



This copy of the
Great Northern Goat
is sent you with the compliments
of

A. J. DICKINSON

SAINT PAUL,

PASSENGER TRAFFIC MANAGER

MINN.

*Special Edition to give you information on
Empire Builder Radio Programs*



A gentle wind came floating by, one
pleasant, sunny day—

Pretty flowers waken. Spring is
here it seemed to say.

Rain-drops falling, sweet birds
calling,

I n the budding trees.

L aughing brooks their secrets mur-
mur to the passing breeze.

C. W. MELDRUM
Assistant Gen. Passenger Agent

P. H. BURNHAM
Western Traffic Manager
Seattle, Washington

W. A. WILSON
Assistant Gen. Passenger Agent

F. T. HOLMES
Assistant Gen. Passenger Agent

E. H. WILDE
General Passenger Agent

E. C. LEEDY
Gen. Agricultural Dev. Agent

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St. Paul, Minn.

The **Great Northern**
Goat APRIL 1930



THE EMPIRE BUILDERS
SPECIAL EDITION

The Great Northern Goat

VOL. VII

APRIL, 1930

No. 4

Behind the "Mike" With the Empire Builders

IT is almost time for the Empire Builders. Musicians, actors, directors and a few privileged spectators cluster around the door of Studio H on the thirteenth floor of the National Broadcasting Company building on busy Fifth Avenue in New York City.

A program in the studio ends and the big room is emptied and refilled in sixty seconds. Then Raymond Knight arrives. Knight is the production man—a title embracing the duties of director, stage manager and general supervisor of the whole show.

Andy Sanella, the orchestra director, is already there, as is Virginia Gardiner, the sex appeal of the opus, in a crimson evening gown. Bob MacGimsey who whistles in a manner most extraordinary, and Harvey Hays, the old pioneer, are also among those present.

The studio is cluttered up with many mysterious looking machines. Harry Edison, once a trap drummer but now a very scientific percussionist, invented them and they are responsible for the sound effects. There is a tall carboy of compressed air, a tiny truck with six wheels that runs

on a circular track, a large affair that resembles the framework of a merry-go-round, a huge locomotive bell and an assortment of whistles.

John Young, the announcer, interrupts the last minute preparations by pointing at the clock. In 30 seconds the program will be on the air. There is silence.

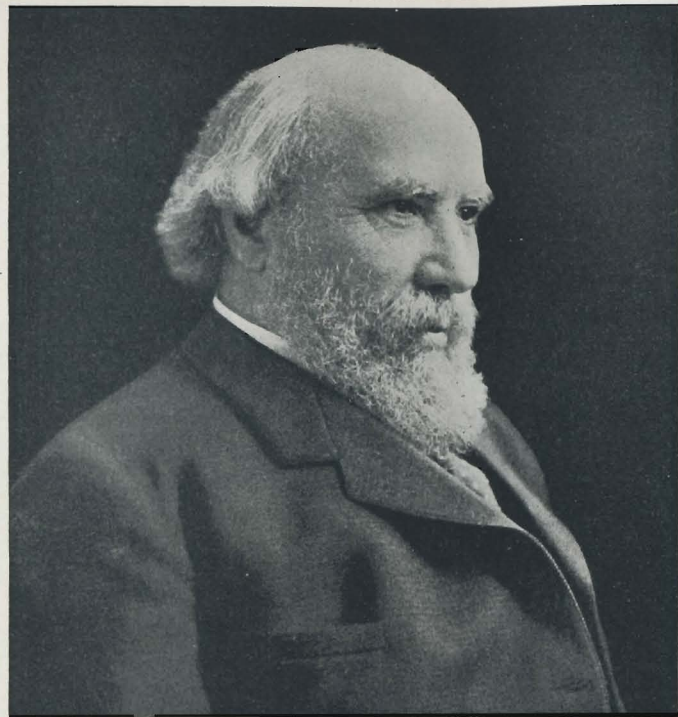
The opening announcement is read. Then one learns what the mysterious

machines are for. One man lets jets of compressed air out of the carboy. Another revolves the little truck on its circular track. Edison himself gently beats on the surface of a drum with what appear to be wire brushes. Another musician toots a whistle and pulls on the locomotive bell cord.

