

☆ New Release – Now Available ☆

The Ciesla Foundation Presents

A FILM BY AVIVA KEMPNER

YOO-HOO, MRS. GOLDBERG



Gertrude Berg...
The Most Famous Woman in America
You've Never Heard Of

New York Times Critics' Pick:

“So Listen, America, to Your
Bighearted Jewish Mother”

Booked \$1.5 million at the box office

USA | 2009 | 92 minutes | 35mm | Documentary
Written, Produced & Directed by Aviva Kempner

DISTRIBUTION - PUBLIC PERFORMANCE SCREENINGS:



The National
Center for
Jewish Film

The National Center for Jewish Film
Lown 102, MS 053, Brandeis University
Waltham, MA 02454
jewishfilm@brandeis.edu
(781) 736-8600
WWW.JEWISHFILM.ORG

Films By Aviva Kempner • **THE LIFE AND TIMES OF HANK GREENBERG**
Available Through NCJF: • **PARTISANS OF VILANA**

YOO-HOO, MRS. GOLDBERG - A Film by Aviva Kempner

USA | 2009 | 92 minutes | Documentary
35mm, Beta, DVD | 1:85 | Dolby 5.1 | Color/B&W
Written, Produced & Directed by Aviva Kempner

Websites

www.jewishfilm.org/catalogue/films/yoohoo.htm
www.mollygoldbergfilm.org

Festivals & Screenings

- Extensive film festival and theatrical screenings.
- Booked \$1.5 million at the box office.

Short Synopsis

Gertrude Berg...She's the most famous woman in America you've never heard of.

Yoo Hoo, Mrs. Goldberg is the funny and surprising story of radio & television pioneer Gertrude Berg. Creator, star and writer (12,000 scripts!) of the hit sitcom *The Goldbergs*, Berg was a beloved trailblazer, the Oprah of her day. Berg's blend of comedy and social commentary—with Jewish characters at the center—endeared audiences and made her an American cultural icon. From Aviva Kempner, director of *The Life and Times of Hank Greenberg*.

Synopsis

From filmmaker Aviva Kempner (*The Life and Times of Hank Greenberg*) comes this funny and insightful story of radio and television pioneer Gertrude Berg, the creator, principal writer, and star of *The Goldbergs*. A popular radio show for 17 years, *The Goldbergs* became television's very first character-driven domestic sitcom in 1949. Berg wrote 12,000 scripts for *The Goldbergs* (CBS's number one show) combining comedy and social commentary—with Jewish characters, particularly matriarch Molly Goldberg, at the center.

On the air, Berg was the endearing matriarch Molly Goldberg—kibitzing with neighbors across airshafts in the Bronx ("yoo hoo, Mrs. Goldberg"). Off air, Berg won the first ever Best Actress Emmy Award, earned a Tony on Broadway, and charmed audiences on variety TV shows and through her advice column. Polls showed she was the second most respected woman in America, after Eleanor Roosevelt. When her co-star Philip Loeb was attacked by Joseph McCarthy's blacklisting machine (a tragic witch hunt memorialized in the 1976 film *The Front*), Berg fought to save his career and *The Goldbergs*.

Yoo Hoo, Mrs. Goldberg includes fabulous, rare clips from *The Goldbergs* kinescopes, and other period TV shows and films, including *The Ed Sullivan Show*, *The Honeymooners*, *The Perry Como Show*, *I Love Lucy*, *The Milton Berle Show*, and the Marx Brothers.

The film features marvelous interviews with historians and fans, including Supreme Court Justice Ruth Bader Ginsburg, Ed Asner (*Mary Tyler Moore Show*), Norman Lear (*All in the Family* creator), Gary David Goldberg (*Family Ties* creator), Andrea Roane (CBS anchor), Susan Stamberg (NPR correspondent), and many others.

An unforgettable portrait of the most famous woman in America you've never heard of: the trailblazing American cultural icon Gertrude Berg.

Press Response to "Yoo-Hoo, Mrs. Goldberg"

NEW YORK TIMES **CRITICS' PICK - "So Listen, America, to Your Bighearted Jewish Mother"**

"WHAT A JOY TO WATCH!" - Leonard Maltin, *Secret's Out*

"AN ENgrossing NOSTALGIA BATH...A WINDOW INTO A BYGONE WORLD." - Marshall Fine, *The Huffington Post*

"A WARM REUNION WITH A BELOVED ENTERTAINER." - Phil Hall, *Film Threat*

"A ROUSING PORTRAIT. INSPIRATIONAL." - *Rochester City News*

"A POIGNANT...TOUCHING...TIMELESS MESSAGE." - Susan Granger, *SSG Syndicate*

"INFORMATIVE, ENTERTAINING, AND HEART WARMING." - Sarah Appel-Lennon, *San Diego Jewish World*

