore, came and went in
a long series of auditions before the
cast was eventually selected.

Eventually—and only after the pro-
gram had been on the air several weeks
was the present cast finally decided
upon. James B. Waters is Jake. He is
a veteran of the stage, having played
business people and hard-headed show
folks. Listening to auditions is their
business. But their fingers are on the
public pulse and they immediately con-
cluded that the public would like the
Rise of the Goldbergs.

A date was assigned and Gerride
Berg went into serious rehearsal with
her little group. And one blissful win-
ter's night The Rise of the Goldbergs'
was broadcast for the first time.

Three months later illness kept Mrs.
Berg from the program for the first time.
Without preliminary announcement
a substitute was put in her place. The
program was concluded at 9:30 o'clock
and from then until midnight, the
NBC switchboard, manned by five
competent operators, was jounced
with calls from listeners demanding
to know what had happened to their
favorite radio character.

But this proof, convincing though it
was, wasn't needed by the program
builders to convince them that the
Rise of the Goldbergs was, in the
words of the theatre, a "hit!"

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gram had been on the air several weeks
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a veteran of the stage, having played

Early Birds

* Gene Carroll and Glenn Rowell
are making a rapid rise to success.
They recently signed a new long term
contract with the Quaker Early Birds
for a continuation of their daily
broadcasts at 8 A.M. over WEAF, ex-
cept Sunday.

**THE RISE OF THE GOLDBERGS**

Above are shown the artists who create this favorite radio period.
Left to right—Alfred Corn as "Sammy"; Gerride Berg as "Molly"; James
Waters as "Jake"; and Rosalyn Silber as "Rosa."

"Blues Singer"

* Lillian Warner, whose charming
contralto voice is heard over WMCA
on Thursdays, sings on the program
known as Melody Express which em-
antes from that studio at 1:15 P.M.
Mrs. Warner is gaining a name for herself
with her renditions of "blues" songs.

Prized Possession

* The most prized possessions of the
Publicity Department of the Columbia
System, is an autographed copy of
Premier Laval's speech.

WHAT ABOUT LOVE?

Every Thursday at 9:30 P.M.
on WABC

You'll find the answer in the
Love Story Program—a thrilling,
tender drama that will hold you in its
spell. You'll like its action, live
adventure—love its lovers.

Every Thursday night, a heart-
throbbing drama is presented by Street
and Smith, Publishers of the famous
weekly, Love Story Magazine—don't
miss it!

STREET & SMITH'S
LOVE STORY
MAGAZINE
MIKE-O-GRAPHS
By NONA BENNET

The "C" in his name is for Cotterill. He inherited it. No one dares call him John except his mother. She calls him "Coty." Everyone else calls him "Bob." He conducted more orchestras than any man in the country.

For years was musical director of Brunswick Recording Studios. Has recorded all the famous stars.

When he sits in his swivel chair in his office...he clasps his hands across his vest and gently rocks back and forth. He probably had lots of lullaby practice.

Is only musician in his entire family.

Spent many years out west...writing for a newspaper. Still contributes to one in England and a newspaper out west.

Is a fatalist...this happened right after he emerged from a serious accident unscathed. Decided the breaks were all recorded in that funny index book...so what the hell! Is almost as coprext as White- man...and is proud of it.

Carries a cane...no one bothers him about it either.

Collects shot-guns, rifles, pistols...anything novel in artillery. Would have a cannon in the house but is afraid he wouldn't be able to shoot it off.

Wanted to conduct in a theatre as a child...when he had accomplished that he decided to conduct a dance orchestra. With the fulfillment of each ambition, he thinks up another one. This keeps him in good trim.

Has a mania for mystery stories. Rereads with visions of new murder methods. But they don't bother his sleep.

Is passionately fond of the movies...would go every night if he could. Will go often during the day, between rehearsals.

When he conducts, his right knee keeps the tempo—it's called his rhythmic knee.

Is known as the best conductor to watch broadcast.

Fond of blondes, brunettes and red heads.

His wife is a brunette...she is practically his right hand.

He adores her...they're known as the happiest couple on the air.

Guess where he goes when he is not conducting?

No! Wrong! Right out to his farm at Barryville where he ploughs a mean potato patch.

