

CHUCK SCHADEN'S

# NOSTALGIA NEWSLETTER

AND  
RADIO  
GUIDE

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

BOOK FOUR

CHAPTER SEVEN

JULY-AUG., 1978

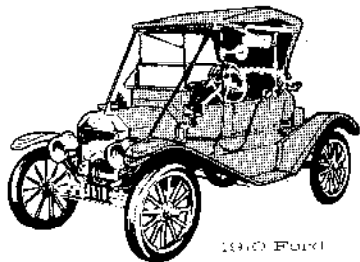


THE LONE RANGER without his mask! It's Brace Beemer who portrayed the Masked Man on radio from 1941 thru 1955. For a photo of Beemer WITH his Lone Ranger mask, turn the page!

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# NOSTALGIA NEWSLETTER

JULY-AUGUST, 1978

Big Band buffs will want to note that Tex Beneke, Helen O'Connell and Ray Eberle will be at Ravinia on July 18th. They've asked us to be emcee for the event and you can get tickets at Ravinia. Call 273-3500.

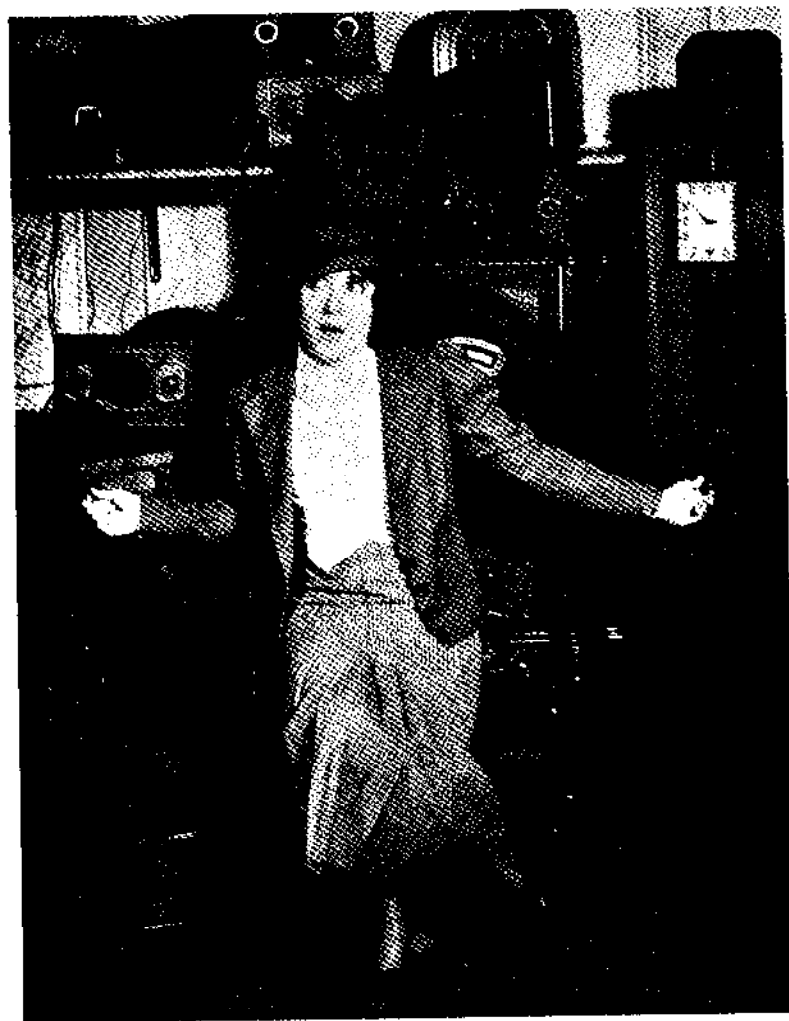


Here's that picture  
of The Lone Ranger (as  
portrayed by Brace  
Beemer) WITH his mask!

- CHUCK SCHADEN

CHUCK SCHADEN'S NOSTALGIA NEWSLETTER AND RADIO GUIDE IS A PUBLICATION OF THE HALL CLOSET, BOX 421, MORTON GROVE, ILLINOIS 60053. ANNUAL SUBSCRIPTION RATE FOR 10 ISSUES IS \$7.

## If I Were Radio Czar



By GRACIE ALLEN

REPRINT from TUNE IN, March, 1944

IN A broadcasting studio elevator the other evening, I was standing behind a fat man and a whistling cow who had both been on the "Hobby Lobby" program and who were now both stuck in the door. I was trying to get to the butcher's before he closed, and I said out loud: "Darn this business anyway!"

Quick as a flash, a vice-president

(who happened to be running the elevator at the time) sneered and said: "You're so smart . . . what would you do if you were running the radio business?"

As it so happened, I had an answer ready. First of all, I would have a pro-

Continued . . .