"KEMPNER HAS DONE EVERYTHING RIGHT...WONDERFUL DOC...A FASCINATING PORTRAIT OF A WORTHY PERSONALITY AND HER ERA." - Doris Toumarkine, *Film Journal International*

"GERTRUDE BERG - A REAL TREASURE SHE WAS." - Sheli Sonstein, Q104 Radio

"A SUDDEN AND SURPRISING 'MUST SEE.'" - James van Maanen, *TrustMovies*

"KEMPNER DOES WITH HER USUAL ELEGANCE AND INTELLIGENCE." - David Margolick

"A DELIGHTFUL AND AFFECTIONATE BIOGRAPH.Y" - Paul Brenner, *FilmCritic.com*

"Colorful, entertaining, and socially incisive...A major achievement...An important and fascinating look at a cultural and entertainment phenomenon." - William Wolf, *WolfEntertainmentGuide*

"Yoo-Hoo, Mrs. Goldberg does an exemplary job of celebrating the seminal achievements of Gertrude Berg and reaffirming her status as a broadcasting pioneer." - Ronnie Scheib, *Variety*

"GENEROUS AND WITTILY EDITED DOCUMENTARY." - Liam Lacey, *Globe and Mail*

"Her big smile and bosomy breathing present a disarming fullness of emotion...Kempner's nostalgia becomes irrefutable in those faded images of Berg's beaming face and discreet intelligence." - Armond White, *New York Press*

"Juicy new documentary...Not enough people know Berg's story, but Aviva Kempner's documentary, a rich follow-up to her earlier film, *The Life and Times of Hank Greenberg*, should help straighten out the historical record." - Michael Phillips, *Talking Pictures*

"A FITTING TRIBUTE TO ONE OF THE LEGENDS, NOT JUST OF JEWISH ENTERTAINMENT, BUT ENTERTAINMENT IN GENERAL." - Ron Kaplan, *New Jersey Jewish News*

"A fascinating glimpse at a world gone by—one that was receding quickly even as Gertrude Berg was trying to chronicle it. It was a time of cramped apartments and extended families, American pride and old-world tradition, optimistic assimilation and bittersweet nostalgia. And a time when people looking for a connection didn't add a friend to their network or tweet to their followers; they simply opened up the window and shouted across an airshaft." - Matthew Oshinsky, *New Jersey Star-Ledger*

“The documentary includes interviews with Berg’s colleagues (the eloquent Madeline Lee Gilford among them, who felt the sting of the blacklist firsthand) and Supreme Court Justice Ruth Bader Ginsburg. NPR correspondent Stamberg repeats the anecdote, never verified, regarding President Franklin Roosevelt’s opinion of Berg’s place in American history. ‘I didn’t get us out of the Depression,’ he either said, or should have. ‘It was *The Goldbergs*.’” – Michael Phillips, *Talking Pictures*

“Whenever watching a documentary by Aviva Kempner, surprises are always in store...Kempner once again educates and entertains with unexpected tidbits and just plain good old-fashioned filmmaking...What especially marks a Kempner documentary is how she is able to take a single subject and use that person as a launching point for a microcosm of the times. Through Berg, one learns about the early years of television, feminism and Jewish life in America. It’s not just a story of one influential woman, but a wondrous journey of discovery of a time that laid the groundwork for the present.” - Leba Hertz, *San Francisco Chronicle*

“Did you know that goy god Steve McQueen got an early walk-on on a Jewish television sitcom? That’s just one of the tasty tidbits in Aviva Kempner’s celebratory but clear-eyed portrait of Gertrude Berg, the creator, writer, and star of *The Goldbergs*. ” - Ella Taylor, *The Village Voice*

Interviewees

Judith Abrams is a Berg family friend. She is the niece of Fannie Merrill, Gertrude Berg's best friend and personal assistant who worked as casting director and general “Gal Friday” on all Berg's projects.

Joyce Antler is the Samuel Lane Professor of American Jewish History and Culture at Brandeis University, where she teaches in the American Studies Department and Women's and Gender Studies Program. Her major fields of interest include women's history, American Jewish history and culture, the history of education, and history as theater. She is the author or editor of ten books, including, most recently, *You Never Call! You Never Write! A History of the Jewish Mother*.

Ed Asner is a film and television actor and former Screen Actors Guild President, primarily known for his role as Lou Grant on *The Mary Tyler Moore Show* and its spin-off series, *Lou Grant*. He was raised in an Orthodox Jewish family. He played a prominent role in the 1980 SAG strike.

Adam Berg is a grandson of Gertrude Berg.

Anna Berger is an actress who got her start on Gertrude Berg's television show.