Is often called the "man from the South"...sure, he always has a big cigar in his mouth.

He chews his "Seagars" too. Has his own moving picture machine. When you visit his home he burns out at least three bulbs showing all his reels.

If he is too busy to sleep...he eats five meals a day...this, he says, takes the place of sleep.

Has the best disposition of anyone in the profession.

Musicians are keen on working for him. They have a lot of fun.

Has brown eyes, round face and very lindy hair...and a smile that's famous.

Friendly, kind, give you anything. That's one reason Jean Harling takes care of the finances.

His ten year old son is the apple of his eye.

Taught him to conduct. Buddy directed 7,000 children in school. Was so thrilled, he came home and informed his Dad he believed he would get along in the world.

Makes a friend at hour.

Doesn't believe in first impressions. Just likes everyone right away. They hope it will last.

Can sleep anywhere anytime...day or night.

Has two Buick cars and drives like fire.

Not a bit nervous. It is a legend that he is never cross or annoyed.

Has just completed a series of Good- year Dance Programs...is now the maestro of Baker Bar...and watch him smile. In a year he will be one of radio's outstanding conductors.

The Paul Sisters

The Paul Sisters, Julia and Ruth, popular harmonizing team are heard with Phil Spitalny's orchestra during the Tea Danseante programs every day except Saturday and Sunday over WEAF from 4:30 to 4:45 P. M.
Seven years of strenuous orchestral activity were beginning to tell on the portly maestro, and so he has decided to vacation abroad, under NBC auspices. Which means that, while in the foreign capitals, he'll inspect radio stations and their equipment. NBC further promises several short-wave European broadcasts, given by important Old World musical aggregations, with Rolfe at the helm.

B. A.'s career has been meteoric. Son of the famous Albert Rolfe, who, in the early roller skating days, organized one of America's first dance orchestras, he played piccolo in that outfit at the tender age of eight. The turn of the century found him the head of Rolfe Productions, Inc., a mammoth motion picture enterprise which produced the top-notch screen thrillers of the day, and which later became the Metro film concern. His project founded, but soon after he engaged in the business of producing vaudeville units, and before long, he had sixty of them under his wing. Too great a confidence in his associates, bankruptcy hit him once again, and, eight years later found him tooting a trumpet with the Vincent Lopez orchestra at the Pennsylvania Hotel. His remarkable virtuosity stood him in good stead, for, at a subsequent engagement at the Palace Theatre, B. A. "stole" the show.

This encouraged him to organize his own orchestra, which secured an engagement at the Palace O'R, formerly the famous Palace Park on Broadway. Here he played for several years, an NBC wire making for him hosts of friends. And so, when George W. Hill decided to make his cigarettes via the air waves, he decided almost immediately on the affable, genial and digested man who had, himself, directed corporations and million-dollar enterprises in his day. For three years, then, Rolfe functioned under American Tobacco Company sponsorship, his fast temps and revived music making for much pro and con discussion. Last summer, it was decided to vary the program, using fast and slow rhythms, and old and new tunes. This practice continued until his most recent broadcasts.

Time and new generations demand changes, though, and so the Lucky Strike executives decided to try something new. Three dance programs weekly, that's the plan, with the gifted and popular Andy Sanella directing from New York, Wayne King from Chicago and Gus Ar外表 from the Coast, each on different nights. In this connection, it is interesting to note that something unprecedented will be attempted.

While the other two units are broadcasting, the theme song, "Happy Days Are Here Again," will be played by the Sanella outfit, which will also "stand by" with a complete new program in the event of mechanical difficulty. It's Sanella's big break, and they're all glad he got it.

And B. A. was the first to wish him well when he learned that Andy had garnered the choice radio plum. And B. A., happily, leaves with a fortune that he's wisely accumulated, and with the best wishes of a million friends. It's safe to predict that, on his return, he'll continue to be a big factor in radio, as a television executive, perhaps, or as a sponsored star for another important commercial.

Godspeed and Bon Voyage, B. A.!

You've been a credit to show business.

Laugh, Clown, Laugh

- Tom Brennie, whose one-man show "The Laugh Club," is heard daily excepting Sunday over WJZ, and is known as "The Laugther" in the Hal Roach studios in Hollywood.

