

CHUCK SCHADEN'S

# NOSTALGIA NEWSLETTER

AND  
RADIO  
GUIDE



FROM THE HALL CLOSET • BOX 421 • MORTON GROVE, IL 60053

BOOK FOUR

CHAPTER SIX

JUNE, 1978

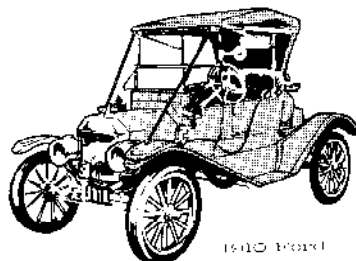


EDWARD R. MURROW kept America informed of the war clouds over Europe with his nightly broadcasts from London in the 1930s. "This is London..." he began and listeners from coast-to-coast were alerted to the threat of Nazi Germany. Later his Hear It Now programs and other CBS documentaries brought even greater fame to the most successful of commentators.

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# NOSTALGIA NEWSLETTER

JUNE, 1978

Hello, out there in Radioland!

Our Spring series of Memory Movies draws to a close with "Naughty Marietta" on June 10th at NWF's auditorium.

For nine weeks during the Summer, we'll offer a fine series of "live" musical stage productions and then return with more of those classic films on Saturday, August 19th.

The late summer-fall schedule will feature "Stagedoor Canteen" (1943); "Cabin in the Sky" (1943); a "B" Movie Festival with mysteries and westerns; Fred and Ginger in "Flying Down to Rio" (1933); the original "Phantom of the Opera" with Lon Chaney (1925); "Just Imagine" with El Brendel (1930); and "Steamboat 'Round the Bend" starring Will Rogers (1935).

**- CHUCK SCHADEN**

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## Vera Vague Looks at the Air Forces

REPRINT from MOVIE-RADIO GUIDE, January 2, 1943

**M**Y HEART has been wearing a pair of silver wings ever since I saw my first flying lieutenant. My, how handsome they are! But I'm sad about the whole thing. It is true it pounds till it sounds like the

B-19 every time an Air Forces man appears, but it isn't getting anywhere. I haven't hooked a pilot for it yet.

I took my troubles to Bob Hope but he was no help. He says the reason I'm not getting anywhere with the Air Forces is that I remind them of a built-in headwind. Wonder what he meant by that?

One tall and handsome flier from Texas was in town on leave last week. I got so excited I went right out and bought a new dress. Hope tried to tell me this was a time to conserve on materials. I told him Uncle Sam wanted no stinting where the Air Forces were concerned. He said I should make my last year's dress over, that the fliers would like me just as much in them this year as they did last year. That's what I'm afraid of—I didn't have much luck with the fliers last year!

I'm trying to get a job as talent-scout for the Air Forces. The general isn't very encouraging. He says good looks have nothing to do with a man's ability to fly a plane. I told him that may be true, but they sure helped a lot to keep female morale aloft back home. (Funny thing! Even the generals in the Air Forces are handsome.)

I suppose they know what they are doing, but it strikes me the generals and admirals have overlooked a much-publicized possibility for women. Here they've gone out and developed new ideas to organize the Waacs and the Waves, but do you hear anything about the Whiffs? Women have been trying to get that department organized for years. You know—Women Hostesses in Flying Fortresses.

Speaking of the Air Forces, it appears the days of the Flying Tigers in the spotlight are ended. Some of Hollywood's fliers have enlisted in the Air Forces in a body to form a unit of their own. They are to be known as the Flying Wolves.



# Two Years Is A Long Time, Mr. Gable

THE SCOOP OF THE YEAR FOR YOU. TO MOTION PICTURE'S REPORTER, MAY MANN.

GOES THE HONOR OF BEING THE FIRST TO GET CLARK TO TALK FOR PUBLICATION.

WHILE HE WAS IN THE ARMY, GABLE DELIBERATELY REMAINED IN THE BACK-

GROUND AND REFUSED ALL INTERVIEWS. NOW THAT HE HAS RETURNED TO

CIVILIAN LIFE, HE BREAKS A TWO-YEAR SILENCE FOR THIS EXCLUSIVE STORY

■ No mistaking that tall fellow in gray striding past Stage 12 at Metro-Goldwyn-Mayer. There was the alert bearing of the army in the way he wore his civvies. So intent were his thoughts that he looked neither to the right nor to the left. He stopped at the first building, he glanced on the wall register. "Clark Gable—A" it read. He grinned thoughtfully.

Two years—two very long years—since Gable used to pass in and out of Suite A. The door was ajar. Yes, it was the same dressing room. The red leather divan and the red leather covered chairs. The little desk and the pine walls. Nothing had changed, but the man whose name occupied the sign on the door was different.

The telephone rang. Gable picked up the receiver. (A couple of his old friends were walking by. They had seen him entering the building. Could they stop in to say hello?)