Madeline Lee Gilford was an American film and stage actress, social activist, and theatrical producer. Gilford was the widow of actor Jack Gilford. Both Madeline and Jack were subpoenaed and blacklisted during the McCarthy Era for much of the 1950s. Gilford was a Civil Rights activist in the 1960s and was arrested for civil disobedience in 1999 protesting the police shooting of Amadou Diallo in New York. Gilford co-authored a memoir, *170 Years in Show Business*, in 1978 with Kate Mostel, the wife of Zero Mostel.

Justice Ruth Bader Ginsburg is an Associate Justice of the U.S. Supreme Court and the first Jewish woman to serve there. The second woman seated on the courts, she was appointed by President Bill Clinton in 1993.

Gary David Goldberg is an Emmy-winning television producer and writer who got his start on the hit sitcom *Newhart*. He produced the critically acclaimed series *Lou Grant* and created the sitcoms *Family Ties* and *Spin City*, and the loosely biographical series *Brooklyn Bridge*.

Viola Harris appeared on *The Goldbergs*, and has performed in many movies including *Choke*, *Whiffs* and *High School Hellcats*, released in 1958, in which she portrayed Linda Martin. In 2003 she appeared in the off Broadway production *Oh Boy!*

Norman Lear is an Emmy-winning television producer and writer known for the creation of hit sitcoms such as *All In The Family*, *Maude*, *The Jefferson's*, *One Day at a Time*, *Sanford and Son*, and *Good Times*. He also directed Dick Van Dyke in two films, *Divorce American Style* and *Cold Turkey*.

Arlene "Fuzzy" McQuade is an actress who portrayed Rosalie on the series *The Goldbergs* from 1949 to 1956. She is also known for her work in *Telephone Time*, *Fight for the Title*, and the *Hawaii Five-O* episode "Full Fathom Five." Her credits also include the role of "Ginnie" in the film *Touch of Evil* (with Charlton Heston, 1958), the TV Westerns *Death Valley Days*, *The Lawless Years* and *Have Gun - Will Travel*, the movie *The Nick Joseph Story* in which she played Billie North.

Zero Mostel was a popular stage actor known for his work in *A Funny Thing Happened On The Way to the Forum*, *The Comedians*, and *Fiddler on the Roof*. He was a close friend of Philip Loeb.

Kate Mostel was the wife of Zero Mostel and close friend of Philip Loeb. He stayed at their house for a while shortly before his death.

Margaret Nagle is a writer, producer, and actress. Nagle wrote the script for the HBO film, *Warm Springs*, which won her the 2005 Writers Guild of America Award for Long Form Original Screenplay. She was also nominated for the 2005 Emmy Award for the same film, which was nominated for a total of a record-breaking 16 Emmy Awards. The film won 5 Emmys that year including the award for Outstanding Made for Television Movie. She is a mother of two and has been researching Gertrude Berg for a biopic that has yet to be produced.

Larry Robinson was cast as the son of Molly Goldberg, "Sammy Goldberg," for the television series *The Goldbergs*. He went on to perform that role for the majority of the series and in the Paramount Picture film, *Molly*. His credits include the TV series *Kitty Foyle* (1958), and episodes of *Judging Amy*.

Anne Schwartz is a granddaughter of Gertrude Berg.

Dr. David Schwartz is a grandson of Gertrude Berg.

Henry Schwartz is a grandson of Gertrude Berg.

Leona Schwartz is a granddaughter of Gertrude Berg.

Andrea Roane Skehan is an award-winning anchorperson on Washington's WUSA TV 9. She has been a newscaster at the station since 1981. She is best known for her healthcare initiatives, such as her spokespersonship for the "Buddy Check 9" program. In 2006, *Washingtonian Magazine* named her one of The Outstanding Washingtonians of the Year. Roane joined Channel 9 after a two-year stint as anchor of WETA's now-defunct "Metro Week." She first anchored at WUSA on weekday mornings, picking up the noon broadcast in 1983. In 1989, she began anchoring the 4 p.m. newscast.

Menashe Skulnick was often called "The Jewish Charlie Chaplin." A veteran of vaudeville, Broadway (Odets's *The Flowering Peach*) and early film, he was cast as "Uncle David" on *The Rise of the Goldbergs* radio show and later in the early TV version of *The Goldbergs*.

Dr. Glenn D. Smith, Jr. is an Assistant Professor of Communication at Mississippi State University. His first book, "Something on My Own": *Gertrude Berg and American Broadcasting, 1929-1956*, was published by Syracuse University Press in 2007. He is currently researching the career of union activist and blacklisted actor, Philip Loeb.

Susan Stamberg is an NPR correspondent, longtime host of NPR's *All Things Considered*, and member of The Broadcast Hall of Fame.