## If I Were Radio Czar

gram of nothing but hearing Charles Boyer breathe. Then I would have a fifteen-minute program of the news commentators giving their opinions of the war generals . . . then I would have a fifteen-minute round-up of the war generals giving their opinions of the news commentators.

I'd arrange to bring Mr. Anthony to Hollywood long enough to play *Rhett Butler* in "Gone With the Wind" on the Screen Guild show.

I would inaugurate a program idea in which Bing Crosby's horses, Eddie Cantor's five daughters and Edgar Bergen's missing hair would have an hour variety show of their own, after working so hard on other broadcasts all these years.

As a forfeit on "People Are Funny," I would have Art Baker assign someone to drop a frog down Greta Garbo's back.

I would like to hear Archie of "Duffy's" play *Scrooge* in Dickens' "Christmas Carol" on the holiday eve programs.

I would have the "Quiz Kids" take over some of the present Washington Bureaus and explain the rules to us.

I would give a great deal to hear H. V. Kaltenborn take over the "Lone Ranger" role and cry "Hi-yo Silver" every evening.

I would take Frank Sinatra out of singing and get him a nice quiet spot as John's Other Wife's Husband's Nephew on His Mother's Side's Step-cousin's Friend Across the Street Upstairs.

I would like to hear Adolf Hitler, Admiral Tojo and Mussolini as guest artists on "Information Please," with a U. S. Marine and a baseball bat as co-masters of ceremonies.

I think we should get Tommy Manville to bring some of his ex-wives up

for a guest appearance on "Hobby Lobby."

I would have Spike Jones take over the New York Philharmonic orchestra for a season and appoint *Finnegan*, of "Duffy's" as the commentator.

I would commission someone to go up to all those strange-looking men who sit in the control booth and ask them, once and for all, who they are and what they are doing there. My husband George says that's how men were trained for ration boards for years before the war even began.

I would certainly like to direct radio broadcasting studio people to hire pages only between the ages of a hundred and a hundred and ten . . . preferably without teeth. The sound of page boys gnashing their teeth, every time a well-paid announcer walks on the stage, has drowned out some of our best jokes.

I suggest that the *Lone Ranger's* horse and Lassie, the new dog movie-star, be given their own morning serial. After all, animals use soap, too.

I would like to rent out my husband George to act on the morning and afternoon soap operas, as his hay-fever is coming on again and, as long as I have to hear him suffer, we may as well get paid for it.

And, speaking of serials, I think it would be a splendid idea to have all the radio critics appear in a dramatic radio show, in addition to their other work. We could call the show "One Pans Hammily."

I would like to hear the members of the "National Barn Dance" in Noel Coward's "Private Lives" . . . all except the part of *Victor*, which I want kept open just especially for Major Bowes.

I suggest that Henry Morgenthau and the Congressional tax committees do guest appearances on "Inner Sanctum,"



GEORGE BURNS AND FRANK SINATRA BEAM ON GRACIE—UNAWARE OF HER PLANS FOR THEM

where they can frighten people on schedule once a week.

And, as a final change, I would tone down the radio commercial at the beginning of each show, if only for the sake of my sister Bessie. Poor Bessie hasn't heard a radio show in years, because she is so impressionable.

Every time the announcer comes on, urging her to buy the product, poor Bessie always runs right down to the corner store to buy one—and, by the time she gets back, the program is over.

I think it's very important that I consider television and see that it gets off on the right foot. One of the troubles with radio has been its formality. People come to broadcasts all dressed up and frightened, and stand up on a bare, polished stage.

I think television should be more informal. For instance, the first big all-star telecast should be made up of such touches as Don Ameche brushing his teeth, Nelson Eddy baking shortnin' bread, or Charles Laughton arguing with the plumber. We might have Humphrey Bogart being talked down by a traffic cop and Dorothy Lamour doing a series of deep knee-bends.

We could even give the commercials zest and audience appeal. I would handle it by simply having Gypsy Rose Lee walk by, with the commercials printed on her back.

Yes, folks, I think we have more to look forward to, in the post-war world, than the prospect of seeing our husbands with cuffs on their trousers again.

# MINNIE PEARL

## YODELING GOSSIP OF "GRAND OLE OPRY" KNOWS HER HILLBILLY-ISMS FIRST-HAND

REPRINT from RADIO MAGAZINE, January, 1945

**M**INNIE PEARL's beginning to get worried about Grinder's Switch. So many strange folks have been noseying around her Tennessee town lately, that she's afraid it won't be homey any more. And if it gets any bigger, how on earth will she ever keep up on what the neighbors are doing?