The combination of sounds apparently is meaningless. But slip into the monitor room where the program is heard through a radio speaker as it will sound in thousands of homes throughout the nation. Listen! A locomotive is starting. You can hear the rush of steam, the pound of piston rods and the groans of the mighty engine. The tempo increases and music is added to the



Controlling the program from the sound-proof Monitor room.



JAMES J. HILL
The Empire Builder



The National Broadcasting Company Building and Studio H.

other sounds until the imaginary train is flying along the rails and then it fades away in the distance.

Before the last sound of the departing locomotive has died away the curtain goes up on the first scene. Knight nods to his actors and they step up to the microphone, scripts in hand. Miss Gardiner, however, might be in front of a huge audience, for she neglects none of the shrugs or other gestures that seem to go with the lines she is saying.

Harvey Hays, too, a man with many years' theatrical experience behind him, cannot forget the traditions of the theater he has now deserted. In the role of the Old Pioneer he slouches about the studios. Even when not before the



A tense moment—"on the air" an airplane descends.

microphone he seems to be in character.

The story gradually builds up to its climax. From time to time Harry Edison works his queer instruments—the pounding hooves of a herd of wild horses, the roar of a forest fire, the swish of wind swept seas, or whatever the script calls for is reproduced with amazing exactitude.

More lines. The villain is chastened. The hero has his problems solved and the curtain goes down. Edison and his assistants jump to their places at the queer mechanical apparatus. Then with the shoosh-shoosh-shoosh, the Empire Builders go off the air, the last sounds the faraway clang of the locomotive bell and the long wail of a whistle.



Andy Sanella and his orchestra, a feature of Empire Builders.

The Cast of Empire Builders

LET us follow Empire Builders for a time. Last week the locale of the half hour's program lay along the trout laden streams of western Oregon; this Monday the program hinges on a dramatic incident in a winter airplane flight over Montana's high plains and the next program will be a romance of Glacier Park.

The changing locale of the Empire Builder programs and the diversity of their style, ranging from romances to tragedies, calls for great versatility from the actors that make up the cast. Many of these, of course, are specialists in a particular phase of dramatic art and only appear in those programs for which they are particularly adapted. Others, and this group includes the leads, appear in every program, one week taking

the part of a reporter and next week becoming a hard rock miner.

The orchestra under Andy Sanella and Harry Edison and his sound effects assistants also must adapt themselves to these varying conditions, for from week to week they are called upon to provide the musical background or the sound effect for incidents ranging from the detonation of an underground blast to the whirl of a casting reel.

Only people of many years' experience in dramatic fields can adapt themselves to these different situations and in the biographies of some of the more important members of the Empire Builders, which follows, you will note that even though some of them are quite young in years they have spent a long time in their particular field of endeavor.

The Leading Characters



Harvey Hays.
The Old Pioneer.

BECAUSE of the policy of politeness that prevails in the broadcasting studios, Harvey Hays, who is the Old Pioneer of Empire Builders, left the stage for the microphone.

Hayes, however, had a colorful career before the footlights prior to joining radio ranks. Born

in Greencastle, Indiana, he was taken to Musoorie in northern India, by his sister, the wife of a missionary. He was educated in the English settlement of Musoorie and while in his early teens obtained his first dramatic experience in amateur theatricals there.

Returning to his native land, at the age of 20, Hays joined a traveling company playing the old-time melodramas, in San Francisco. Seven years later he joined J. K. Hackett's Shakespearean company. He came to New York after that and played on Broadway until 1928, when he joined the ranks of radio artists. His major engagements included leading man opposite Florence Reed, and leading man under Jerome and Walter Whiteside.