Robert Thompson is the Trustee Professor of Television and Popular Culture at the S.I. Newhouse School of Public Communications at Syracuse University and founding director of the Bleier Center for Television and Popular Culture. His areas of research are television history, Popular Culture, media criticism, and TV programming. Thompson's comments have been dubbed by the Associated Press as "Thompson-isms."

Jack Urbont is a television and film composer. Among his many credits: he composed the theme song for the long-running television series *General Hospital*.

Mindy Weisel is a former cast member of *The Goldbergs* who is also an accomplished artist in the mediums of glass and paintings. She has exhibited at The Troyer Gallery, Volta Gallery, Prada Gallery, Yale University, and participated in panel discussions at Yale, The National Gallery of Art, and The Corcoran Gallery. Weisel has been nominated for the Kreeger Museum Artist Award, and the Rutgers National Artist on Paper Award.

Background: Gertrude Berg

Gertrude Berg became a cultural icon against the backdrop of the twentieth century's most difficult years for American Jews. Berg's radio show, *The Goldbergs*, which she created, wrote, and starred in, premiered a week after the stock market crash of 1929. The show rose in popularity at the same time Hitler rose to power in Germany. She combined social commentary, family values and comedy to win the hearts of America. In 1949, she brought *The Goldbergs* to television, and it became the new medium's very first character-driven domestic sitcom. She weathered yet another minefield of American history, Senator Joseph McCarthy's blacklist, which had a devastating effect on the entertainment industry.

Gertrude Berg became an important public figure at a time when positive images of Jews, especially mothers, were rare in popular culture.

Berg will be forever remember for the character she wrote and played for over twenty-five years, Molly Goldberg. Although she was "the Oprah of her day," Berg is virtually forgotten today. She is the most important woman in entertainment you've never heard of.

* * * * *

Gertrude Berg was born Tillie Edelstein in New York City in 1898. She grew up in Harlem, then a Jewish enclave. She had one older brother who died when she was very young. Her mother never adjusted to this loss and was especially protective of Tillie. In later years, Berg's mother was institutionalized.

Her father, Jake Edelstein, had various careers. One of his more successful enterprises was running Fleischmanns, a resort in New York's Catskill Mountains. There, young Tillie got her first taste of show business, writing and staging skits for the guests. One summer at Fleischmanns, Tillie met Lewis Berg, an Englishman several years her senior. In 1918, when Tillie was eighteen, they married and moved to New Orleans. Lewis worked as an engineer on a sugar plantation and prospered after inventing instant coffee, a boon to WWI soldiers at the front.

When the plantation burned down in a fire, Tillie and Lewis returned to New York City. Tillie changed her name to Gertrude and pursued a career in Radio. Berg wrote several radio scripts featuring two forward-thinking shop sales girls, which were not optioned. Next, she resurrected a fictional family she had formulated years earlier. She called them The Goldbergs, using a combination of her mother's maiden name "Gold" and her husband's last name "Berg."

The Goldbergs debuted on radio in 1929 and remained an American favorite for seventeen years. Berg was to play the title role of Molly Goldberg only temporarily until another actress was cast. But audiences embraced Berg as Molly immediately. Near the beginning of the run, when Berg was off the air due to sickness, fans flooded the studio with letters asking "where's Molly?"

CBS executives knew they had a hit with *The Goldbergs*. In the end, the show was the second longest running show on radio (*Amos and Andy* was first). Gertrude Berg, the show's primary scriptwriter and star, was one of the leading women in radio. She appeared on the cover of *Billboard Magazine* as "the first lady of radio." Unlike the fictional Molly, Gertrude Berg lived on Park Avenue and owned a country house. She didn't speak with an accent or recite malapropisms. She rose early every morning to write *The Goldbergs* scripts. In the afternoons, she produced and starred in the show.

In 1947, following her 17 year run on radio, Gertrude saw an opportunity to invigorate *The Goldbergs*—television. Berg took a chance on the new medium and *The Goldbergs* premiered on CBS in 1949 with Berg as lead writer, star, and producer. *The Goldbergs* was a hit. At the inaugural Emmy Awards, in 1950, *The Goldbergs* was nominated for Best Kinescope Show and Berg won the first-ever Best Actress Emmy.

How quickly the good times can change. *The Goldbergs* ran into trouble that same year when Berg's co-star Philip Loeb, a union organizer among actors, was targeted by Senator Joseph McCarthy's blacklist. When sponsors pulled their support for the show, Berg was faced with a dilemma: find new sponsorship or fire Loeb. She appealed to the sponsors, the network, and even Cardinal Spellman (who offered support only if she converted to Catholicism) all to no avail. In January 1952, a distraught Berg settled with Loeb, who left the show. While the show recovered, it was never the same, especially after the death of Philip Loeb in 1955 by suicide. (Zero Mostel told his friend's tragic story in the 1976 film *The Front*.) *The Goldbergs*, which moved its on screen neighborhood from the Bronx to the suburbs, ended a few years later.