New Buick Program

The first of a new series of Sunday broadcasts, to be known as The Buick Program, will be heard over the WEF network on November 8, from 9:45 to 10:01 P.M., with Frank Black directing a 34-piece orchestra.

Co-starring in the new Sunday series will be Countess Olga Alban, soprano, and a quartet, composed of James Melton and Lewis James, tenor; Phil Dewey, baritone and Wilfred Glenn, bass.

The programs, which will originate in the NBC New York studios, will include both songs and orchestral music from popular Broadway comedies and favorite ballads.

Bon Voyage—B. A. Rolfe!

Week's Best Radio Story

- From New Haven comes this priceless tale of a prize-fight, and a radio manager.

The local favorite had been taking an unmerciful pounding, and when the ten scheduled rounds had been completed, few, if any, one can be sure, was happier than he.

A local station's announcer was broadcasting the affair, and at its termination called the broadcast a "home-town" to the "Mike," to say a few words.

Bartered, wobbly and drunk with punches, the pupil dizzily reached for the instrument, and with a far-away look in his puffed-up eyes, piped "Hello, hello. Who wants me? Who's calling?"

Shortest Visit

- The shortest visit to Washington was made by H. V. Kaltenborn, who broadcasts news events for S. W. Strauss Company over WABC. Going into his office one morning, he was reminded by a telegram he found there, of a speech he was to make in Baltimore at 11:30 that morning. He just caught the fast Washington Air Express, but held it up while he tried to argue the pilot into some speed in Baltimore. It couldn't be done. So he wired ahead and had a plane waiting to land in field in Washington. He got out of one plane and into another, making his visit total ninety seconds. He was only fifteen minutes late for his appointment.

Niagara Heard

- The Carborundum Hour, broadcasting over the Columbia Chain on Saturdays, celebrated its Fifth Anniversary, by transmitting on a short wave set located at Niagara, the roar of the great Falls themselves. The set was hooked-up with the CBS unit at Buffalo, and broadcast to the chain from there.

With the Sino-Japanese embroilings being fanned into flame, radio engineers, especially those who saw service in Signal Corps battalions during the last war, are turning their thoughts towards speculation on the uses that broadcasting will play in that and other conflicts of the future.

Reminiscing on the equipment used in the last great conflict always brings smiles. They chuckle when they think of their now antiquated equipment; of how many times the telegraphic bamboo support of the antennas of their trench sets were shot down when they tried to communicate with the regimental or other post of command or of the enemy operating similar to their keys to dihydric signals.

Even now, experiments are going on requiring the garbled speech as an additional safeguard in emergencies of paramount importance.

It will be no uncommon thing to hear soldiers talk with the forces on the ground. Gun fire and even the control of shells in flight will be directed by what will be waves of death instead of waves of entertainment that radio listeners now enjoy.

RADIO IN WAR

Wireless range finders, working on principles similar to sonic depth-finders at sea will give the location of targets with the exactitude of a surveyor's transit and in fact one needs but to read over applications for radio patents to discover an almost inexhaustible list of devices that can be adapted to war-time use.

Among the latter are radio-control boxes for almost every conceivable type of destructive engine invented by mankind, planes, tanks, torpedoes, mines and a host of others.

Many technicians declare that the last ten years have sounded the death knell of wire and telephones in battle areas and even believe that tele-type machines used so effectively in 1918 between army, corps and headquarter commands will be connected by radio rather than lines.

It is generally agreed that war transmitters will operate on short wavelengths with automatic frequency changers included. This would automatically change the wavelength periodically, so that enemy forces would only get part of any message and if "garbled" would be virtually impossible to decode.

New Radio Discovery

- Edwin C. Hill, Veteran Newspaperman and Intimate of Personages Big in the Day's News, is one of the new discoveries of radio.

As "The Man in the Front Row" he chats each Thursday night about Presidents and Accessaries, and WizardS of Finance or of Bridge. He is heard during the Hart, Schaffner and Marx Program which is carried over a large C.B.S. network.
What, No Spinach!