Of course, *Minnie* started the boom herself. Nobody'd ever heard of Grinder's Switch (a railroad siding about three miles from Centerville) till its leading citizen started yarning about the place on the "Grand Ole Opry" program. That was back in 1940, when the gossiping coquette had no idea that her whistle-stop tidbits were going to make headlines right along with scandals from more populous spots like Washington, D. C. and New York, N. Y. In the last four years though, public interest has grown to such a point that *Minnie's* had to put out a monthly *Gazette* (which sells for 25 cents, by the way) to get in all the juicy items she's had to omit from her Saturday night skits.

Down in Centerville, *Minnie's* friends still call her "Ophy." They remember when she was li'l tomboy Ophelia Colley, with a passion for raising her more-or-less-musical voice in hillbilly screeches at all the school and church affairs. She got the parts because she would do anything: sing, dance, blackface, emote or slapstick. By and by, Ophy grew up, graduated from Centerville high school and went to junior college in Nashville to study "expression"—what city slickers call "dramatics."

'Round about 1932, the rustic comedienne got her first job—teaching the Centerville lads and gals what she'd learned about "expression." Soon she was traveling around to various Southern towns, telling the country kids how to put on plays and shows. *Minnie Pearl* was actually born in Alabama, while Ophy was boarding out with an old couple who lived near the "larnin' house" where she was working. In the ten days she stayed with them, the bumptious lass was



MINNIE'S ALWAYS ON THE LOOKOUT FOR A MAN, FINDS NO TAKERS

treated to a menu of hillbilly dialect that sent her into hysterics. There and then she invented *Minnie*—a hilariously exaggerated composite of all the mountain and country girls she'd known, worked with and loved.

Ophy kept *Minnie* in the background for a long time, developing her jerky, angular gestures and highly flavored speech for the benefit of a few friends. Eventually, however, the mountaineer lass made her debut before a bankers' convention in Centerville—and found herself an overwhelming hit, with a "Grand Ole Opry" contract right in the bag.

Surprising thing about it all is that *Minnie* seems to have swallowed Ophy's personality completely, so that even off-stage college-educated Miss Cooley is now given to backslapping, soprano shrieks and yokelisms. Ophy's much more attractive, though, and prefers tailored suits to antiquated starched frocks. Unlike *Minnie*, too, she's had many a chance to marry—including proposals by mail from "Opry" fans.

**THOSE WERE THE DAYS • WNIB- FM 97.1**  
**SATURDAY AFTERNOONS • 1:00 UNTIL 5:00**

**THOSE WERE THE DAYS • WNIB- FM 97.1**  
**SATURDAY AFTERNOONS • 1:00 UNTIL 5:00**

**SATURDAY, JULY 1st**

## A SUMMER FESTIVAL OF RADIO

### Glenn Miller Story

During our SUMMER FESTIVAL OF RADIO we'll present a special 18-part **GLENN MILLER STORY** prepared for Armed Forces Radio Services in 1958 (and rebroadcast again in 1963 by Glenn Miller buff and historian Andy Mansfield).

We'll offer two chapters a week during this nine-week period and you'll hear Andy Mansfield interviewing many people who played important parts in the career of the famous bandleader: Ben Pollack, Red Nichols, Tex Beneke, Marion Hutton, Jerry Gray and Paula Kelly.

And you'll also hear the great Glenn Miller music... from his first commercial recording to his broadcasts from overseas during World War II. You'll hear Miller opening at the Glen Island Casino in May, 1939, his Carnegie Hall concert in October, 1939, the original recording of Tuxedo Junction, clips from his stateside and BBC radio broadcasts and even a rare interview with Glenn Miller himself.

This is a great tribute to Glenn Miller and though we've shared it with you before (but never on Saturday), we think it's worth repeating.

phates" with Vic, Sade, Russell and 12,000 cherry phosphates! (10:15)

**MR. DISTRICT ATTORNEY** (1940s) "The Case of the Murdered Comic" is investigated by The D.A., Miss Miller and Harrington. (13:05; 9:30)

**SATURDAY, JULY 22nd**

**THE SHADOW** (2-15-48) "Terror at Wolf-head's Knoll" stars Bret Morrison as Lamont Cranston, alias the Shadow and Grace Matthews as the Lovely Margot Lane. Andre Baruch announces, Margot and Cranston seek shelter in a mysterious mansion after a minor accident. Blue Coal. (16:30; 12:28)

**GLENN MILLER STORY** (1958) Chapter 7. (14:50; 12:50)

**FRED ALLEN SHOW** (5-8-40) Fred and the gang with a round table forum (forerunner of Allen's Alley) discussing I.Q. tests for drivers. An interview with a "Cattle Caster" for the movies and the Mighty Allen Art Players present A Hillbilly court room drama, "Self Defense." Ipana, Sal Hepatica. (15:40; 15:50; 12:15; 14:50)

**GLENN MILLER STORY** (1958) Chapter 8. (15:24; 12:10)

**MYSTERY IS MY HOBBY** (1-14-48) "Death Goes Before Pride." Actor Glenn Langdon stars as Barton Drake, solving a canoe death. (12:45; 13:35)