After the show's cancellation in 1956, Berg's professional successes continued. She continued performing, earning a Best Actress Tony Award in 1959 for her performance in *A Majority of One* on Broadway. The same year, blacklisted actors came together for a television presentation of *The World of Sholom Aleichem*. Following this success, she returned to television as writer and star of *Mrs. G Goes to College*, later renamed *The Gertrude Berg Show*.

Despite the difficulties of the McCarthy Era, she was the highest paid guest star in television, appearing on *The Milton Berle Show*, *The Perry Como Show*, and *The Steve Allen Show* multiple times, as well as giving an in depth interview on *Person to Person with Edward R. Murrow*. At the height of her popularity, polls showed she was the second most respected woman in America, after Eleanor Roosevelt.

The "Oprah of her day," Berg was a media trailblazer: a radio, television and stage performer and producer. And a prodigious writer, producing 1200 scripts for *The Goldbergs*, an advice column ("Mama Talks") and a cookbook. She even launched a clothing line.

Berg died in 1966 from what her family called "over work." At the time of her death, she was in production on a Broadway show. Berg is buried in the Catskills, where her enthusiasm for the written word, acting, and *The Goldbergs* all began.

Director's Statement - Aviva Kempner

For the past 30 years, my goal has been to make documentaries about under known Jewish heroes that counter negative stereotypes. My goal is to show them foremost in the cinema, not digital releases.

In Yoo-Hoo, Mrs. Goldberg I'm delighted to document the amazing accomplishments of the talented Gertrude Berg. I am in awe of how this woman would wake up at six in the morning, write her shows, and then go off to the studio to produce. Without missing a beat she seamlessly performed Molly to perfection. Here is a woman who wrote the most positive portrayal of a Jewish mother and her family during the decades that severely threatened American and European Jewry. It is more amazing still that she crafted such a warm maternal figure in spite of her own mother's mental illness. Berg created the "perfect mother" she never experienced in her own life.

You didn't have to be Jewish to love Molly! She was admired by millions of all backgrounds as they sat with

families and friends around their radios and televisions following *The Goldbergs*. As a trailblazer in the male dominated entertainment world, Berg was the Oprah of her day. She invented product placement; audiences bought whatever products she suggested. She wrote compelling scenes and hilarious lines, especially her trademark malapropisms that audiences remember and recite to this day.

Berg is the most important woman in show business that many don't know about because her enormous contributions to show business have been forgotten until this release of ***Yoo-Hoo, Mrs. Goldberg***. This summer the US Postal Service is issuing stamps commemorating the early TV shows, and *unbelievably* *The Goldbergs* are ignored.

I so admire Berg's courage in standing up to the destructive Blacklist, pursuing all avenues to save Philip Loeb's career. The Blacklist deprived Americans of many creative talents as it destroyed lives. The demise of Loeb as Jake Goldberg was the worst television story to come out of this witch hunt. The detrimental effect of the Blacklist on Gertrude Berg's reputation is equally shocking.

Researching my own family roots in 1979 inspired me to become a filmmaker. I am dedicated to making films that span the years prior to and during World War II, since they so scarred my family. My Polish-born mother passed as a Catholic working at a labor camp within Germany. Her parents and sister perished in Auschwitz, and only her brother survived the death camps.

Upon liberation by Americans my mother met my Lithuanian-born father, a US soldier, in Berlin. My father's mother had been shot by the Nazis. They married, and upon birth I was anointed the first American-Jewish child. We came to America in 1950 and settled in Detroit. My father, who immigrated to America in the late 1920s, made me aware of our country's hardships during the Depression and the social discrimination against Jews and other minorities.

As a teenager I fantasized about fighting Nazis. In 1979, I felt an urge to make a film about Jewish resistance against the Nazis to answer the unfair question, "why didn't Jews resist?" I produced and co-wrote *Partisans of Vilna* to show Jews had fought despite the moral dilemmas. It was released in theaters in 1986, and on DVD 20 years later. I formed a nonprofit foundation, naming it Ciesla after my maternal grandparents' last name to keep the name alive.

I chose Hank Greenberg, my father's baseball hero, as the subject of *The Life and Times of Hank Greenberg*. Every Yom Kippur our father would tell us how Greenberg went to synagogue instead of the stadium. I believed Greenberg was part of Kol Nidre service. I was sick of seeing only nebbishy Jewish males on the screen. Due to the difficulty in raising funds, it took 13 long years to make.