"Glad to see you," said Clark a few minutes later, giving my hand a firm grip. We sat on the divan and he settled down comfortably in a chair by the window.

"How do you like my 1940 suit?" he grinned. "Think men's styles have changed much?" He glanced at the longer length of the coat, the cuffs on the trousers, the four pockets which definitely dated the suit as prewar—even on Gable. "I didn't know I was going to be out of uniform so soon. I haven't bought any new suits." The slight shrug of his shoulders indicated that he probably wouldn't.

Many fliers look twice their age after combat missions over enemy territory. Many must be sent to flak-farms to cure



the jitters of battle-worn nerves. Looking closely at Clark's face, I was astonished.

Amazing, but those runs to Berlin and fights in the fiery bomb-split horizons of war-locked England seemed to agree with him.

There were no lines around his eyes nor hollows in his face, nor any evidences of tense nerves that have cracked under fire—only a certain seriousness and a maturity of bearing to indicate the scope of the experience he has been through. But anyone who thinks it was easy to be a part of the target when thousands of bullets were shooting up and tearing through his ship is indeed mistaken.

"Must have been like being a duck with loads of shot pelting at you," I remarked.

"It was," said Clark. "If you saw the movie, Memphis Belle, you were right there. That was it."

Gable has that 100 per cent in-the-pink rugged virility that the Army produces in its training program of physical conditioning. Standing 6 feet 1, he weighs a probable 195 pounds of lean, hard-muscled health and vitality. The only physical effect of the strain of war on him is a slight graying of his hair at the temples.

"Notice it?" he remarked, running his hand back over his forehead. "Yep, honey, it's gray."

When asked about the war picture which he filmed during actual combats in bombers over Germany and which he had been working over for many intensive weeks. "It's all finished," he told me. "I've been over at Paramount recently working with Bob Hope to dub in sound for the shots I made of his show at an air base outside London. Getting that particular sequence was something. It was close to evening and so dark that I wasn't even sure we had anything on the film. No lights or Hollywood props—just a camera grinding away with faith—and Hope!" We all laughed. "The picture's in Technicolor and I've cut it to eight reels."

Several weeks before, the then Captain Gable had taken a print of this film to Washington, D. C. There the actor who had enlisted as a private and had worked his way up to the rank of captain was commissioned a major. It is well known that Gable acquitted himself with distinction in his participation in several bombing missions over Nazi Europe as an aerial gunner and photographer, for which he was awarded the Air Medal.

Now that the Army has returned him to civilian life as an officer on inactive duty in the Army Reserve, producers at Metro have been deluging him with scripts for his next picture. One called Seattle seems to be his first choice. In it he would play the role of an adventurer and a gambler in the lusty days of the Northwest. Clark admitted, however,

that nothing had been definitely set.

Then we talked about the welcome-back-to-civilian-life party which Fieldsie and Walter Lang gave for him. Fieldsie, who was Carole Lombard's secretary and her dearest friend, invited a number of Clark's closer friends to the party—MGM executives, Eddie Mannix and Howard Strickling; Ann Sothorn and Bob Sterling; the Victor Flemings; Bob Cobb, the restaurateur; Virginia Bruce; Lum and Abner; Kay Williams and several others including the Fred MacMurrays, the Herbert Marshalls and the Zeppo Marxes. A three-

piece orchestra played music in the rumpus room and at midnight ham and eggs were served. Clark sang his favorite ditties for everybody; Cowboy Joe and That's Friendship. Playing gin-rummy, he won all of \$1.50.

I asked Clark about those stories that he had put up his ranch in the San Fernando Valley for sale. "I've never had the slightest idea of selling the place," he said. "In fact, Jessie, my colored cook who has been with me for years, has always stayed on to look after things. So has Jean, my secretary, who handles my mail." (This has tripled since the war, by the way, in spite of Clark's long absence from the screen. Perhaps the fact that Gone With the Wind, for instance, has had a four-year solid booking at one theater in London accounts for it.)

Clark is both pleased and excited over the purchase of a new ranch on the Rogue River in Oregon. "After the war I want to settle down to ranching and a bit of hunting and fishing," he told me. "I haven't leveled a gun on a fowl for over three years. But over Germany we were aimed at plenty."

Since his return to Hollywood, in keeping with wartime economy, Clark's San Fernando ranch is run on a modest standard. Once the show place of the Valley with an overhead of approximately \$1,000 a month, Clark's house has been

Continued...

## Two Years is a Long Time, Mr. Gable

run lately on a conservative budget within his army pay, and that budget still stands. Most of the former Gable servants are in defense work.

"What do you enjoy most now that you're back?" I asked.

"Oh, having friends in for dinner—eating chicken and dumplings and apple pie again," he replied. "I like to go out and pick oranges off my trees myself. I can't forget all of those months when I was overseas saying 'I'll drink a gallon of orange juice a day when I get home.'"