He is best known to his radio audience for his characterization of the "Old Pioneer" in the Empire Builders, a part which has caused him to be known in radio circles as the young man "with whiskers in his voice."

VIRGINIA GARDINER, who deserted the concert platform to become radio's newest dramatic find as the ingenue of Empire Builders, has been described by one of her directors as "lacking nothing that will not come to her with experience." Certainly up to this time, she has shown remarkable versatility and talent.

Miss Gardiner was born in Philadelphia, Pa., and it was there as a child, that she first manifested an interest in singing. Later her parents moved to Toledo, Ohio, and in that city, before she had entered her teens, she made her first public appearance. She studied for two years under Madame Sembrich of the Metropolitan Opera, and later fulfilled many concert engagements.

Then some one mentioned radio and Miss Gardiner went to the National Broadcasting Company for an audition. She told those that were to hear her that she could sing and act. Curiously enough, she was right. She acted first, and further auditions were postponed while hurried lessons in microphone technique were given.

She was then given the ingenue role in the Empire Builder programs, where she has had opportunities to display both her acting and vocal accomplishments. She has also appeared in other programs.



Virginia Gardiner.

ANDY SANELLA, who provides the music for the Empire Builder programs, was born March 11, 1900, in Brooklyn, N. Y., and began the study of music at the age of seven.

When he was seventeen he joined the army, but because he was under age his mother had him discharged. Andy then joined the navy and saw three years of service. Upon his discharge he joined a hotel orchestra in Panama City.

There, in 1920, he took up the study of the saxophone and according to the story he tells, he paid \$25 for the instrument and his boss offered him \$50 if he would throw it away. Andy, however, persisted in his studies and is now acclaimed as the most popular saxophonist on the air.

In 1922 he returned to New York. He played with Paul Whiteman for a time and then toured the country with Roy Miller and his orchestra. Soon he began making phonograph records for all the big companies. He also began broadcasting and played at WEAF before the formation broadcasting networks. In 1927 he played in sixteen weekly programs, and in 1928 directed three of the larger programs.



Andy Sanella.

Besides directing his own orchestra Andy Sanella has appeared as soloist on the steel guitar or the saxophone in many radio programs.

He is also an aviation enthusiast and flies his own plane.

BOB MACGIMSEY, the one and only "harmony whistler," now being featured on Empire Builders, might still be known only as a brilliant young lawyer of Lake Providence, La., if he had not stopped at a friend's home one day two years ago when Gene Austin, tenor, was there.



Bob MacGimsey.

MacGimsey's friend was delighted at the opportunity to bring the two talented young men together, and suggested that Gene Austin hear the novel kind of whistling for which MacGimsey was famous in his home state. The result was that Austin brought MacGimsey north to add his unusual three-part whistling to one of his phonograph records.

Since then the versatile young man has steadily attracted more attention. He has made numerous phonograph records for the Victor Company and is now making his first series of radio appearances exclusively for the Empire Builder programs.

MacGimsey was born in Pineville, Louisiana, some twenty-odd years ago. He attended the University of the South at Seawater and later was private secretary to United States Senator J. E. Ransdell, while continuing his studies in law.

In addition to his whistling, Bob MacGimsey plays virtually every known kind of instrument by ear and specializes in pipe organ, piano and saxophone—which he can also play by note.

WHEN Edward Hale Bierstadt, who supervises the writing of the Empire Builder continuities, is asked about his education he takes perverse pleasure in saying, "I was fired from public school for being too dumb to learn." An only child, whose father died when he was five, he was sent to a famous boy's school at twelve. He was there five years when the above mentioned episode occurred.

One of his first jobs was with the old Century Company. A subsequent job ended when he won a prize offered for a dedication poem. So Bierstadt went to South America, lived on a hacienda, saw a revolution or two, and came home with a nice taste in firearms and his collection "Two Plays of the Argentines."