What I realize now is that although both Hammerin' Hank Greenberg and Gertrude Berg's careers spanned the years when our country faced the enormous challenges of the Great Depression and World War II, they both displayed great courage in performing as positive Jews in spite of the negative atmosphere swirling around them. Most of all, they were heroes to all Americans. It's also greatly satisfying to now tell a woman's story.

I feel privileged to have spent the last 30 years making documentaries about such powerful heroic figures. I love how three generations can come together to view my films. In retrospect, I believe that Jewish baby born in Berlin was put on this earth to document such affirmative celluloid history.

Director's Biography - Aviva Kempner

Aviva Kempner has a mission in life: Her films and writing investigate non-stereotypical images of Jews in history and focuses and celebrates the under known stories of Jewish heroes.

Ms. Kempner was the script writer, director and producer of *The Life and Times of Hank Greenberg*, a film about the Jewish slugger who fought anti-Semitism in the 1930's and 40's. It was awarded top honors by the National Society of Film Critics, the National Board of Review, the New York Film Critics Circle, and the Broadcast Film Critics Association. The film received a George Peabody Award and was nominated for an

Emmy. In July 2009, Kempner received the San Francisco Jewish Film Festival's Freedom of Expression Award in recognition of her significant contribution to creating positive images of Jewish heroes in film and for her work as a Jewish film curator.

Ms. Kempner also produced and co-wrote *Partisans of Vilna*, a documentary on Jewish resistance against the Nazis, which came out in DVD for its' 20th anniversary. She was the executive producer of the 1989 Grammy-award nominated record, "Partisans of Vilna: The Songs of World War II Jewish Resistance."

And now from Aviva Kempner comes **Yoo-Hoo Mrs. Goldberg**, a humorous and eye-opening story of television pioneer Gertrude Berg. Berg was the creator, principal writer, and star of *The Goldbergs*, a popular radio show for 17 years, which became television's very first character-driven domestic sitcom in 1949. Berg received the first Best Actress Emmy in history, and paved the way for women in the entertainment industry. Included in the film are interviews with Supreme Court Justice Ruth Bader Ginsburg, actor Ed Asner, producers Norman Lear (All in the Family) and Gary David Goldberg (Family Ties), and NPR correspondent Susan Stamberg. There are grants for the film from The National Endowment of the Arts, Jeffrey Katzenberg, Ron Meyer and the Steven Spielberg's Righteous Persons Foundation.

Ms. Kempner lives in Washington, DC where she plays a prominent role in the artist and film community. She is also an activist for voting rights for the District of Columbia. She is the child of a Holocaust survivor and US army officer and was born in Berlin after WWII.

Her many accomplishments include: recipient of the 1996 Guggenheim Fellowship and the 2000 DC Mayor's Art Award: 2001 Women of Vision award from D.C.'s Women in Film and Video chapter and the 2001 Media Arts award from the National Foundation for Jewish Culture.

She writes film criticism and feature articles for numerous publications, including *The Boston Globe*, *The Forward*, *Washington Jewish Week* and *The Washington Post*. She also lectures about cinema throughout the country.

Credits

**Written, Produced &
Directed by Aviva Kempner**

Editor

Judith E. Herber

Post Production Editor

Peter Silverman

Post Production Coordinator

Margaret Sclafani

Composer

Fred Karns

Sound Design and Mix

Skip Sorelle MPSE

Consultants

Margaret Nagle

Dr. Glenn Smith, Jr.

["Something on My Own":](#)

[Gertrude Berg and American](#)

[Broadcasting, 1929-1956](#)

Marian Sears Hunter

Andy Ingall

Dr. Ron Simon

Director of Photography

Tom Kaufman (Washington, DC)

Dennis Boni (Washington, DC)

Tom Hurwitz (New York)

Barry Kirk(Santa Fe)

Learan Kahanov (New York)

David Waldman (Los Angeles)

Photo Animation & Technical

Advisor

Ralph Quattrucci

Animator

Carol Hilliard

Interviewees

Judith Abrams

Joyce Antler

Ed Asner

Adam Berg

Anna Berger

Morris Deutsch

D. Chris Milanos Downey

Madeline Gilford

Justice Ruth Bader Ginsburg

Gary David Goldberg

Linda Greenberg

Viola Harris

Ann Kantor

Aliza Kempner

Piera Kempner

Howard Langer

Norman Lear

Arlene McQuade

Margaret Nagle

Larry Robinson

Anne Schwartz

Dr. David Schwartz

Henry Schwartz

Jane Applegate

Leona Schwartz

Andrea Roane Skehan

Dr. Glenn D. Smith, Jr.