**SATURDAY, JULY 29th**

**INNER SANCTUM** (1940s) "Corridor of Doom" starring Boris Karloff. A man has a recurring dream of death. (9:55; 11:40)

**GLENN MILLER STORY** (1958) Chapter 9. (13:35; 14:05)

**VIC AND SADE** (4-12-43) "Dottie's Dress" is discussed by radio's homefolks. Crisco. (12:10)

**HENRY MORGAN SHOW** (3-26-47) Humorist Morgan is joined by Arnold Stang and Bernie Greene and the orchestra for a show dedicated to America's Landlords. There's also a skit about Russian landlords and a spoof of "Peter and the Wolf." Eversharp. (10:35; 14:30; 4:10)

**PETER AND THE COMMISSAR** (7-22-64) Allan Sherman and the Boston Pops Orchestra, directed by Arthur Fielder in a concert recorded at Tanglewood. A delightful musical spoof of "Peter and the Wolf." (24:16)

**GLENN MILLER STORY** (1958) Chapter 10. (14:00; 13:45)

**BOLD VENTURE** (11-19-51) Humphrey

Bogart and Lauren Bacall star as "Slate" Shannon and "Sailor" DuValle, searching for Spanish gold. Pontiac. (15:35; 12:15)

**SATURDAY, AUGUST 5th**

**CHARLIE MC CARTHY SHOW** (9-9-45) with Edgar Bergen, Mortimer Snerd and guest Keenan Wynn. Bergen has amnesia! AFRS. (8:50; 8:15; 8:40)

**GLENN MILLER STORY** (1958) Chapter 11. (15:35; 12:00)

**AMOS 'N' ANDY** (5-25-48) The Kingfish needs money for a trip to California and learns that Andy has a winning raffle ticket! Freeman Gosden, Charles Correll. Rinso. (10:45; 7:25; 9:20)

**CALL THE POLICE** (7-20-48) "Case of the Unknown Strangler." A "strangling maniac" does in several citizens. This is the 1948 summer replacement program for Amos 'n' Andy. Rinso. (7:45; 10:35; 10:20)

**GLENN MILLER STORY** (1958) Chapter 12. (13:30; 14:15)

**TALES OF THE TEXAS RANGERS** (8-22-50) "Apache Peak" Joel McCrea stars as a Texas Ranger Jase Pearson, covering "more than 260,000 square miles with 50 men who make up the most famous and oldest law enforcement body in North America." A story set in the modern West. Wheaties. (4:30; 9:30; 15:45)

**SATURDAY, AUGUST 12th**

**THE THIRD MAN** (1950s) "Every Frame Has a Silver Lining" starring Orson Welles as Harry Lime, with Zither music by Anton Karas. Lime acquires \$50,000 worth of opium. (13:20; 13:15)

**GLENN MILLER STORY** (1958) Chapter 13. (14:05; 15:05)

**VIC AND SADE** (8-20-43) Sade waits for a ride to the station to meet Vic. Crisco. (11:55)

**21ST PRECINCT** (1950s) "Pigeon Drop" featuring Everett Sloan, Ken Lynch, Harold Stone as the captain, lieutenant and sergeant who take care of the "173,000 people wedged into the nine-tenths of a square mile between Fifth Avenue and the East River" — New York's 21st Precinct. (13:05; 13:55)

**DUFFY'S TAVERN** (1940s) Ed Gardner stars as Archie, the manager of the Tavern, who has been selected "Genius of the Week." AFRS. (11:05; 12:35)

**GLENN MILLER STORY** (1958) Chapter 14. (14:10; 14:05)

**BURNS AND ALLEN** (10-18-45) George and

**CONTINUED ON NEXT PAGE...**

**SATURDAY, JULY 8th**

**SATURDAY, JULY 15th**

**AVALON TIME** (4-22-30) Red Skelton stars in an early show from Chicago, with Red Foley, Phil Davis and announcer Del King. Avalon Cigarettes, 10 cents a pack! (8:45; 12:15; 9:10)

**GLENN MILLER STORY** (1958) Chapter 3. (19:00; 8:50)

**JACK BENNY PROGRAM** (4-24-55) 20th Century Fox is interested in renting Jack's Maxwell. Rochester, Dennis Day, Mel Blanc, Artie Auerback, Don Wilson. Lucky Strike Cigarettes. (9:30; 10:05; 9:50)

**ADVENTURES OF PHILIP MARLOWE** (4-30-49) "The Lady in Mink" stars Gerald Mohr investigating a murder and blackmail. (13:15; 16:50)

**GLENN MILLER STORY** (1958) Chapter 4. (11:40; 16:30)

**SUSPENSE** (10-26-53) "Dutch Schultz" starring Broderick Crawford as the infamous gangster in a story set in 1935. AutoLite. (13:00; 15:50)