"I've made good on my word, too," he smiled. "I still can't get enough. And I'm anxious to get on that tractor and get back down to earth. My ranch needs it."

Clark drives a small maroon Ford these days and is seldom recognized. He firmly believes in the share-the-ride plan and more than one kid has been thrilled beyond words to get a lift from the Major. His modest little present-day model is in distinct contrast to the bright green and cream colored Duesenbergs with custom bodies he used to drive around Hollywood. It is typical of the simplicity of his entire mode of living since his return from overseas.

On Sundays, along with director Victor Fleming, actor Ward Bond and others, Gable used to be one of a motorcycle brigade on long trips. The gang still gets together Sundays now, but they only motor as far as the public garage where they shine their motors and talk about the good old days.

Clark does not like to go into the subject of his war experiences. Many of his pals have been lost or taken prisoner by the enemy. Many of the men he knew were in the invasion in France. Some did not come back. He chooses to avoid mention of the friends and crews who were close to him overseas.

If Gable had had any choice, he would be flying with them now. Previously on the lot he had said, "I'd hate sweating out the rest of the war in Hollywood film laboratories." A soldier has no choice, however. He can only follow orders.

War has also taught the Major to be a little skeptical of future plans. He puts all his interest and energy in the present.



Today is today. What tomorrow may offer or the future may hold he certainly doesn't know.

As we walked from the building, I glanced at Clark and couldn't help remembering for an instant the resplendent immaculate uniform that has been put away, the overseas ribbons, the insignia, gold oak leaves, his wings, the Air Medal. All had a story to tell—a story that Clark will never tell himself.

Gable was in fine fettle that day but, in uniform or out, his thoughts are still in the big fight going on over there.

Pretty blond Kay Williams, the Metro starlet and former Powers model, is seen frequently in his company. Whether it is a romance neither will say. But they seem devoted.

"A nice girl, Kay," I remarked.

Gable grinned. He was never one to discuss ladies or romance. But his eyes lighted happily, appreciatively.

Well, maybe he's the same old Gable, after all. ■

## NOTES FROM THE BANDSTAND by KARL PEARSON



During the heyday of the big bands, the radio remotes were very important to the band. Those remotes originated from many spots around the country, including Hollywood, Los Angeles, New York, Denver, and of course Chicago. There was rarely a night in the week when a listener would not hear a remote originating from such spots as the Aragon Ballroom or Hotel Stevens.

The network that undoubtedly featured the most airshots originating from Chicago was MBS, the Mutual Broadcasting System. The reason for this was that one of the largest of the MBS stations was WGN. WGN-MBS carried remotes from the Aragon, Trianon and Blackhawk Restaurant exclusively. NBC (and later the Blue Network) carried many of the remotes from the Hotel Sherman's Lanther Room.

From the early days on, several Chicago nightspots were established as "the place to go" to hear many of the bands. In the mid-20's, one would go to the Hotel Sherman's College Inn to hear the famous Ben Bernie, Isham Jones, or Hal Kamp bands. The Coon-Sanders Night Hawks Orchestra was heard from the Blackhawk Restaurant exclusively thru WGN. In the 30's, if you were in the mood for a good swinging black band, you'd go to the Grand Terrace Cafe, where Earl "Fatha" Hines or Fletcher Henderson would be playing. The Congress Hotel, Palmer House and Edgewater Beach Hotel would almost invariably be featuring local sweet bands.

In the late 30's, the College Inn, renamed "The Panther Room", became a stomping ground for many of the nationally known swing bands, Duke Ellington, Harry James, Benny

Goodman, Glenn Miller, Jan Savitt, Gene Krupa and many others played at this famous establishment, which closed forever a few short years ago.

The two best-known ballrooms in Chicago were the Aragon and Trianon. Both were owned by Andrew Karzas, who for many years presented many famous bands. The Trianon, located on the South Side, featured the likes of Ted Weems, while the Aragon (located at "Lawrence near Broadway, on the North Side of the city of Chicago") featured many sweet bands and swing bands like Harry James. The Aragon favorite, was of course, Eddy Howard, who had started in the band business singing and playing guitar for Dick Jurgens, another Chicago favorite. The Eddy Howard orchestra was heard many a night in the week broadcasting over WGN-MBS from the Aragon.

In the late 40's, the Edgewater Beach Hotel became even more famous via its coast to coast broadcasts over NBC. During the winter, George Olsen or Will Osborne would be heard from the Marine Dining Room and during the summer Ralph Flanagan or Jerry Gray would be heard from the Beachwalk, just along the Lake Michigan shore.