Susan Stamberg

Robert Thompson

Jack Urbont

Mindy Weisel

Readings

Effie and Laura

Sara Chase

Roberta Wallach

Christmas Cookie Commercial

Suzanne Toren

News Announcer

Dan Raviv

Musicians

Jon Nazdin, **Bass**

Bruno Nasta, **Violin**

Lee Lachman, **Saxophone**

Manny Bobmenreith, **Accordion**

Fred Karns, **Guitar, Piano**

Associate Producers

Kathy Dismukes

Leah Ramsay

Development

Randi Cohen Coblenz

Tommy Tavener

Corporate Relations

Denene Deverman Crabbs

Jane Applegate

Leona Schwartz

Dori Phaff

Website Designer

Daniel Seikely

Margaret Sclafani

Website Management

Mia Artson

Tommy Tavener

Website Artwork

Keshini Ladduwahetty

Sound Recordists

Lenny Schmitz (Washington, DC)

Jim Gallup(Santa Fe)

Billy Johnson (Los Angeles)

Roger Phenix (New York)

Merce Williams (New York)

Gaffers

Doug Gritzammer (Wash, DC)

Michael K. Rogers (Wash, DC)

Chris Williamson

(Washington,DC)

David Wexler (Los Angeles)

Steve Nealey (New York)

John Frisbie (New York)

Key Grips

Aaron Randall (New York)

Valentin Pascal Schubert (Santa Fe)

New York City Line Producer

Charlotte Hendrix

Assistant Editors

Megan Waller

Film Laboratory DuArt Film and Video	Sarah Klein Allyson Marcus Nicolo Micsioscia Adele Morrison Brian Reardon Adam Sachs Nelson Sofer	Feature Films Excerpts courtesy of National Center for Jewish Film, at Brandeis University “The City” courtesy of the American Planning Association “The Cocoanuts” courtesy of Universal Studios Licensing “The Front” courtesy of Columbia Pictures “Humoresque” courtesy of UCLA Film & Television Archive “The Jazz Singer” courtesy of Warner Brothers Entertainment	Ruth Eisenberg and Leti Gomez Martha Ertman and Karen Lash Ted and Suzanne Fields Esther and Bert Foer Rena and Michael Gordon Nancy Harris Peter Heller Bonnie and Alan Hammerschlag Karen Kalish Beth Horowitz and Michael Kazin Hilli and Matt Jaffe Cathryn Keller and Brent Glass Francine and Mel Levinson Joy Midman Michael and Charlotte Newberger Steve Labaton & Miriam Shapiro Gary and Ellen Malasky Vivien and Lester Marion Susan Orlins Elissa Parker Lorraine and David Shir Barbara Silverstein and Alan Kirschenbaum Patti and Jerry Sowalsky
Sound Engineer Noah Baron Matt Gundy			
Online Editor John Rehberger			
David Gauff			
Colorist Jane Tolmachyov			
End Credits Alex Shum			
Digital Intermediate DuArt Film and Video			
Dolby Digital Print Master James P. Nichols			
Cue Recording Studio Recording Engineer Sean Russell			
Mixing Engineer Ken Schubert			
Archival & Photo Research Luis A. Blandon, Jr. Michael Case Ruth Efroni Margaret Scifani			
Theatrical Trailer Editor Peter Silverman			
Fundraising Trailer Editor Mary Lampson Arjun Rao			
Fundraising Trailer Assistant Editor Tommy Huie David Nathan			
Copyright Research Motion Picture Information Service, Elias Savada, Director			
Additional research Annabel Jessica Arana Jessica Bricker Adriana Cutler Elizabeth Fainberg Vicki Noonan Peter Silverman Vicki Warren			
Transcribers Erik Dellums Ari Jacobovits Elizabeth Lee Federica Mennella Zachary Ratner Lindsey Vander Wielen			
Interns Tamika Adair Ivy Barkakati Patrick Bevilacqua Sam Brase Kinley Bunting Donielle Cohen Allison Cossman Elizabeth Diaz Nora Dweck Lily Farrell Sasha Feinstein Sam Feldman Dyane Jean Francois Fils Mara Hilmy Jesse Hochheiser Ariel Karlin			
Housing provided by Richard Breyer Eva and Leah Fogelman Beverly Gasner Arthur and Gwen Hiller Greta Hirsch Barry Kirk Arlene McQuade			
Footage (Archival Sources) FILM Archives Inc. Historic Films Archive, LLC John Allen, Inc. National Archives and Record Administration National Center for Jewish Film, at Brandeis University UCLA Film & Television Archive YIVO Institute for Jewish Research Archives			
Footage (TV Shows) “CBS News” courtesy of BBC Worldwide Americas Inc. “The Ed Sullivan Show” Courtesy of its Copyright Owner, SOFA Entertainment, and Historic Films Archive, LLC			
Episodes of “The Goldbergs” courtesy of the following: UCLA Film & Television Archives MacDonald & Associates The Jewish Museum “Honeymooners” courtesy of CBS Broadcasting. “I Love Lucy” courtesy of CBS Broadcasting.			
“The Milton Berle Show” courtesy of Universal Media Studios “Mrs. G Goes To College” courtesy of UCLA Film & Television Archives			
“The Perry Como Show” courtesy of Research Video “Seinfeld” courtesy of Warner Brothers Entertainment			
“The Steve Allen Show” courtesy of Historic Films Archive, LLC			
Books & Newspapers <u>The Molly Goldberg Jewish Cookbook</u> by Gertrude Berg and Myra Waldo			
The Los Angeles Times The New York Times Company			
Music “My Yiddishe Momme” Performed by Sophie Tucker, Courtesy of Warner Chappell Music. Courtesy of Bug Music			
“Toselli’s Serenade (Dreams and Memories),” Performed by Perry Como, Courtesy of RCA Records Label, By arrangement with Sony Music Entertainment			
Parlor Parties Betty Adler and Mark Rosenberg Judith Barnett Carol and Michael Berman Julia Cohen and Neil Barrett Diane Bolz and Michael Finn Gerie Dubit and Edmund Stelzer			

