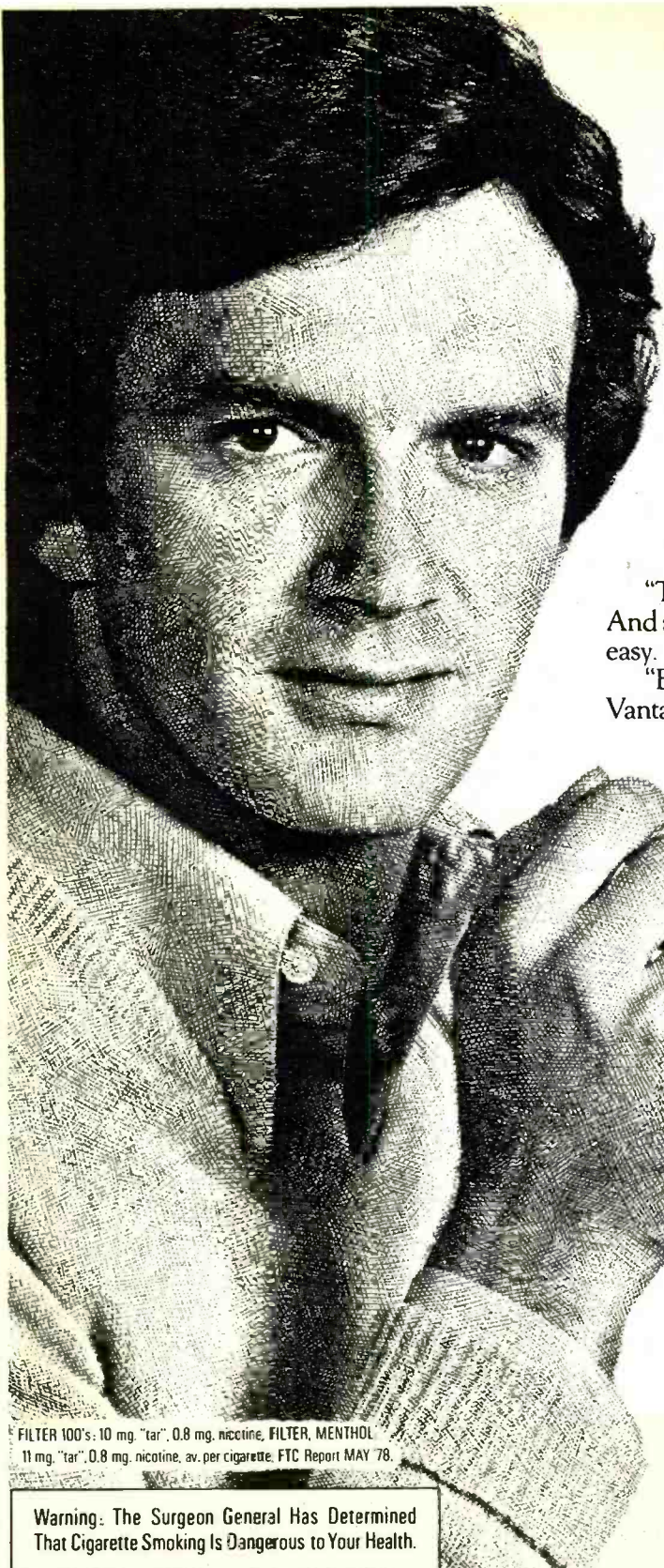


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to every major station



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Peter Accetta

Peter Accetta
New York City, New York



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A special report

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● Just a few years ago, radio seemed moribund, a listless medium that was going no place. But as Business Week magazine pointed out in a recent cover story, Mr. Marconi's invention has staged a remarkable comeback, and today radio broadcasting is healthy and stations are selling for figures that would have been unthinkable just a few years ago. In today's issue on radio in Chicago, Tribune radio-TV critic Gary Deeb talks about the state of the medium today (p. 22), including the steadily growing importance of FM broadcasting and the equally steady decline — with a few notable exceptions — of the cult of the personality in radio. Because radio is changing so rapidly today, with stations altering formats and call letters, we have included a listeners' guide to local AM and FM stations (p. 34). And because Chicago played such a pivotal role in the growth and development of radio as a national cultural force, we haven't ignored the nostalgia, either. Associate editor Clifford Terry takes us back (p. 28) to the days of (Oxydol's Own) Ma Perkins, Jack Armstrong, and Fibber McGee and Molly. And if you remember all of them, you might want to try your hand at these questions, devised by radio historian Chuck Schaden and Kenan Heise, conductor of The Tribune's Action Line column:

1. During the '20s, Chicago radio gave the country some of its most creative broadcasting. Among examples of the more ambitious early news coverage was WGN's airing of what famous trial?