CHATTING WITH—

The Boswell Sisters
By MARGARET ANN FRASER

There is Connie, Martha and Vet, and they look enough alike to be triplets, but they aren’t. Connie claims December 3rd as her birthday, Martha looks forward to July 9th, and Vet rises expectantly on the morning of May 10th. They are all small and slender, have dark hair and dark brown eyes, and speak with that soft southern accent of people who come from New Orleans.

About their rise to fame, Connie declares, "There’s been nothing sudden about it," she says. "It’s been, rather, a slow and steady development, starting with our ‘performing’ when we were little kids. I’m the cello, Martha on the piano, and Vet on the violin. At first we did just classical music, but when we grew up, we added a saxophone and banjo, and started out on the tunes. It wasn’t until much later that we left. We used to do that just for our own amusement, but when we did include trio-singing in our act, it went over so well that we dropped the instrumental numbers entirely."

After an appearance on a local radio station in New Orleans the girls went to Chicago as a vaudeville act. Then they reached Hollywood, where they made a nice name for themselves on the air, and did some ‘shorts’ for the films. Finally they came to New York where they were “caught in the net” — work of the Columbia Broadcasting System, and signed up for the Baker Chocolate Hour, which goes over that chain three times a week. Connie has her own program of songs twice a week besides, and together with their recent engagement at the Palace, and both radio appearances, Connie found herself unable to keep track of the time of day. She tells of an amusing moment.

"It was at the Palace. I made a curtain speech after one of the performances, and thanked the audience for their kindness to us ‘this afternoon’ — then suddenly realized it was 9:30 P.M. They like best to have an evening alone. Then they get to work inventing new tricks. With cards, and things. Martha giggles at the memory of the pencil trick they played on Morton Downey.

‘He couldn’t get it,’ she told me, ‘and it made him so nervous that he said he wouldn’t be able to make his appearance on the air that night unless I’d show him the solution. But usually I never do tell my tricks to anyone.’

During our chat the girls contradicted one another freely, but without rancour. Their personalities balance one another’s. They each have a special place to fill in their life together — Connie is Mistress of Finance, Martha is Minister of the Interior, and Vet does duty as the Program Selector, and Keeper of the Music.

They laugh a great deal, at themselves and each other, but they take their work seriously. That is why they are so very likable, and why they have attained their present heights. And too, that is what will keep them there....

THE Boswell SISTERS

MARTHA

CONNIE

VET

This singing Trio has been appointed official radio songsters of the State of Louisiana by Louisiana’s Senator-elect, Huey P. Long. The news was given to radio audiences during their 7:30 P.M. period, Wednesday night from WABC. A well deserved honor.

II

Ray Perkins

Radio Officials Return

Representatives of Radio City and the Columbia Broadcasting Company have been studying broadcasting and theatrical developments abroad are preparing to return to the United States within a few days, according to a radiogram from O. B. Hanson, manager of plant operation and engineering for NBC.

Hanson reports that in company with other members of the party he recently inspected broadcasting stations of Dresden, Munich and Stuttgart, including the Malaker 75,000-watt transmitter associated with Stuttgart. The party passed through Paris on the way to London, arriving in the English Capital October 20. Hanson has been devoting the last few days to an intensive study of the British Broadcasting Corporation’s facilities and English broadcasting practices.

Hobbies and Things

Casey Jones, noted flyer and radio aviation columnist, is a proficient ping-pong player. Add to the list of radio stars’ pets Ben Alley’s young turtle .... A good many of those comedy songs that Reis and Dunn sing for you are my compositions .... Ditto for all of their parodies of well-known numbers .... It takes three experts to man the sound gadgets that provide the nautical background of the “Sea Romances” series, broadcast on Sunday nights.

Irene Beasley, “the long tall gal from Dixie,” is reported to be writing a book in her spare time, although she has as yet kept all questioners in the dark as to what it is about .... Although his size belies it, diminutive and slender Howard Barlow, CBS symphony orchestra leader, has been both cowboy and lumberjack .... Toscha Seidel values his Stradivarius at a mere $60,000 .... If he weren’t the singer he is, Morton Downey thinks he would like to be a politician.