Back in the United States he edited the Opera Magazine and later became interested in prison reform, an experience which resulted in his one act play "Sounding Brass."

After service in the World War, Bierstadt returned to editorial work and free lance writing. His first experience with radio dramatic writing was with Empire Builders, for which he wrote the historical series of the first six months of 1929. He is now continuity editor for this series, writes some of the stories himself and assists in all the others. He also helps in their production. At his station, in the monitor room, he is the director's "ears."

Eight



*E. H. Bierstadt and
Raymond Knight.*

RAYMOND KNIGHT, production director of Empire Builders, was once stage manager in the famous "47 Workshop" of Professor Baker at Harvard. When Baker transferred to Yale, Knight went with him to complete his studies under the same guidance.

In 1927, Knight won the Drama League prize for the best one act play. The title of this opus was "Strings."

Before he left the theater for radio, however, Knight served as director of the Caravan Theater in Boston, and was instrumental in several

New York productions.

In 1928 he was engaged by the NBC as a director and writer of feature presentations, where he won immediate recognition in these fields.

At present he directs two of National Broadcasting Company's major dramatic presentations "Empire Builders" and "Real Folks."

Empire Builder programs are arranged, written and produced under the direction and supervision of Mr. Harold M. Sims, Executive Assistant, Great Northern Railway. Mr. Sims, a former newspaper man and writer, has not only supplied many of the plots but has also collaborated in the preparation of a number of the continuities for Empire Builders.



Harry Edison, at drums, and his assistants starting the Empire Builder train.

Hearing is Believing

TO the long list of new professions brought into being by this complex modern life you now may add the one which carries the noisy title of "Engineer of Sound Effects."

To become a member of this fraternity you must be able to reproduce to the satisfaction of that delicate instrument known as the microphone the sound of trains starting, eggs frying, people falling out of boat and into water, windstorms, stampedes of wild horses, and on down the line, ad infinitum. Frequently there is no precedent, so the E. S. E. retires to his laboratory, wrinkles his brow and sets to work with his experiments.

Perhaps no program on the air has given one of these engineers so much to think about as the Empire Builder series which depends so largely upon realistic effects.