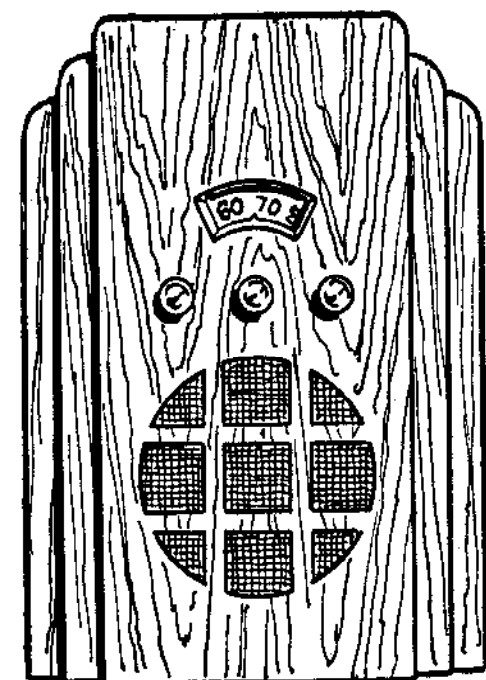
As the 1950's rolled along, many of the famous locations closed. The Blackhawk dropped its band policy, the Trianon, Grand Terrace Cafe and Edgewater Beach closed. The Aragon changed hands. And finally, the Panther Room closed. But the memories are still there.

(ED. NOTE — Karl Pearson joins us for an afternoon of big band broadcasts from Chicago on our Those Were The Days program of June 24th.)

# THOSE WERE THE DAYS • WNIB- FM 97.1

## SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

### Fibber McGee and the Good Old Days of Radio



We continue our visits to 79 Wistful Vista, the home of Fibber McGee, to tune in to those great shows from Thursday, Friday and Saturday during the good old days of radio.

Fibber has a 1934 super-hetrodyne radio and is able to zero in on all those old programs and Chuck Schaden — always in search for more of the sounds of the past — stops by to reminisce with the Squire of Wistful Vista.

**FIBBER MCGEE AND THE GOOD OLD DAYS OF RADIO** was originally broadcast on stations across the country in 1974 as a special seven-week series of 55-minute programs. We've expanded the shows to a full afternoon, edited OUT the excerpts and edited IN complete broadcasts so you'll have an even more complete look at a week of broadcasting from radio's golden age. The programs from Sunday, Monday, Tuesday and Wednesday were presented during May and now here's the line-up for June:

#### SATURDAY, JUNE 3rd THE THURSDAY SHOWS

**ABBOTT AND COSTELLO SHOW** (3-28-46) Fun with Bud and Lou as Costello's future brother-in-law send him to get his pants cleaned and tailored. Armed Forces Radio Service rebroadcast. (10:50; 14:10)

**ALDRICH FAMILY** (1940s) Ezra Stone as Henry, Jackie Kelk as Homer Brown with House Jamison and Kathryn Raht as Mr. and Mrs. Aldrich. Homer and Agnes celebrate their anniversary. JELL-O (17:30; 11:50)

**RUDY VALLEE SHOW** (11-16-44) Tal-lulah Bankhead is guest of the Vagabond Lover in this comedy-variety outing. AFRS. (8:55; 8:40)

**GREEN HORNET** (8-23-41) "Paroles for Sale". Al Hodge stars as Britt Reid, daring young publisher of the *Daily Sentinel* who, with his faithful valet Kato, "matches wits with the underworld, risking his life that criminals and racketeers within the law may feel its weight by the sting of "The Green Hornet!" Sustaining. (16:10; 13:30)

**KRAFT MUSIC HALL** (9-30-43) Bing Crosby stars with guests Phil Silvers, John Scott Trotter and his orchestra, the Music Molds and Hal and The Charioteers. Kraft Foods. (9:25; 7:00; 13:45)

#### SATURDAY, JUNE 10th THE FRIDAY SHOWS

**CAN YOU TOP THIS?** (5-14-48) Stories, jokes and puns from master wits Ward Wilson, Harry Hirschfield, Joe Laurie, Jr., Peter Donald. Dennis James is emcee. Subjects include "hats," "rivals" and "lectures". Colgate-Palmolive Peet Co. (7:55; 13:15; 7:30)

**HOLLYWOOD HOTEL** (1930s) Louella Parsons is mistress of ceremonies for a radio production of "The Singing Marine" starring Dick Powell, Hugh Herbert, Doris Watson, Gordon Jenkins and the orchestra. Campbell Soups. (16:28; 9:40)

**FIRST NIGHTER** (3-29-44) "The Chinese Gong" written by Arch Oboler and starring Barbara Luddy and Olan Soule, Eric Sagerquist and the orchestra. A souvenir Chinese gong apparently has mysterious powers. Campana Company. (10:55; 10:20; 9:40)

**BILL STERN'S SPORTS NEWSREEL**

# THOSE WERE THE DAYS • WNIB- FM 97.1

## SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

(10-25-46) It's the 364th edition of the Newsreel and Bill's in New York with his guest Gene Autry. A fantastic yarn about the Chicago fire. Colgate Shave Creme. (7:20; 8:27)