CrossCurrents Foundation,	Eva Fogelman	Visual Edge
Micheline Klagsbrun & Ken	Ann Fortuno	Dr. Ernest Wallwork
Grossinger	Joel Fram	Aviva Weintraub
DC Commission on the Arts and	Michael Freedman	Mindy Weisel
Humanities	Susan Freedman	Ben West
In Loving Memory of Bernice	Peter Friedman	Katharine Weymouth
Rosenberg Deutsch	Frank and Mary Frost	Washington Jewish Film Festival
The Forward	Edith Gelfand	Women in Film and Video, DC
David Geffen Foundation	Phylis Geller	Molly Yeselson
GEICO Insurance Company	Rebecca Goldman	Irwin Young
Edith & Michael Gelfand	Seth Goldman, Honest Tea	
Foundation	Barbara Green	
Michael & Rena Gordon	Roberta Grossman	
Isadore & Bertha Gudelsky Family	Grace Guggenheim	
Foundation	Judy Hallet	
Nancy & Paul Hamburger	Carlotta Berg Hanson	
Hamilton Street Family	Lisa Heller	
Foundation	High Falls Film Festival	
Hermelin Family Support	Annette Insdorf	
Foundation	Jytte Jensen	
Herson-Stirman Family	Altie Karper	
Foundation	Michael Kazin	
Helene Herzig	Aliza, Delaney, and Piera	
Jewish Women's Foundation of	Kempner	
Metropolitan Chicago	Jonathan Kempner	
Dr. Cyrus Katzen	Dave Kehr	
Marilyn & Jeffrey Katzenberg	Ari Kelman	
Foundation	Barbara Kopple	
Kay Family Foundation	Gene Korf	
Jonathan Kempner and Lise Van	Barbara Lautman	
Susteren	Terry Lawler	
Ted Leonsis	Jennifer Lawson	
Vivien K. and Lester I Marion,	Norman Lear	
M.D. Philanthropic Fund	Alan Lengel	
Memorial Foundation for Jewish	Rachel Levin	
Culture	Nick Lewis	
Dolores Neuman & Louis Wolf	Chuck Howell	
Mark Novak & Renee Brachfeld	Michael Henry	
Peggy Parsons	Library of Congress	
Irene & Abe Pollin	Ron Mandelbaum, Photofest	
Bernard & Carole Rabinowitz	Bill McGuire	
Philanthropic Fund	Andy Mencher	
Vradenburg Foundation	Ron Meyer	
Ziegler Family Trust	Gloria Monge	
Very Special Thanks	Joe Monge	
American Jewish Historical	Milly Morrow	
Society	Margaret Nagle	
Howard Arenstein	Mark Nelson	
Jodi Arlington	92 Y	
Avalon Theatre	Sheila Nevins	
Susan Barocas	Sam Norich	
Judith Barnett	David Osnos	
Adam Berg	Peggy Parsons	
Carlotta Berg	Kathleen Pearce	
Steve Blakely	Sarah Pokempner	
Eli Bleich	Politics and Prose	
Henry Bornstein	Potomac Video	
Center for Jewish History	Dan Raviv	
Jerome Chanes	Mark Saunders	
Mary Cheh	Anne Schwartz	
Maureen Corrigan	Frank Schwartz	
Lou Cove	Henry Schwartz	
Craig's List	David Schwartz	
Marita DeVargas	Josh Schwartz	
David Drimer	Linda Segal	
Ginny Durrin	Melissa Silverstein	
Dan Einstein	Barbra Streisand	
Mark Ethan	Margery Tabankin	
Attilia M. Fierro	Nancy Tellem	
Nancy Fishman	Lise Van Susteren	