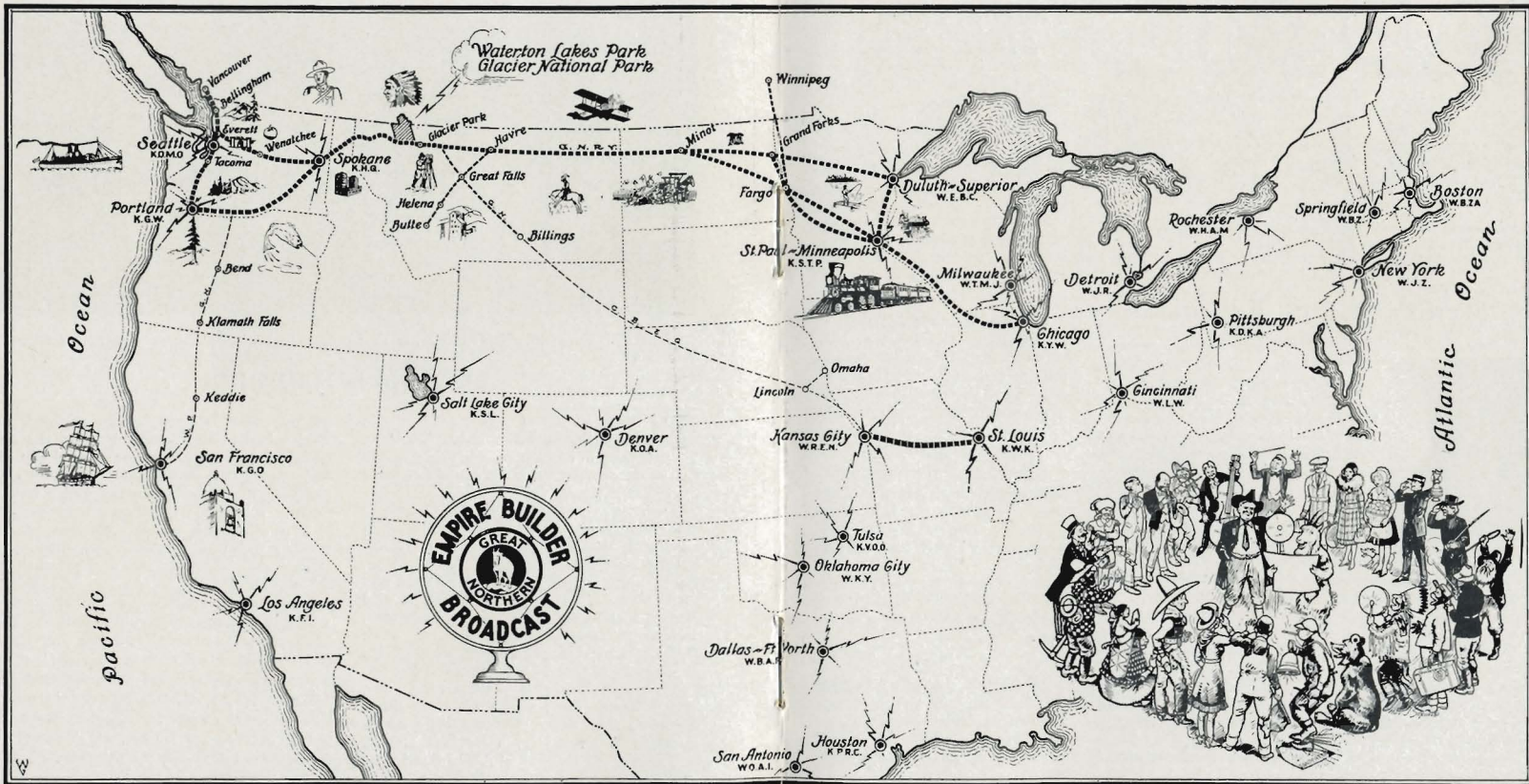
One day an Empire Builder scenario, or continuity as it is known in radio, called

for the effect of wild horses stampeding. Horses had never "stampeded" on the air before, but nevertheless one was scheduled and simply had to take place. Came the night of the broadcast—and the strange sight of ten men kneeling on a thick carpet in front of a mike. At a signal they began beating a tattoo on the floor, and, sure enough, several million people enjoyed their first stampede.

This realistic touch was achieved by providing the ten men with rubber suction cups of the type you use in the kitchen sink when the drain is clogged. Thus a device for lowly domestic use was elevated to radio stardom.

Harry Edison, who has charge of the problem of sound effects for Empire Builders, got his start as a drummer, which seems to indicate that dexterity with the sticks leads some place after all.

Nine



APRIL



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DONALD MACRAE, Editor.

Flynn's Minute Editorials This Month—Radio



Edw. F. Flynn

TEN years ago but few people had ever heard the word "radio" and then only as connected with radio-telephony or radio-wireless. Radio in some seven or eight years has revolutionized our lives. It is today the world's greatest educator, for no longer are only children and young people students, but all of us are learning something every day through the means of this marvelous use of electricity.

From a crude, noisy and more or less unsatisfactory instrument at the beginning, radio receivers are today apparently almost perfect. No longer do we hear men of various ages speaking of joining together intricate parts of a set to make a radio, but now at a cost that is very reasonable we buy a radio, attach it to a plug in the wall and forget all about caring for it until it needs a new tube. Outside aerials are growing less and will no doubt soon disappear, for they alone are the only unsightly part of this wonder of the present age.

Most of us would part with nearly any other form of entertainment rather than the miracle-radio.