Roving Correspondent

D. Thomas Curtin

"Thrillers" the NBC’s new weekly series, dramatize the adventures of D. Thomas Curtin, the aviator correspondent who saw the world war on both sides from the Balkans to the Baltic. Curtin, an American correspondent who was traveling in southern Europe when the first shot was fired, stayed to represent the London Daily Mail and the London Times. His newspaper chief, Lord Northcliffe, said Curtin “saw more of the war than any other man. Curtin was formerly a Boston newspaperman. He was graduated from Harvard University in 1910 and immediately entered the newspaper and magazine work which has taken him around the world. The programs are presented over WEAF from 9:00 to 9:30 P.M. each Tuesday evening.

Radio Fans Forget

“A peculiar thing about radio fans is that they forget quickly,” a prominent broadcasting official declared the other day. ‘If some of our greatest features went off the air for a month,” he observed, “they’d be completely forgotten.”

Which, even if it’s true, doesn’t astonish anybody one iota. No more rabid and apparently loyal set of fans exists, in our opinion, than movie devotees. Yet it took them no time at all to forget the flicker idols who couldn’t make the grade when the talkies debuted.

Audiences—‘rebels’ of all sorts, are probably tickle the world over. Yet Rando Gunn will be a platinum microphone against your last week’s continuity that radio fans are more constant and devoted than fans in any other field of entertainment.

Get New Contracts

Colonel Lemuel Q. Stoopenagle and Bud—the Tastiest Gloon Chasers, who have been broadcasting over WABC since May 14, will continue to be heard thrice weekly for an indefinite period.

The Gloon Chasers’ contract, which would have expired with the broadcast of Saturday, October 31, was renewed several days ago by the Green Brothers Co., of Springfield, Mass., sponsors of the program. The Colonel and Bud will continue to be heard every Monday, Wednesday and Saturday, from 8:45 to 9:00 P.M.
SPECIALS FOR TODAY

11:45 A.M. WABC—Stage and Screen Chorus
4:00 P.M. WEA—Salon Singers—Bauer Chorus
4:30 P.M. WJZ—L. U. Navy Band

10:00 A.M. WOR—Weaver of Dreams

PROGRAM FOR THURSDAY, NOVEMBER 12th

125 M—WTBY—710 Ke.
6:45 A.M. Toway Health Exercises
8:00 A.M. Good Morning Glue (Quaker Early Birds
8:15 A.M. Carols of the Glee Club
8:30 A.M. Cheer for All
8:45 A.M. Three Wishes Dance
8:55 A.M. Women's Radio Review
9:05 A.M. My Big Day Music
9:15 A.M. Adoration of Sherlock Holmes
9:30 A.M. Lucky Strike Dance Hour
10:00 A.M. Fun and Games with Mr. Dunlop
10:25 A.M. The Toastmaster
10:30 A.M. Worry Woes
10:35 A.M. Johnny Mant
10:40 A.M. Bridge of Progress
10:45 A.M. Back-Around Orchestra
10:50 A.M. Music for the Masochist
11:00 A.M. Adventure of Sherlock Holmes
11:04 A.M. Lucky Strike Dance Hour
11:10 A.M. Fun and Games with Mr. Dunlop
11:25 A.M. The Toastmaster
11:30 A.M. Worry Woes
11:35 A.M. Johnny Mant
11:40 A.M. Bridge of Progress
11:45 A.M. Back-Around Orchestra
11:50 A.M. Music for the Masochist
11:55 A.M. Adventure of Sherlock Holmes
12:00 A.M. Lucky Strike Dance Hour
12:02 A.M. Fun and Games with Mr. Dunlop
12:07 A.M. The Toastmaster
12:10 A.M. Worry Woes
12:12 A.M. Johnny Mant
12:17 A.M. Bridge of Progress
12:25 A.M. Back-Around Orchestra
12:30 A.M. Music for the Masochist
12:35 A.M. Adventure of Sherlock Holmes
12:40 A.M. Lucky Strike Dance Hour
12:42 A.M. Fun and Games with Mr. Dunlop
12:47 A.M. The Toastmaster
12:50 A.M. Worry Woes
12:52 A.M. Johnny Mant
12:57 A.M. Bridge of Progress
12:00 A.M. Back-Around Orchestra
12:10 A.M. Music for the Masochist
12:15 A.M. Adventure of Sherlock Holmes
12:25 A.M. Lucky Strike Dance Hour
12:30 A.M. Fun and Games with Mr. Dunlop
12:35 A.M. The Toastmaster
12:40 A.M. Worry Woes
12:45 A.M. Johnny Mant
12:50 A.M. Bridge of Progress
12:55 A.M. Back-Around Orchestra
1:00 A.M. Music for the Masochist
1:05 A.M. Adventure of Sherlock Holmes
1:10 A.M. Lucky Strike Dance Hour
1:15 A.M. Fun and Games with Mr. Dunlop
1:20 A.M. The Toastmaster
1:25 A.M. Worry Woes
1:30 A.M. Johnny Mant
1:35 A.M. Bridge of Progress
1:40 A.M. Back-Around Orchestra
1:45 A.M. Music for the Masochist
1:50 A.M. Adventure of Sherlock Holmes
1:55 A.M. Lucky Strike Dance Hour
2:00 A.M. Fun and Games with Mr. Dunlop
2:05 A.M. The Toastmaster
2:10 A.M. Worry Woes
2:15 A.M. Johnny Mant
2:20 A.M. Bridge of Progress
2:25 A.M. Back-Around Orchestra
2:30 A.M. Music for the Masochist
2:35 A.M. Adventure of Sherlock Holmes
2:40 A.M. Lucky Strike Dance Hour
2:45 A.M. Fun and Games with Mr. Dunlop
2:50 A.M. The Toastmaster
2:55 A.M. Worry Woes
3:00 A.M. Johnny Mant
3:05 A.M. Bridge of Progress
Songbird of South