**CHALLENGE OF THE YUKON** (7-26-51) Sgt. Preston and his dog Yukon King go after some stolen gold. Quaker Puffed Wheat and Rice. (18:00; 11:40)

#### SATURDAY, JUNE 17th THE SATURDAY SHOWS

**LET'S PRETEND** (6-21-47) "Bluebeard" featuring Gwen Davies, Jack Grimes, Bob Reddick, Ann Marie Dyer, Arthur Anderson. Uncle Bill Adams is host for this presentation of the classic fairy tale. Cream of Wheat. (12:35; 11:40)

**JUDY CANOVA SHOW** (10-19-43) Hill-billy comedy with Judy, Mel Blanc as Pedro and Ruby Dandridge as Geranium. Colgate Palmolive-Peet Company. (12:25; 7:10; 5:25)

**GRAND CENTRAL STATION** (1946) "Larkspur to Feed the Sout." Romantic comedy about Ellie the actress and her boyfriend David who wants to give up show business. Pillsbury Sno-Sheen Cake Flour. (8:55; 9:20; 7:55)

**LIFE OF RILEY** (7-25-43) William Bendix is Chester A. Riley who is planning to build a new home. This is a show from the program's first season on the air. Sustaining. (7:15; 10:50)

**TRUTH OR CONSEQUENCES** (11-16-47)

Ralph Edwards is master of ceremonies (Aren't we devils!) and Harlow Wilcox is the announcer. Audience participation stunts and listeners trying to guess the identity of "Miss Hush!" Duz Soap. (8:15; 8:25; 11:20)

**SPECIAL GUEST** is **GALE GORDON** who as Mayor LaTrivia, joins Fibber and Chuck for this final show.

**EXTRA ADDED ATTRACTION!** Chuck Schaden interviews **JIM JORDON** (Fibber McGee), **HAL PEARY** (Throckmorton P. Gildersleeve), **GAL GORDON** (Mayor LaTrivia) and **PHIL LESLIE** (writer) about their involvement in the original **FIBBER MC GEE AND MOLLY** radio series. (28:12)

#### SATURDAY, JUNE 24th BIG BANDS FROM CHICAGO

**BOB CROSBY AND HIS ORCHESTRA** (4-29-40) from the *Blackhawk Restaurant*. Vocals by Bob Crosby and Marion Mann. Tunes include "Fools Rush In," "Cecilia," "The Starlit

Hour" and "Sugar Foot Stomp." Mutual via WGN. (6:55; 11:20; 10:50)

**TED WEEMS AND HIS ORCHESTRA** (2-10-37) from the *Trionon Ballroom*. Vocals by Perry Como. Music includes "When My Dreamboat Comes Home," "Goodnight, My Love" and "The Doll Dance" featuring whistler Elmo Tanner. MUTUAL (14:05)

**BENNY GOODMAN SEXTET** (8-20-52) from the *Blue Note*. Listen for "After You've gone," "Bye Bye Blue," "Poor Butterfly" and "Avalon." Greg Donovan is announcer. NBC. (8:10; 7:35; 8:35)

**WOODY HERMAN AND HIS ORCHESTRA** (3-27-46) from the *College Inn of the Hotel Sherman*. Vocal by Frances Wayne and Woody Herman. "Happiness Is a Thing Called Joe," "I Wonder" and "Apple Honey." CBS. (14:45)

**WILL OSBORNE AND HIS ORCHESTRA** (10-4-48) from the *Edgewater Beach Hotel*. Music featured includes "The Dipsy Doodle," "Singin' in the Rain," "The One I Love," "Caramba! It's the Samba!," "Ramblin' Rose" and "Wabash Blue." NBC. (10:05; 14:15)

**STAN KENTON AND HIS ORCHESTRA** (12-4-42) from the *Panther Room of the Hotel Sherman*. Vocals by Dolly Mitchell and Red Dorris. "A Touch of Texas," "Manhattan Serenade," "When the Lights Go On Again" and "Eager Beaver." BLUE NETWORK. (13:05)

**GLENN MILLER CHESTERFIELD SHOW** (6-13-40) from the stage of the *Chicago Civic Theatre*. "Solitude," "The Rumba Jumps," "Everybody Loves My Baby." Chesterfield Cigarettes. CBS. (14:35)

**OUR SPECIAL GUEST** will be **KARL PEARSON**, record collector and authority on the Big Band Era.



# Metro Golden Memories



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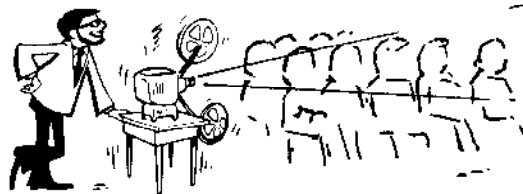
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**MEMORY  
MOVIES**

If you have a fondness for the "good old days," then you're invited to enjoy a **MEMORY MOVIE** every Saturday evening at the North West Community Center auditorium. The auditorium is part of North West Federal Savings' building at 4901 W. Irving Park Road in Chicago. There's plenty of free parking in the large lot at the rear of the office on Dakin street and CTA transportation to the door. Enter the Community Center thru the parking lot. Visitors who arrive by CTA should walk south along the side of the NWF building, then turn west to the entrance to the Center.