Twelve

The Goat's Mail Bag

The following comments on the Empire Builder programs are taken from letters on file in the Editorial Rooms:

LOS ANGELES, CALIF.:—
"I consider the programs you are broadcasting to be the most unique of anything yet placed on the air. . . My wife and I can testify as to your wonderful train service, having frequently used your line between Chicago and the Northwest."—A. D. O.

COLORADO SPRINGS:—
"The Empire Builders' appeals to us all, it gets us right where we are at home and things we have experienced ourselves are always thoroughly understood."
—M. R. M.

HURON, S. D.—"Without exception your programs are the most realistic and educational on the air. I have followed your presentation both last season and this. . . have spent many years over the territory your Old Pioneer describes and have never found his statements at fault."—R. A. S.

LOWELL, MASS.—"Having listened with great pleasure and interest to your broadcasts, we have begun to form plans for visits to Seattle, Tacoma and Everett."—M. C. J.



A Chip of the Old Block

"Izzy, mine boy, vy you shut off the radio?"

"Dey was broadcasting de services from de synagogue, papa."

"Vot's the matter vith dal? It's good you should listen to such things."

"Yes, papa, I know, but dey was taking de collection."

—N. Y. C. Magazine

Today's Geography

Teacher—Willie, where is Toronto?

Willie—Right between Davenport and Pittsburgh.

Teacher—Where did you get that answer?

Willie—On our radio set.

—N. Y. C. Magazine

The Raspberry Quartette will now sing that famous Scotch song entitled "For two cents I would throw this penny away."

—Miscellaneous Forces

Jiggs: What kind of a radio have you got?

Wiggs: The railroad type; it whistles at every station.

—Clipped

A group of traveling men were swapping lies about their radios in a Smith Center drug store. An old man had been listening silently.

"Got a radio, old man?" asked one of the drummers.

"Yeah," replied the old fellow. "I got a little two-tube affair. It's a pretty good one, though."

"Can you tune out these little stations with it?"

"Well, I was listening to a quartet the other night, an' I didn't like the tenor, so I just tuned him out and listened to the three of 'em."

—Hardware Age

Son—Our garage man's got a better radio set than ours, mama.

Mother—What makes you think that, dear?

Son—He said he knew he'd get hell when he went home tonight.

—Spokane Elk

Substitutes

Radio Fan—Do you carry "B" eliminators?

Hardware Clerk—No, sir, but we have some good roach powder and some fly swatters.

—N. Y. C. Magazine

Thirteen

The Story Behind Empire Builders

IT is Thursday afternoon and in Studio "H" a group of actors are busily interpreting their lines—the voice of the Old Pioneer sounds throughout the room, Virginia Gardiner gestures before the "mike" and Harry Edison hops nimbly from one queer instrument to another. To many this is the beginning of an Empire Builder program but in reality many days of hard work have been necessary to bring the program to the rehearsal stage.

Long before the first program appeared on the air the general theme and ideals of the series as a whole were decided upon. Then came the problem of selecting the various locales for the individual programs, and as the Empire Builder series is intended primarily to place before the world the attractions and advantages of the Northwest, considerable care had to be exercised in choosing these locales. Each program had to portray some one of the



B. H. Lampman



W. O. Cooper

Northwest's outstanding scenic attractions or industrial activities and at the same time it had to be of such nature that an interesting radio program could be written around it. Examples of this were the selection of the razing of Denny Hill for the Seattle program and an apple story for Wenatchee. But let

us take an individual program and follow it through its many phases.

When St. Paul was chosen as the locale for the program of March 3rd, the many phases of its industrial activities, its scenic setting and its interesting history were checked over before the new Kellogg Peace Mall was finally selected as the immediate locale of the program. This street, being at the same time the oldest and youngest thoroughfare in the Northwest, gave an unusual opportunity to bring out both the modern developments and the early history of this city.