**BOSTON BLACKIE** (1940s) Richard Kollmar stars as Blackie investigating the death of a lovely girl. Featuring Maurice Tarplin as Inspector Faraday. (7:10; 15:25)

**GLENN MILLER STORY** (1958) Chapter 5. (17:40; 9:50)

**COMMAND PERFORMANCE** (2-15-45) "Dick Tracy in B Flat" — our annual presentation of this fun-filled musical comedy starring Bing Crosby as Dick Tracy; Dinah Shore as Tess Trueheart; Harry Von Zell as Old Judge Hooper; Jerry Colonna as Police Chief; Bob Hope as Flat-top; Frank Morgan as Vitamin Flintheart; Jimmy Durante as The Mole; Judy Garland as Snowflake, the Andrews Sisters as the Summer Sisters; Frank Sinatra as Shakey; Cass Daley as Gravel Gertie. AFRS. (11:05; 9:10; 7:35; 8:50 9:50; 8:35)

**GLENN MILLER STORY** (1958) Chapter 6. (15:35; 12:00)

**VIC AND SADE** (10-1-42) "Cherry Phos-

# THOSE WERE THE DAYS • WNIB- FM 97.1 SATURDAY AFTERNOONS • 1:00 UNTIL 5:00

Gracie with Bill Goodwin, Meridith Willson and his orchestra, Mel Blanc, Les Paul Trio. Meridith plans to get married. Blanc appears as the Happy Postman. AFRS. (7:30; 9:20; 6:35)

## SATURDAY, AUGUST 19th

**NICK CARTER, MASTER DETECTIVE** (1940s) "Case of the Demented Daughter" with Lon Clark as Nick. A woman thinks she is going insane. (16:55; 11:55)

**GLENN MILLER STORY** (1958) Chapter 15. (13:40; 14:40)

**THE BIG SHOW** (4-8-51) Tallulah Bankhead, Fred Allen, Portland Hoffa, Jimmy Durante, Vivian Blaine, Jane Morgan, Rudy Vallee, Meridith Willson and orchestra. Radio's last big-time variety show effort. (20:30; 7:45; 10:55; 13:45; 5:15; 14:15; 12:15)

**GLENN MILLER STORY** (1958) Chapter 16. (13:40; 12:30)

## SATURDAY, AUGUST 26th

**MAN FROM HOMICIDE** (7-16-51) "The Kelso Killer" or "The Nine Million Dollar Murder" Dan Duryea stars as Lt. Dane in this

series written by Dick Powell. A man fears he is to be murdered. (13:15; 14:55)

**GLENN MILLER STORY** (1958) Chapter 17. (15:20; 14:00)

**COMEDY CARAVAN** (1940s) Jimmy Durante and Garry Moore star with Her Nibs, Miss Georgia Gibbs, Howard Petrie and Roy Bargie and orchestra. The Nose and the Haircut present a saga of the circus, "Life Under the Big Top." AFRS. (10:40; 9:25; 9:15)

**INNER SANCTUM** (1940s) "Elixir Number Four" starring Richard Widmark as a man who has discovered a serum to make him immortal. (12:25; 12:00)

**VIC AND SADE** (3-16-43) "Leyland Richards is Coming" and Sade and Uncle Fletcher discuss his arrival. Crisco. (12:15)

**GLENN MILLER STORY** (1958) Chapter 18. The conclusion. (14:50; 14:40)

**LIFE WITH LUIGI** (1940s) J. Carroll Naish as Luigi with Alan Reed as Pasquale. Luigi's cousin Mario is coming to America and Luigi wants to have a special celebration. AFRS. (9:45; 14:25)

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OR



## LIFE WITH LUIGI

Starring J. Carrol Nash, Alan Reed and Hans Conreid

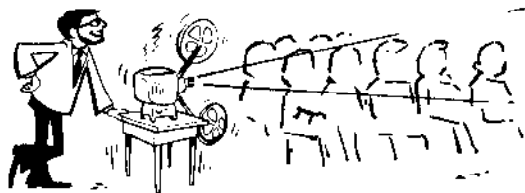
Luigi's night school Americanization class decides to have a picnic at the beach. His classmates get him a date with Shirley Smith. Friend "Pasquale" would rather have Luigi date his daughter and so fixes him up with an old fashioned swimsuit. Sponsored by Wrigley's Spearmint Chewing Gum.

## CASEY, CRIME PHOTOGRAPHER

Bad Little Babe

Ace Cameraman who covers the crime news of a great city. Casey gets a phone call from a woman warning him that his life is in danger. She is soon found very dead! Captain Logan, of homicide, has a plan ... but if it fails our ace cameraman will be the late Casey!!