**MEMORY MOVIES** begin at 8 p.m. and doors to the auditorium open at 7:30 p.m. Donation is \$1.25 per person and proceeds are donated to recognized charities. Here's the **MEMORY MOVIE** line-up for the weeks ahead:

**SATURDAY, JUNE 3rd**  
**CREATURE FROM THE BLACK LAGOON (1954)** Sheer, stark terror grips you in underwater 3-D as the **MEMOR CLUB** offers its first movie in three dimension photography. This is a classic 3-D picture starring Richard Carlson and Julie Adams. Everyone who attends will get a pair of 3-D glasses — those red and blue ones — and be able to get the most out of this 1954 screen epic. For this special event, donation is \$2 per person.

**SATURDAY, JUNE 10th**  
**NAUGHTY MARIETTA (1935)** Jeannette MacDonald and Nelson Eddy star in their first film together, a lavish screen production of the classic Victor Herbert operetta. Cast includes Frank Morgan and Elsa Lanchester. Jeannette is a French princess who runs off to America and falls in love with Nelson, an Indian scout. Music includes "Tramp, Tramp, Tramp" and "Ah, Sweet Mystery of Life." Donation is \$1.25 per person

## Theatrical Troupe Presents Summer Festival



The curtain will rise on three Broadway shows during an exciting nine-week summer festival of musicals presented by the Chicago Youth Theatrical Troupe at North West

"The Fantasticks" will be presented on June 16, 17, 18; July 7, 8, 9; July 28, 29, 30; and August 11, 12, and 13.

"Stop the World . . ." will be the attraction on June 23, 24, 25; July 14, 15, 16; and August 4, 5, and 6.

"I Do! I Do!" will be offered on June 30, July 1, 2; and July 21, 22, and 23.

Federal's Community Center auditorium.

Talented performers from some 20 high schools and colleges in the Chicago area will present "The Fantasticks," "Stop the World, I Want to Get Off," and "I Do! I Do!"

Performances are scheduled for Friday and Saturday evenings at 8:15 p.m. and Sunday matinee at 2:00 p.m. in the Clyde B. Reed Auditorium at NWF's Irving Park Community Center.

General admission for each musical is \$3.00, but a series ticket for all three productions may be purchased for only \$6.00, offering theatre-goers three shows for the price of two. Group rates are available. Tickets may be purchased in advance at any office of North West Federal.

# RADIO'S FUTURE

By IRVIN S. COBB

REPRINT from RADIO STARS, January, 1934

AT present, most of us think of the radio in terms of its value as an advertising medium, as an entertainment medium, and perhaps, incidentally, of its educational value. I am of the opinion—and probably I am as faulty in my prognostications as the average prophet is—that the possibilities of the radio as a force for creating world opinion and shaping the destinies of civilized mankind have not yet been appreciated even by those controlling this huge machinery for the dissemination of words and ideas.

So far as I am able to figure, the ground here scarcely has been scratched. In political campaigns, advocates of one side or another use the microphone for broadcasting their dogmas. Through this source, preachers already deliver their sermons to audiences measured by the millions rather than by the hundreds or the thousands. And, occasionally, some statesman presents his views on a continental network or a trans-oceanic hook-up. The thing is still so new that we stand marveling to think that one man's voice should, by this magic, be sent across thousands of miles and into the homes of countless listeners.

But, as I see it, this merely is the puny beginning of a mechanism more gigantic than the most optimistic of radio sponsors or program producers have conceived. I firmly believe that the day is not far distant when it will come to pass that the greatest intellects of the world will be banded together, irrespective of race, or color, in some form of universe-wide organization for the education of our youth, the teachings of moral and ethical principles, and, most of all, for the cause of world understanding and world peace.

I see the school house of the future as a place where the teacher will be to all intents and purposes a monitor,

charged with the responsibility of inculcating discipline and setting an example in good manners to her pupils. Her classroom will be a combination of moving picture theatre, radio reception room and television studio. No longer will the teacher, who may be dull or inexpert, carry the burden of instructing the youth of the land from dusty blackboards or through tedious textbooks. Instead, each day, over the air will come to the youth the voice of some really great educator, some outstanding authority on this or that subject, and while this voice speaks, television will reproduce before the eyes of those young people the perfect counterfeit of the man or the woman whose voice they are hearing. In the same equation, the moving-picture machine will participate.