2. Which of these famous stars of yesteryear, referring to a microphone, said "shut the damned thing off" over the airwaves?

A. Ethel Barrymore
B. Mary Pickford
C. Mary Garden

3. Name the popular host of a Chicago program who ended each broadcast with this prayer:

All over the nation,
Each in his own words,
Each in his own way,
For a world united in peace,
Bow your heads and let us pray.

If you can answer all these questions, you're older than you look. Answers on page 16.

Robert Goldsborough



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OPENERS

People, places, things we think you'd like to know about.

Pianos anybody can play

● Back when Muzak and quadraphonic sound were not even a twinkle in Thomas Edison's eye, life was filled with the happy music of player pianos. Flappers danced to it, lovers wooed to it, and everyone within shouting distance sang along.

Then the radio and the phonograph were invented, and soon the player piano fell silent. But not forever. A wave of nostalgia has swept them back into our lives, and their plinkety-plink music can be heard once again throughout the land.

Roger Dayton is a man who is riding the crest of that wave. He became interested in player pianos long before it became fashionable to do so, learned how to repair them, and opened up a shop in Villa Park named, appropriately enough, Pedals, Pumpers and Rolls.

Now located in Elmhurst, his shop is packed full of player pianos of every size, shape, and description. There are Gay Nineties models adorned with colorful stained glass, familiar old uprights, and shiny new French provincials — all lined up shoulder to shoulder like an army ready to march out into the living rooms and family rooms of America.

Along with the players are other mus-

ical oddities from the same era. "Almost any instrument that can be played can be automated," says Dayton, and his collection bears witness to that statement.

In a corner stand two huge orchestral instruments, elegant-looking affairs in mirrored wooden cabinets that resemble antique armoires. "If you had a ritzy restaurant and couldn't afford to pay musicians, you'd get one of these. It plays light classical violin and piano music."

Less pretentious establishments relied on a nickelodeon to drown out the clinking of glasses and the scraping of chairs. Feed it a nickel, and it plays piano music accompanied by a mandolin and various percussion instruments.

For excellence of performance there was nothing to match the reproducing or player grand piano. These highly sophisticated instruments use rolls with "expression" as well as note perforations, so they can exactly duplicate the performances of such artists as Rachmaninoff and Gershwin.

Dayton's current project is restoring a photoplayer that was used to accompany silent movies. Besides piano music, it produces 20 different sound effects, including gunshots, horses' hooves, and train whistles.

He learned how to restore the instru-



Roger Dayton: bringing back the happy music of player pianos.

Photo by Charles Osgood

ments from a past master. "When I was in high school, I met an old fellow who had been building them back in the '20s and earlier," he says. "Then I got a player piano that didn't work, and this old gentleman showed me the ropes."

Today Dayton has five assistants, all trained by him. Together they breathe life back into about 50 to 60 players a year.

He's very particular about how he restores his instruments. "The inside in each case is totally rebuilt to give each unit its original length of service — about 30 to 50 years," he explains. "One of the most important things, as far as

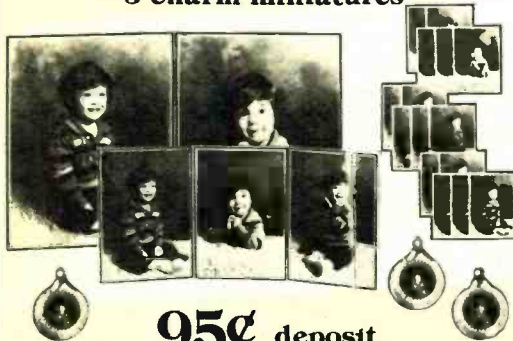
future value goes, is the choice of materials. I restore them using only the original types of materials, so when someone wants to repair them in the future, they won't run into problems."

Dayton also sells brand-new player pianos made by Aeolian and Universal. Most people are surprised to learn that the instruments are still being manufactured. "People today are so uninformed about player pianos," he says. "They don't realize such instruments are still around, and they certainly don't realize that new ones are being made and have been since 1952. They think it's some-