Walter Dickson

Then the scenario, or continuity as it is called in radio parlance, was roughed out. Here, into the modern and historical details of the Kellogg Mall a modern plot was woven and a principal part allotted to the Old Pioneer. In this particular program the plot was built around the competition for an appropriate design or plan for the new mall and the Old Pioneer proved of invaluable assistance to the young architect who was the hero of the program.

Upon completion of the rough draft it was sent to Mr. Bierstadt who wrote the continuity. It was then returned to St. Paul to be whipped into final form.



R. B. Harlowe



George Redmond

In the New York Studios the music and sound effects, by which the changes of scene are made apparent to the listener, were developed and the musical background for the whole program was outlined. There, too, the time necessary to produce the program was carefully checked, for on the air the thirty-minute period is inexorable, no program can run under or over the time allotted to it.

With these changes and additions the program was again thoroughly checked over for accuracy in detail both in its modern and historical phases, even to the music and sound effects that mark the transition from one scene to another. With the final O. K. the program was ready for casting and rehearsal.

The wide variety, both in locale and style of play, and the demand for authenticity in every detail in the Empire Builder programs has made it impossible for one person to prepare all of the continuities, in fact no one program has been the work of a single writer.

Some of the authors outside of the Great Northern organization, who have prepared continuities for Empire Builder programs, are introduced on these pages. Most of these have spent many years in the territories which were the locales of the programs they wrote, while the others made special trips into the Northwest to acquire the necessary local atmosphere.

Ben Hur Lampman, a recognized nature story author and editorial writer for the



Alice Elinor

Portland Oregonian, was the author of the "Coming of the White Man," a tale of Portland and "Steelhead Fishing," an Oregon nature story.

W. O. Cooper, a member of the staff of the McJunkin Advertising Company, who handle the Great Northern's national advertising, prepared "Thriller Films," a Glacier Park story, the Armistice Day program and the St. Patrick's day program.

Ruby Bailey Harlowe, a nationally known author of Seattle, Washington, wrote the program that marked the first anniversary of the Cascade Tunnel.

Walter Dickson, a fiction writer and author of numerous sketches for KOMO in Seattle, compiled the Denny Hill program and the Oriental romance which was broadcast March 10.

George Redmond, continuity editor of the Chicago studios of N. B. C., is the author of several of the programs, among them being "Rising Wolf," a story of Glacier Park and the Wenatchee apple program.

H. S. Bokhof, a member of the McJunkin staff, is the author of a musical comedy—burlesque—historical program, featuring the first run of the Wm Crooks and Minnesota's lakes, which will be broadcast May 5.

Alice Elinor, on the staff of the Hearst papers on the Pacific Coast, wrote the Empire Builder travel story which will be broadcast April 25.



H. S. Bokhof

Land of the Empire Builders

EVER since its rails reached the Pacific Coast the Great Northern's interests have been closely interwoven with those of the territory it serves. Therefore it was fitting, that when the railway decided to use a national broadcasting chain as a means of advertising, it should assume the task of telling the story of the Northwest to the nation as a whole. Mr. James J. Hill, the railroad's founder, built the Great Northern upon faith in the Northwest, so it is equally fitting that these programs should bear the name Mr. Hill so richly deserved—The Empire Builder.

Today everyone who is the possessor of a radio set has heard the Empire Builder programs. They have heard the Old Pioneer, supported by an excellent cast of actors, tell of fishing in the rivers of Oregon, of the majestic scenery of Glacier Park, of modern farming in North Dakota, and of many of the other outstanding advantages of the Northwest.