One of the leading exponents of "blues" and southern Mammy songs is Lee Morse. Miss Morse is a former musical comedy star, and has also made dozens of phonograph recordings and appeared in a number of motion pictures. She is heard in several National Broadcasting Company programs.

It's About Time!

It's a relief to note that radio stations are paying more attention to their morning and early afternoon programs, which have, previously, been so sadly neglected.

Commercial accounts were never too well educated as to the value of periods during the early day, and the poor housewife, as a result, was compelled to listen to sustaining programs which often were of little merit.

Of late, however, they have begun to realize that the morning and early afternoon hours can be used most advantageously. The woman of the house is sure to be in, and, in most cases, is more receptive to radio spils at those hours. Her preparation for the evening means daily chores in her mind. What better time to impress her with the merits of this baking powder, or that canned vegetable?

We're glad the change has come. Maybe, soon, it will be possible to tune in any time at all and get entertainment.

Inside Stuff

H. V. Kaltenborn, spokesman on the air for S. W. Strauss & Co., in one of the few radio speakers who talks extemporaneously before the microphone... That "Inchy" in the Stebbins Boys skits heard nightly over WEAF's network is played by Robert Strauss. Hobble Stevens is played by Harry Humphrey. Both are well established radio character actors. Jim Wallington is rapidly becoming one of NBC's ace announcers. Has a dramatic skit on Wednesdays, substitutions for Graham McNamie on the Fleischmann Hour, has a prominent part in the Sunday evening programs with Eddie Cantor and handles the Stebbins Boys nightly... "The Three Bakers" program of Sunday, November 8th is entitled "The Three Bakers in Washington, or Who Remembers President Fillmore".

ABOUT ABE LYMAN

Abe Lyman, whose Californians are heard thrice weekly over the WABC-Columbia network, used to be a taxi driver in Chicago, his home town... Drove the first Yellow Cab to appear on the streets of the Windy City... Played drums from childhood... Worked in Chicago movie houses drumming for from nothing a week up to as much as $5 a week... Always got fired... Lost count of the times he was fired... Even his brother, Mike, fired him, which was Abe's biggest break, he will tell you... Mike discharged Abe from his position as orchestra leader at Sunset Inn, Santa Monica, Calif., because Abe directed the band from the drums... Abe took his band to Ship Cafe, Venice, Calif., where he played for such film stars as Norma and Constance Talmadge, Thomas Meighan, Blanche Sweet, Gloria Swanson, Charles Ray, Bebe Daniels and Clara Kimball Young. Abe added four men to his 5-piece band and moved into Cocanut Grove, at the Ambassador Hotel, in Los Angeles, where he was a reigning favorite for five years. Was featured with his band for seventy-two weeks in the Chicago company of "Good News"... Has made more than 500 best-selling phonograph records... Has written several song hits, among them "Mary Lou," "Mandelay," "I Cried For You," "What Can I Say?" "Dear, After I Say I'm Sorry?" and "You Told Me to Go."... Took his band to London in 1929 to play a four-weeks' engagement at the Kit Kat Club... Remained seven months, playing at the Kit Kat Club and the Palladium Theater, in London, and at the Moulin Rouge and the Perroquet, in Paris... He and his band were heard in more than a score of talkie-singing motion pictures... Was engaged for his present commercial program after the sponsors heard his record of "Milenberg Joys."... Lyman and his band were on the Pacific Coast at the time and didn't know anything about it. Abe sometimes goes a couple of days at a time with nothing to eat but beer... Smokes and chews cigars when working hard... Says this helps him to concentrate... Believes whatever success he has attained is due to his giving the public what it wants and not trying to educate the people to some new type of music.