continued on page 8

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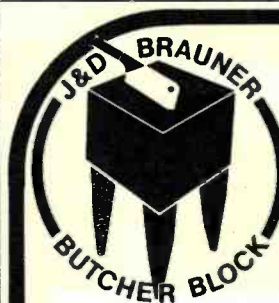
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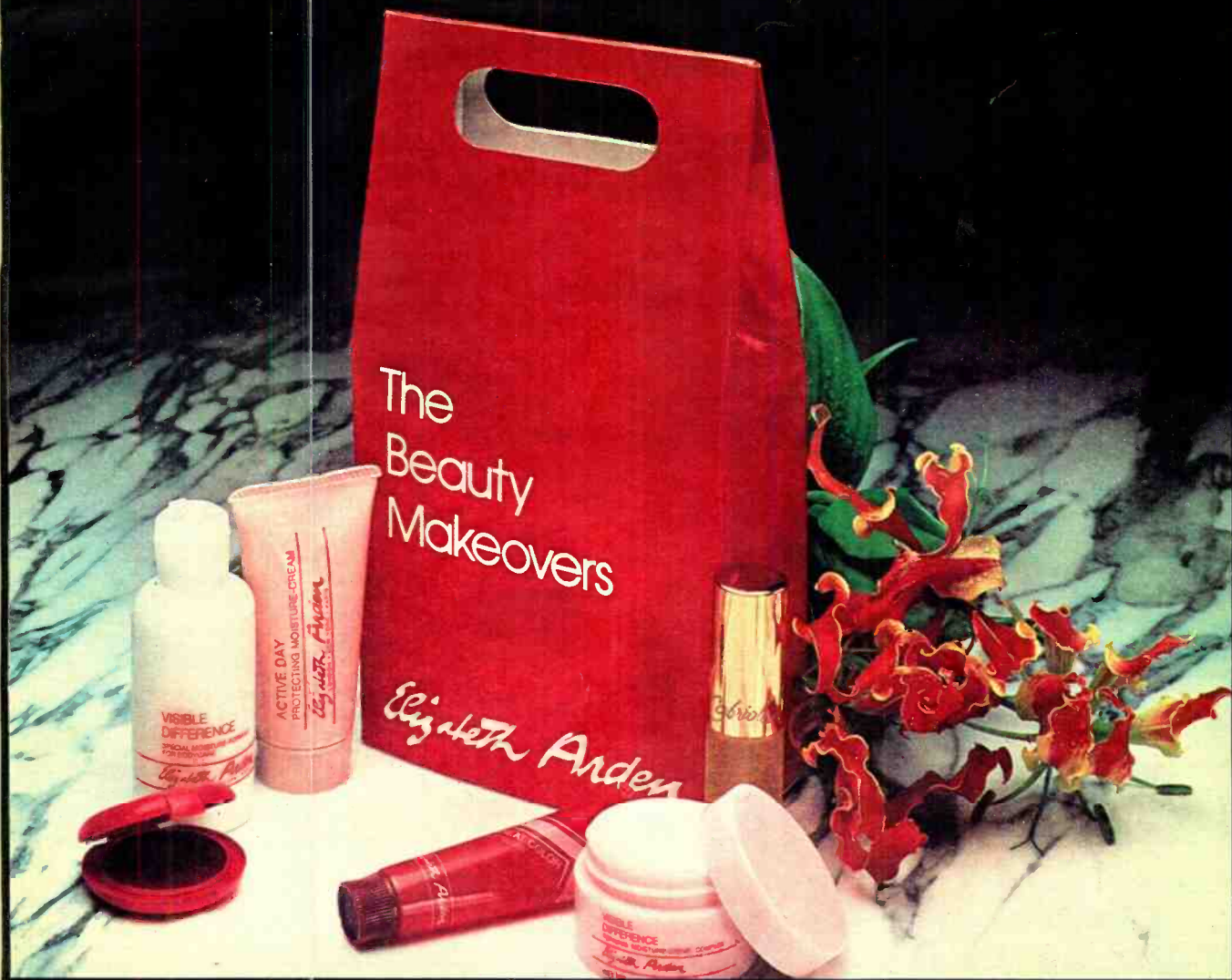
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STIFFEL

OPENERS

continued from page 6

thing out of the past they'll never see again. Then they see one in somebody's house, and they have to have one."

Another pleasant surprise is that there is no shortage of rolls for player pianos. QRS, a company that began manufacturing piano rolls in 1900, is still cranking them out.

Through all the lean years, new titles kept coming out at the rate of 15 to 25 a year. Now old rolls are being recut as new ones are released.

A glance through the QRS catalog is like a musical trip down memory lane. There are classical songs, country and western songs, Broadway medleys, ragtime, and blues. "Won't You Come Home, Bill Bailey?" and "Sweet Georgia Brown" are listed right alongside "Climb Every Mountain" and "Jailhouse Rock." Among the new releases are such songs as "Theme from Star Wars," "Stayin' Alive," and "You Light

up My Life."

Prices of the rolls compare favorably with those of records and tapes. They average around \$2.85. The player piano itself is relatively inexpensive, also.

"It doesn't cost much more than a regular piano," says Dayton, "and the player can do everything a regular piano can do and more. None of these are toys. They are fully usable keyboard instruments in every regard."

"To get a good piano today, you must spend \$1,500 and up. The players, both new and rebuilt, cost \$1,500 to \$2,000 and up. I look at the difference as an investment in entertainment. It's a guarantee that the piano will be used by everyone, even if little Charlie goofs up his piano lessons. Also, like all collectors' items, they hold their value well. Some even increase in value with time. And they're a whole lot more fun to collect than coins and stamps."