Let us assume, for example, that the subject of the hour is the World War. Projected on the screen will be actual photographs to illustrate what the historian is describing. So that, through the guise of thrilling entertainment, facts and figures and details will be impressed upon the sensitive plates of juvenile understanding in a way so graphic and so life-like that the subject matter will remain definitely recorded in the scholar's brain. His imagination will be stirred, his sense of drama will be quickened.

his enthusiasm will be aroused by the power and personality of the man or the woman who, simultaneously with the visual accessories, is telling him what happened, and how it happened, and why it happened.

AND now, then, for the most important premise of this prediction of

mine. I believe most firmly that, as a result of the widest spread use of radio with television for the distribution of thought, we will have a universal language, simple, easily acquired, and readily understood. I believe that the nations of this world will be eager to learn this language and when it is learned, when the masses all around the globe are acquainted with this form of cosmic communication, the greatest imaginable step toward world peace will have been taken and the mightiest medium for friendly understanding that mankind has ever known, or perhaps ever shall know, will have become an accomplished fact.

Let us assume that this fact has been accomplished and that this universal language is being generally used. Suppose, then, that hostilities are threatened between two neighboring lands. No longer will the lives and the fortunes of the peoples of those two lands be in the hands of professional sword-rattlers, or scheming politicians, or greedy financiers, or ruthless dictators. For then it will be possible for the chosen mouthpieces of one nation to tell the people of the neighboring nation

exactly what they feel, and what they desire, and what the merits of their own case is, and what the will, not of the politicians and the self-appointed rulers and leaders, but of the common man and woman of that country is. By this means, it will be possible for the ordinary citizens of the countries in question to sense the viewpoint and feel the good will of their fellow beings across the national boundaries. And, by the same token, it will become increasingly difficult for reckless leadership to drive either nation or both into an avowal of open hostilities. For if you understand the other fellow you are not so apt to come to blows with him.

In other words, I suggest the supposition that the radio, plus the universal tongue, plus television, will eventually do more for the cause of peace on earth, good will to all men, than all the anti-war societies have ever done or ever could hope to do.

So I am seeing the radio, not only as an entertainment agency, but as an all-powerful engine for the education of our children, for the moral betterment of our adults, and, for fewer wars and more harmony on the face of this globe.



# FILM CLIPS

CLIPPED BY  
MARK NELSON



Ginger Rogers was still one of the highest paid stars in the industry, but with **HEART-BEAT** (1946) her career began to slide. Audiences just would not stand to see a 38 year old woman playing an 18 year old ingenue. She appeared in only two films over the next three years, spending most of her time on her large ranch in Oregon. But when she heard that Arthur Freed was preparing a follow-up to the successful Fred Astaire-Judy Garland vehicle, she shrewdly sent a congratulatory wire to the producer.

Two days before **THE BARKLEYS OF BROADWAY** was to go into production, Judy Garland suffered an emotional collapse, and Ginger was signed to replace her. During an early day of shooting, Judy returned and proceeded to berate Ginger until director Chuck Walters had her removed from the set. The usual flare-ups occurred, but **THE BARKLEYS OF BROADWAY** succeeded in revitalizing Ginger's career.

But her early films of the 50's failed to produce another hit. **PERFECT STRANGERS**, **STORM WARNING** and **THE GROOM WORE SPURS** were dismissed by critics, as was an aborted Broadway play, "Love and Let Love". Between 1957 and 1964, Ginger polished her stage technique in stock theatre; after her triumph in the Electrovision version of **HARLOW** with Carol Lynley, Ginger was approached about taking over the lead in the Broadway smash "Hello, Dolly!": This led to a succession of touring company roles in "Mame", "Forty Carats", and "No, No, Nanette", as well as nightclub appearances. At the conclusion of her club act, Miss Rogers, still a star with a capital S, kisses a top hat and whispers, "Good Night, Fred".

NEXT MONTH: FRED AFTER GINGER

**GINGER WITHOUT FRED.** The mind boggled when, in 1940, the most famous dance team of motion pictures decided to split up and go their separate ways. Most film buffs know about the team of Astaire and Rogers: how he was a successful Broadway performer with his sister Adele; how she rose to fame after winning a Charleston contest in Texas and conquered Vaudeville, Broadway, and the movies even before the accidental team-up. But what happened afterwards?

Ginger Rogers was on top of the world in 1940 as she started her second decade in films. Her divorce from actor Lew Ayres was finalized and a romance with the elusive Howard Hughes was hinted at in the gossip columns. She was riding high on the momentum of her last solo efforts for RKO: **STAGE DOOR**, **VIVACIOUS LADY**, and **BACHELOR MOTHER**. Her first role was as a prostitute in **PRIMROSE PATH**, an unusual part for a devout Christian Scientist unless one considers that the film version of the Broadway play was considerably less daring. After finishing **LUCKY PARTNERS**, Ginger felt in need of relaxation, and almost turned down the script that won her the Academy Award for 1940: **KITTY FOYLE**.