Look back over the last few years Abe Lyman recalls most vividly the following incidents:

Helping Paul Whiteman hire the men for his first dance orchestra job in the Alexandria Hotel, Los Angeles. Whiteman was playing with a five-piece string ensemble in the same hotel at that time.

Cashing the $75 pay check for a young actress on the MGM lot who used to come to the Ambassador Hotel every Saturday and who was quite good in Abe's band's saxophone players... Joan Crawford.

Watching Ricardo Cortez, Norma Shearer and Billie Dove take their first screen tests.

Loaning $20 to a young good-looking foreigner, who had been unsuccessful in his attempts to get into pictures, so that he might take out a girl... the late Rudolph Valentino.

Giving saxophone lessons to a 15-year-old boy who always asked to be allowed to sit on the platform with the band an hour each night... Howard Hughes, producer of "Hell's Angels."

Allowing another young boy to sit up with the band several nights each week... Carl Laemmle, Jr., of Universal Pictures.

The Old Maestro

Ben Bernie radio fans have become so numerous that, the sponsors of his "Marathon" have doubled his Tuesday evening time allotment over WABC.

Ben and his Blue Ribbon Malt Orchestra, with a blending of wisecracks and unusual melodies, will be on the air for a half hour, 9:30 to 10:00 P.M. Formerly his broadcasts were confined to a quarter-hour period, 9:00 to 9:15 P.M.

Throughout the winter months Bernie's broadcasts will come from the Columbia studios in Chicago where he is packing them in at the College Inn, with the Reynolds sisters, Margaret and Lillian.

On Soup Program—

A new program series, which started October 16, brings WEAF audiences The Campbell Orchestra, directed by Howard Lanin, each Monday, Wednesday, and Thursday from 7:15 to 7:30 P.M.

Alois Havrilla, NBC announcer heard during the former morning programs, sponsored by the Campbell Soup Co., of Camden, N.J., was selected as announcer for the new series of broadcasts.

Havrilla is one of the most prominent announcers on the National Broadcast Company staff. He is also an accomplished baritone singer and has been heard on a number of programs.

The Campbell Orchestra, directed by Lanin, offers new arrangements of popular tunes during the instrumental phases of the program. Lanin and his musicians are known from Palm Beach to Bar Harbor.

A Dime a Dance

Janet Fields, formerly with the Show Boat Boys, is now a featured artist over WMCA. She is known as the "Ten Cent A Dance Girl" and broadcasts every Thursday at 2:15 P.M.

Isn't It True?

The incongruity of many radio programs offered by commercial sponsors could be eliminated with a little ingenuity. Although the nature of a program does not have to be in keeping with the merchandise that is being sold, there could be a semblance of harmony to indicate that a little thought had been used by the program planners.

There is an absurd aspect to a program of classical masterpieces interspersed with announcements that Messrs. Bach, Beethoven, Wagner and Handel are coming to you under the auspices of the makers of a canned soup, vacuum sweeper or cough drop.

It may be appropriate for a railroad or a serious publication of some sort to offer the "heavier" type of program, but it's a giggle to hear Mozart by the courtesy of "the makers of Morn- lollipops—they melt in your mouth."

Periods advertising women's wear and such could advantageously em- broider their presentation with music of Victor Herbert, suggestive of lace, frills, swishing silk and color. Cigar folk, virile and masculine, using the Radio could offer he-man themes,— lusty baritone solos like "Road to Mandalay," and the like.