## NORTH WEST FEDERAL



## 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.

A series of Broadway musical productions is being presented at North West Federal's Community Center auditorium on Friday and Saturday nights and Sunday afternoons now thru August 13th. The shows are "The Fantasticks," "Stop the Word..." and "I Do! I Do!" Turn to the next page for details on these fine performances by the Chicagoland Youth Theatrical Troupe.

Our summer-fall season of Memory Movies resumes in August and here's the line-up

## SATURDAY, AUGUST 18th

**STAGEDOOR CANTEEN** (1943) An all-star World War II musical that's short on story and long on great stars and musical numbers: Tallulah Bankhead, Ray Bolger, Helen Hayes, Harpo Marx, Ethel Waters, Katharine Hepburn, Ethel Merman, Johnny Weissmuller, Edgar Bergen and Charlie McCarthy, Billy Gilbert, George Raft, Bill Stern, Count Basie, Xavier Cugat, Benny Goodman, Kay Kyser, Freddy Martin, Guy Lombardo and their orchestras and dozens of others. A flag-waving musical from the good old days.

## SATURDAY, AUGUST 26th

**CABIN IN THE SKY** (1943) Eddie "Rochester" Anderson, Lena Horne, Duke Ellington, Ethel Waters. The Lord and the devil struggle for the soul of Little Joe! A screen classic.

## SATURDAY, SEPT. 2nd

"B" MOVIE FESTIVAL - Part 2: Western Night: **DESTROY RIDES AGAIN** (1932) starring Tom Mix. Plus **BOSS OF HANGTOWN MESA** (1942) starring Johnny Mack Brown and Fuzzy Knight.

## SATURDAY, SEPT. 9th

"B" MOVIE FESTIVAL - Part 1: Mystery Night: **THE FALCON IN HOLLYWOOD** (1945) starring Tom Conway. Plus **DICK TRACY'S DILEMMA** (1947) starring Ralph Byrd.

## SATURDAY, SEPT. 16th

**FLYING DOWN TO RIO** (1933) Fred Astaire and Ginger Rogers in their first film together.

## SATURDAY, SEPT. 23rd

**PHANTOM OF THE OPERA** (1925) A silent screen classic starring the Man of a Thousand Faces, Lon Chaney. Presented with a musical score.

## SATURDAY, SEPT. 30th

**LITTLE ORPHAN ANNIE** (1934) A real find! This newly uncovered gem stars Mitzi Green as Annie and Edgar Kennedy as Daddy Warbucks. "Arf!" says Sandy!

## SATURDAY, OCT. 7th

**JUST IMAGINE** (1930) Part science fiction, part musical, this is a 1930s look at New York in 1980! With El Brendel, Maureen O'Sullivan, Hobart Bosworth.

## SATURDAY, OCT. 14th

TO BE ANNOUNCED.

## SATURDAY, OCT. 21st

**FIRST LOVE** (1939) Deanna Durbin gets her first screen kiss from Robert Stack.

## SATURDAY, OCT. 28th

**PARAMOUNT ON PARADE** (1930) Maurice Chevalier, Jack Oakie, Leon Errol, Richard Arlen, Jean Arthur, George Bancroft, Clara Bow, William Powell, Lillian Roth and many others in an early all-star talkie.

## SATURDAY, NOV. 4th

**STEAMBOAT 'ROUND THE BEND** (1935) Will Rogers stars as a medicine man and proprietor of a rattletrap sternwheeler in a great steamboat race! With Ann Shirley, Irvin S. Cobb, Stepin Fetchit, Eugene Pallette.

5941 W. IRVING PARK ROAD



# Three Broadway Musicals Presented This Summer

Three Broadway musicals on alternate weekends for nine weeks will be presented on the stage of NWF's Clyde B. Reed Auditorium by the Chicagoland Youth Theatrical Troupe starting June 16.

Performers from some 20 high schools and colleges will perform in this summer festival of musicals which opens with the perennial favorite *The Fantasticks*, continues with *Stop the World I Want to Get Off* and is followed by *I Do! I Do!*, completing the trio of plays before they are repeated.

The summer repertory company is under the production and technical supervision of J. J. Stamm, chairman of the choral department of Taft High school.

*The Fantasticks* will be directed by Nick Jason, holder of a degree in drama from Northern Illinois University. A former Chicago police officer, Jason is chairman of the criminal administration department at Triton College.

*Stop the World* will be directed by Gerald Bailey, director of the Waller High Schoolband and of many local community theatre productions.

Erroll Pearlman, musical director of the Goodman Theatre and a music teacher at Taft High School will direct *I Do! I Do!*

Since its inception in 1976, the Chicagoland Youth Theatrical Troupe has offered productions of *Hello, Dolly!*, *South Pacific*, *Guys and Dolls* and *Applause*.

General admission for each musical is \$3.00 and a series ticket, offering admission to all three shows is only \$6.00. All proceeds go to the Chicagoland Youth

Theatrical Troupe, a non-profit organization.