Her RKO contract expired with **TOM, DICK AND HARRY** in 1941, a sort of pre-Technicolor **BELLS ARE RINGING**. She moved across town to 20th Century-Fox where she played a brunette flapper in **ROXIE HART** and appeared opposite Henry Fonda in **TALES OF MANHATTAN**. Her box-office potency remained, but her relationships with her fellow workers began to sag as she molded herself into the role of "Star" with her mother Lena's help.

She began work on her first of three pictures for Paramount in 1942. It was **THE MAJOR AND THE MINOR**, with newcomer Billy Wilder taking on directorial chores and Ray Milland as her co-star. All went well at the time, but by her second Paramount feature, **LADY IN THE DARK**, the tension Ginger created by her attitude to her co-workers was felt by all. Director Mitchell Leisen was forced to sneak telephoto shots of her legs due to Ginger's prudish refusal to show them (a 100 per cent reversal from her fan-dancing days at Warner Brothers). She had difficulty in matching shots, in recalling lines, and in getting to work on time. In the middle of production she took a two-week honeymoon with new husband John Briggs, a bit player at RKO and 14 years her junior. But **LADY IN THE DARK** was a success.

# WE GET LETTERS

**CHICAGO** — How I remember sitting on the floor before the radio eating white crackers and anything else, when I was a kid, listening to **Jack Armstrong** and the others. Came home from school to hear **When A Girl Marries** at the time Joan was kept hidden in a cabin somewhere and she (Grandmother) never did get to know if Joan ever got saved!! — **GLORIA M. GORKSI.**

**CALUMET CITY** — I want to tell you how very much we enjoy your radio program on Saturday afternoon. We look forward to it every week. Thank you for bringing us such good radio programming. — **JERRY AND MARY-ELLEN STEFFE.**

**GARY, INDIANA** — Last Saturday was the first time I found out about your show and was greatly impressed and am looking forward to listening each and every Saturday afternoon. — **JOHN GERARD BODNAR.**

**TINLEY PARK** — Keep those great old-time radio shows coming. We love 'em! — **JOHN RUSNAK**

**SOUTH HOLLAND** — I dearly enjoyed (past tense) **Those Were The Days** every Saturday. That was before two weeks ago when I am no longer able to receive WNIB on any of my radios. I am receiving an operatic program that mainly deals with arias. I am wondering if there had been any other complaints along those lines. I thought that if there had been any problems, it would appear in the May Newsletter. I wish that maybe something would be done about this situation, for I really do look forward to Saturday afternoon listening. — **MRS. JOHN DEVENING.**

**ED. NOTE** — Don't touch that dial! We're still sending you the good-old-shows every Saturday from 1 to 5 p.m. on WNIB. During April — on two Saturdays, April 8 and 15 — we moved our **Those Were The Days** program to make way for two live broadcasts of the Metropolitan Opera. Station WNIB had a last-minute opportunity to carry the final Met broadcasts

of the season when WGN (which carried the bulk of the season) began its baseball broadcasts. The management of WNIB asked if we would be willing to start our programs at about 4 p.m. on those two Saturdays so the Met broadcasts could be heard in the Chicago area. We're always glad to further the cause of the "live" radio and so we were happy to accommodate. The only problem was that we were not able to let our regular listeners know in advance, even though WNIB made a number of on-the-air announcements. And it was too late to get any information in the Newsletter. So that's the story. Actually, many opera fans tuned to WNIB for the first time and then stay tuned for TWTD, so we found many new listeners for our Saturday afternoon shows. And many of our Saturday regulars also discovered that WNIB is a great place to dial for the best in classical music all week long.)



Tune in **CBS Radio Mystery Theatre** nightly on WBBM radio, 780 on the AM dial, from 10:30 p.m. to 11:30 p.m. These dramatic productions are sponsored in part by North West Federal.



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**DOUBLE HEADER**

**THE SHADOW**

**STARRING ORSON WELLES**

**"The Silent Avenger"**

Orson Welles as The Shadow, and Agnes Moorehead as Margo Lane. A condemned criminal has his shell-shocked, sharp-shooting, sniper brother carry out a vendetta against those that sentenced him to death. Even the Shadow has problems with this case, but he comes through in the end! Sponsored by Blue Coal March 20, 1938.

**THE SHADOW**

**"The Bones of the Dragon"**

"Who knows what evil lurks in the hearts of men? The Shadow knows . . . heh, hch, heh!" Chinatown is beginning its New Year celebration and the Dragon parades through the streets. Gifts of money are offered and Lamont Cranston, as The Shadow, and lovely Margo Lane, accompany their friend Johnnie Lee to collect these gifts. By evening the money box holds a fortune . . . and murder.