There doesn't have to be a set rou- tine or imperative order, but it wouldn't hurt to use the old noodle at times.

Has Hardest Job

Orel Hancock, CBS production man, has one of the hardest jobs on record. The Baker Chocolate program, which features the Boswell voices, is under his supervision, and due to the fact that it is a commercial hour on the chain only, yet goes over WABC as "The Boswell Sisters." At the same time, he has to watch with eagle eyes the two control boards, the two engineers, and the two announcers, to see that each unit starts off on the same second. The announcers are housed in little telephone booths so that each voice goes over the right air waves. Phew!
SPECIALS FOR TODAY

4:00 P.M. • WABC—Light Opera Gems

4:15 P.M. • WIZ—Radio Drama Hamlet, Part 2

5:00 P.M. • WABC—Curtis Institute of Music Program

FOR AFRIDAY, NOVEMBER 13th

SPECIALS FOR TODAY

4:00 P.M. • WABC—Light Opera Gems

4:15 P.M. • WIZ—Radio Drama Hamlet, Part 2

5:00 P.M. • WABC—Curtis Institute of Music Program
SPECIALS FOR TODAY

12:45 P.M. WEAF—Wingate Athletic Broadcast
8:00 P.M. WOR—Little Symphony Concert
9:00 P.M. WEA—American Liberal Arts College Program—Pres. Hoover speaker.
9:00 P.M. WJZ—Chicago Civic Opera Concert

FOOTBALL BROADCASTS

1:30 P.M. WABC—Pittsburgh—Army
1:45 P.M. WJZ—Notre Dame—Navy
2:45 P.M. WEA—Georgia—Tulane

NOTE
Which would you prefer—programs listed as above, or according to the hour? Please write your preference to

PROGRAM EDITOR

PACIFIC TIME

1:00 A.M. WSB—Ward Show
5:00 A.M. WSB—Roxane
9:00 A.M. WSB—Edison
1:00 P.M. WSB—Johns
5:00 P.M. WSB—Marvin
9:00 P.M. WSB—Ferris

1:00 A.M. WLYC—Ward Show
5:00 A.M. WLYC—Roxane
9:00 A.M. WLYC—Edison
1:00 P.M. WLYC—Johns
5:00 P.M. WLYC—Marvin
9:00 P.M. WLYC—Ferris

1:00 A.M. WNL—Ward Show
5:00 A.M. WNL—Roxane
9:00 A.M. WNL—Edison
1:00 P.M. WNL—Johns
5:00 P.M. WNL—Marvin
9:00 P.M. WNL—Ferris

1:00 A.M. WNYC—Ward Show
5:00 A.M. WNYC—Roxane
9:00 A.M. WNYC—Edison
1:00 P.M. WNYC—Johns
5:00 P.M. WNYC—Marvin
9:00 P.M. WNYC—Ferris

1:00 A.M. WNYC—Ward Show
5:00 A.M. WNYC—Roxane
9:00 A.M. WNYC—Edison
1:00 P.M. WNYC—Johns
5:00 P.M. WNYC—Marvin
9:00 P.M. WNYC—Ferris
THE GREAT AMERICAN NIGHT CLUB OF 1931

IN CASE you don’t plan to go out nights this year, here are a few suggestions that call for only a modest investment, but guarantee a good return on your money. Your family and friends can work on this entertaining Macy merchandise all Winter, and have such a good time doing it that they won’t mind looking on home as the great American night club of 1931. We illustrate only a few of the many items waiting for you now in the spacious new quarters made available by the completion of our Seventh Avenue Addition. Come and see what an attractive and comfortable place we have for customers on pleasure bent. Incidentally, prices are low and assortments are so wide we’re sure we can make anybody in town happy without any trouble.

FIFTH FLOOR
MACY’S
34th STREET & BROADWAY

It is Macy’s policy to endeavor to undersell, by at least 5%, the marked prices of others who do not sell exclusively for cash.

You can play football after dark, or baseball when it’s raining, with this official football, baseball and radio scoreboard. It is great pastime for young and old. We’re selling them in football fans by the dozens. You can buy one for $5.44.