Performances are scheduled for Friday and Saturday nights at 8:15 p.m. and Sunday matinee at 2:00 p.m. in the Community Center at NWF's Irving Park office

Advance tickets are available at any office of North West Federal Savings. Mark your calendar now to attend one or all three of these exciting musical productions by top notch local talent. Here's the schedule of performances:

## THE FANTASTICKS

Friday, June 16; Saturday, June 17;  
Sunday, June 18.  
Friday, July 7; Saturday, July 8;  
Sunday, July 9.

Friday, July 28; Saturday, July 29;  
Sunday, July 30.  
Friday, August 11; Saturday, August 12;  
Sunday, August 13.

## STOP THE WORLD . . .

Friday, June 23; Saturday, June 24;  
Sunday, June 25.  
Friday, July 14; Saturday, July 15;  
Sunday, July 16.  
Friday, August 4; Saturday, August 5;  
Sunday, August 6.

## I DO! I DO!

Friday, June 30; Saturday, July 1;  
Sunday, July 2.  
Friday, July 21; Saturday, July 22;  
Sunday, July 23

# FILM CLIPS

CLIPPED BY  
MARK NELSON

At the end of the Astaire-Rogers dance era, Fred Astaire was no longer a young man. He had been entertaining, on Broadway, in Vaudeville, and in the movies, for over 35 years. But for Fred Astaire's dancing career, it was truly a case of "life begins at 40".

After the release of **THE STORY OF VERNON AND IRENE CASTLE** in 1939, Fred Astaire was off the screen for an entire year. Since there was no new film released according to his established routine, stories began to circulate about pulled ligaments, water on the knee, or lack of self confidence now that Fred was about to become "Ginger-less." In actuality, Fred was taking advantage of the breather to take a long vacation with his family, and to prepare **BROADWAY MELODY OF 1940** for MGM with his co-stars Eleanor Powell and George Murphy. Originally planned in Technicolor, the film was released in black and white due to the state of world affairs.

Sticking with his one picture a year pattern, Astaire was next signed to an independent production for Paramount release, **SECOND CHORUS**, Co-starring Paulette Goddard and her then boyfriend Burgess Meredith. **SECOND CHORUS** has the obscure honor of being seen by more people than any other Astaire vehicle, owing to its early release to television.

World War II brought about a resurgence of interest in the Hollywood musical, as producers thought the public enjoyed a less gloomy atmosphere in their entertainment. As a result, Fred found himself set for three films in a two-year period, a strenuous workload to say the least. The first was **YOU'LL NEVER GET RICH** with Rita Hayworth, a film which found Astaire out of tails and into a serviceman's uniform for the first time since **FOLLOW THE FLEET**. This was quickly followed with the classic **HOLIDAY INN** with Bing Crosby, in which Fred took two shots of bourbon before each take of his drunk scene. They filmed the scene seven times. After Fred sobered up, he was back at Columbia with Rita Hayworth again, in **YOU WERE NEVER LOVELIER**. Quickly then to RKO where he was partnered with Joan Leslie, 27 years his junior, for **THE SKY'S THE LIMIT**. Fred had been maintaining a breakneck pace, shooting four films back to back, and filling the weeks between with USO camp tours. In 1944, he became an MGM contract player, and filmed his first color musical, **ZIEGFELD FOLLIES**. After completing his sequences in the lavish revue, Fred out on a European tour for the USO entertaining soldiers at the front.

When he returned from his overseas tour, Fred Astaire was quickly put to work on



**YOLANDA AND THE THIEF** with Lucille Bremer. An artistic fantasy, **YOLANDA** was panned by the critics, who hadn't been too fond of Astaire's last two vehicles, either. Constant comments about his age were creeping into the reviews. Fred was not too excited by the next MGM property, **THE BELLE OF NEW YORK** and was pleased to go on loan out to Paramount to play again with Bing Crosby in **BLUE SKIES**. The critical response was much more to Fred's liking and he made up his mind: **BLUE SKIES** would be his last picture.

Fred spent 1946 and 1947 working with his race horses and arranging to open a chain of Fred Astaire Dance Studios. One of his horses, Triplicate, won the Hollywood Gold Cup; the Studios are still flourishing today. Astaire decided since he was working so hard in retirement, he might as well return to the screen. He did so, stepping in for an ailing Gene Kelly, in **EASTER PARADE** opposite Judy Garland. The next few years were filled with some of Astaire's memorable work: **THE BARKELEYS OF BROADWAY** (1949), **THREE LITTLE WORDS** (1950), **ROYAL WEDDING** (1951), **THE BAND WAGON** (1953), **DADDY LONG LEGS** (1955), and **SILK STOCKINGS** (1957) were among the high points. Retiring from dancing again in 1959, Fred Astaire still seems to be called upon to brush up on his taps every decade. In 1968 it was **FINIAN'S RAINBOW**; in 1974 **THAT'S ENTERTAINMENT, PART II**.