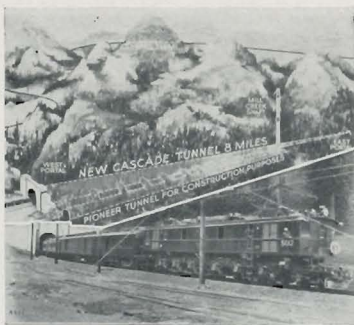
Many men and women of national prominence have also been heard on these programs. When the Cascade Tunnel was formally opened, among the speakers and entertainers were Herbert Hoover, then Secretary of Commerce; Gen. W. W. Atterbury, President of the Pennsylvania Rail-

road; Mr. J. B. Campbell of the Interstate Commerce Commission, and Madame Schumann-Heink. Again when the new Empire Builder made its inaugural flight last June,

Col. R. P. Lamont, President Hoover's Secretary of Commerce, and Mr. T. I. Newman, President of the American Association of Railroad Ticket Agents, spoke. In still other programs Secretary of the Interior Wilbur and Mr. Horace M. Albright have also been heard.

Westward from the Great Lakes stretches the locale of these programs—the Empire of the Northwest, and as you travel swiftly westward across its rolling plains or

through its majestic mountains in the luxurious comfort of the new Empire Builder or the Oriental Limited it is difficult indeed to realize that only yesterday this far-flung domain was the realm of hostile Indians, watchful trappers and a few adventurous pioneers. Civilization seemed many generations away. And yet, in the short space of one man's life and largely through his dynamic leadership, the transition to civilization was accomplished, and today, the tourist will find thriving industries, busy cities and beautiful scenic centers awaiting him.



The New Cascade Tunnel.



The Empire Builder in the Rocky Mountains.



An Empire Builder Diner.

THOUSANDS of radio listeners are familiar with the sound of the bell and whistle of the Empire Builder—while other thousands, who travel into the Northwest on business or pleasure, are equally familiar with its luxurious appointments and the many travel refinements of its companion train, the Oriental Limited.



"Listening in" on the Empire Builder.



Along Glacier Park's southern boundary.



Majestic Mt. Index.

Mississippi—Father of Waters; the slow moving currents of the Red River of the North; the broad bosoms of the Missouri and the Milk; the tumbling waters of the Flathead and the Kootenai; the majestic cascades of the Columbia, and a host of smaller streams. The beauty of these waters is matched by their interesting history, which has been utilized more than once as a basis for Empire Builder programs.



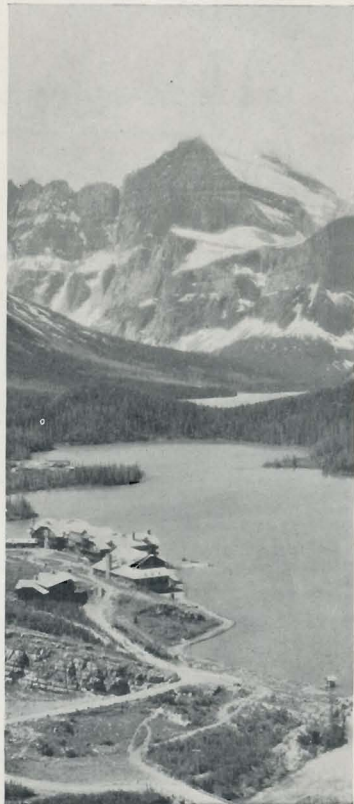
The Columbia—Great River of the West.



The Prince of Wales Hotel overlooks Waterton Lake.

IN northwestern Montana and southern Alberta lies the international playground of Glacier and Waterton Lakes National Parks. This Land of Shining Mountains, as it is known by the Blackfeet Indians who are often found camping within its borders, straddles the Continental Divide and its gorgeous mountain scenery has been the locale of a number of the Empire Builder programs.

Here, in this setting of rare scenic beauty, you will find great, modern hotels and comfortable chalets affording hospitality for thousands of visitors each summer. Here wide highways lead to lakes and mountains; safe but thrilling trails beckon the hiker and horseback rider; rivers and lakes teem with that gamiest of fish, the trout; wild flowers cover the valleys and upland meadows and a wealth of wild life gives an added charm to the perfect setting.



The Many Glacier Region, heart of Glacier Park.