Though the films were dismissed by the critics, they always seem to be amazed at one thing: the older Fred Astaire grows, the lighter he is on his feet. And that's a fine compliment for any hooper.



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## WE GET LETTERS

**MAPLEWOOD, NEW JERSEY** — Here's my check to renew my subscription to the Newsletter. Also, please change my address to Glenview, Illinois. Saturday afternoons here (in Glenview) are a lot better than they were in New Jersey! It's good to be back! — **DAVID SULLIVAN.** (ED. NOTE — Welcome home, and don't touch that dial!)

**DEERFIELD** — We enjoy your Saturday radio program. We agree that radio's special province of appealing to the imagination of its listeners, as well as its continuous high-quality entertainment are unmatched in the TV world. — **MRS. H. B. CLEVELAND.**

**NORTHIDGE, CALIFORNIA** The May Newsletter included a letter from another ex-Chicagoan in Los Angeles (asking about a National Barn Dance tape). From his address I got his phone number and called him up. We exchanged info on an "old record" shop near here . . . and I promised to dub him a copy of the only "Barn Dance" I had. Who knows? This may be the beginning of a "Memory Club, West!" — **JIM WARRAS.**

**DES PLAINES** — Just wanted to write and tell you that I enjoyed the "Barbershop Harmony Night" on May 6th and the "War of the Worlds" presentation on May 20th (both in the North West Federal auditorium).

(ED. NOTE — Be sure to catch one, two or three of the special musical productions we're having this summer at the NWF Community auditorium. You're sure to enjoy them, too.)

**WHEATON** — Can you help me obtain information as to the value and possibly sale of an album that has been in the family since 1928? It is an Alfred S. Smith Memorial Album, autographed by James J. Walker. Issued in 1928 by Majestic Records, it features Danny O'Neil, Kay Armen and the Five DeMarco Sisters with Ray Block, orchestra and chorus. If you could furnish information, or possible leads, I would appreciate hearing from you. I really do not know where to start looking for record collectors or information. — **MARIE HEALY.**

(ED. NOTE — Our prime source for information about collecting records — and the value of vintage records — is record collector Richard Wagner. Richard has joined us on the air a couple

of times and almost always turns up at our Saturday night Memory Movies when a musical is on the agenda. He really knows a lot about old records and record collecting. You might give him a call at 465-5506. He may be able to give you some information on the Alfred S. Smith Memorial Album. We can tell you one thing, however, that the issue date of the album is probably **NOT** 1928. I don't think the talent you mentioned was working together as early as 1928. Could it be 1938? 1948?)

**NORTHFIELD** — Thank you, thank you, for playing "Show Boat" at the Memory Movie (May 27). It is a perfect gem. I could hardly believe my eyes when I saw it listed in the Nostalgia Newsletter. I was a little girl when it first came out and saw it as many times as I could thru the years. Allan Jones was my heart throb for a time. Can you imagine my joy when in 1936 my mother and I visited Palm Springs where my aunt lived and she (the aunt) casually mentioned that "some new movie star" lived next door. "I think his name is Jones — Allan Jones." Later, he came to a small party and I remember my mother telling him how much she enjoyed him in "A Night at the Opera" and he immediately came back anxiously, "Didn't you see 'Show Boat'?" Palm Springs was a tiny town in those days. A group of us went to a barbecue at night in the desert and he sang for us under the stars. I wish I could remember the song. These happy memories are with us forever in the form of a snapshot my mother took of him with me on his motorbike. — **MARY FRAN PURSE.**

(ED. NOTE — And thank you for sharing those pleasant memories with us.)

**CHICAGO** — Your rebroadcast of "Suspense" dated March 21, 1946 indicated for a Monday rebroadcast, could not possible have occurred on a Monday. According to my 100 Year Calendar, March 21, 1946 occurred on a Thursday! The thing that tipped me off in the broadcast was the reference to the following day's Lenten menu, which included fish! That's got to be a Thursday broadcast. Surely you will want to correct this error in the interest of history! — **REV. ROBERT F. BURKE.**

(ED. NOTE — Forgive us, Padre, for we have sinned!)





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### **PHIL HARRIS- ALICE FAYE SHOW**

**With Frank Remley**

Phil can't understand why his daughter, Phyllis, won't introduce him to her new boyfriend. He thinks it may be the way he dresses and he impulsively gives away his entire wardrobe. Phil sings one of his special numbers from "Alice in Wonderland." Great Song!

### **DUFFY'S TAVERN**

**With Ed Gardner and Shirley Booth**  
**Guest - Marie (the body) McDonald**

"Hello, Duffy's Tavern, where the elite meet to eat. Archie the manager speaking. Duffy ain't here." Archie's in love with Marie and wants to marry her, but he gets nervous when she says yes to his proposal.