Pedals, Pumpers and Rolls 675 W. St. Charles Rd., Elmhurst/832-8239 Mon.-Sat., 10-4; Wed. and Thurs., until 8.

Pamela Todd

Clowning glory

● Jack Kellogg paints portraits, but of people he has never met, people with such names as Mickey and Buttons and with faces that whirl and swirl with rainbow colors. At 13, he's a master at painting clowns.

Such well-known clowns as Emmett Kelly Jr. and Lou Jacobs and others not as well known are among those who come to life on the canvases in Kellogg's basement workshop in south suburban Tinley Park, alongside more staid paintings of landscapes and still lifes. This April, Kellogg hopes to gather as many as 75 of his clown creations and show them to some of his heroes when they come to the National Clown Convention in Chicago.

That showing will be the culmination of a four-year-old dream. Kellogg embarked on his art career on his 9th birthday, when his parents, Don and June Kellogg, reluctantly allowed him to take art lessons. "My wife and I thought it would be a waste of time. At that time he drew nothing but stick people and round faces that he made by tracing around the bottoms of flowerpots," Don Kellogg recalls.

But the boy soon proved his skeptical parents wrong. In quick order he won a scholarship to a south suburban art center, an invitation to join the Town and County Art League (until Kellogg's initiation, an adults-only group), a first-prize award in a national contest sponsored by a national woodcarvers museum, and an award-winning design that soon will grace telephone book covers all over the state.

While the awards mounted, Kellogg's collection of clown paintings grew, each meticulously executed portrait based on photographs clipped from circus magazines. Without realizing it, he "signed" each portrait with his very distinctive trademark: a white halo around the clown's head and eyes that uncannily follow a viewer across a room. So unique were his likenesses that the Vagabonds, a group of clowns who make appearances nationwide, told him his clown portraits were the best ever painted.

"It happened when I was exhibiting my paintings at the Museum of Science and Industry for National Clown Week.



Jack Kellogg, 13, painter of clowns, with a portrait of Lou Jacobs.

They told me I was the only one who painted clowns as human beings," young Kellogg says.

Some skeptics, however, still don't believe that a 13-year-old is capable of turning out such works of art. "I'll sit at an art show with my parents, and people will ask one of them about the paintings. When I say the paintings are mine, some of them just won't believe it," Jack laments. And he was once disqualified from an art competition because the judges thought that his paintings could not possibly have been his work.

The young artist anticipates no such problem when he makes his presentation at the Clown Convention in April. More and more people in the clown community are hearing about the 8th-grader at Orland Park Junior High School who turns out uncanny clown portraits in his basement studio.

Kellogg says that the kudos that are likely to come his way at the presentation aren't half as important as the thrill of meeting the clowns themselves. "Clowns are special," he says. "I've always liked the way they express their emotions, and I've always been interested in them."

Sue Treiman

Photo by Bob Epstein

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The National Challenge

No. 114

Edited by J. Baxter Newgate

Part of the trick of creative writing is to match verbs with appropriate adverbs. Your challenge this week is to provide one such match-up.

Examples:

- To bowl sparingly.
- To grant wishes genially.
- To embalm stiffly.

First Prize: A National Challenge T-shirt and "Requisite," the National Challenge word game.

Second Prize: A National Challenge T-shirt.

Send your entry (only one per person) on a postcard to: National Challenge No. 114, c/o Chicago Tribune Magazine, Box 2340, New York, N.Y. 10001. Entries must be received by Monday, March 12. Decisions by the editor are final, and all entries become the property of the National Challenge. Your name and address must appear on the same side of the postcard as your entry.

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The Results of National Challenge No. 107, in which you were to suggest what a well-known person's name might have been had he or she been born an Indian.

First Prize:

Gov. Jerry Brown: "Chief Rider of Changing Wind."
Gary Thompson, Woodbridge, Va.

Bobby Riggs: "Little Pig Man."

Chris Okon, Oak Park

Second Prize:

Phyllis Schlafly: "The Total Squaw."
Karen Bracey, Fairfax, Va.
Howard Cosell: "Chief Big Mouth With Loose Scalp."
H. Eugene Schnock, Pikesville, Md.

Honorable Mentions:

Johnny Carson: "He e's Shawnee!"
Jimmy Osterman, Potomac, Md.
Richard Nixon: "Tapir of Great Paws in White Teepee."
Bob Wassam, Jonestown, Pa.
Kareem: Abdul Jabbar: "Tall Maker of Baskets."
Nancy Fryer, Clarence, N.Y.
Orson Welles: "Great Wide Father."
Sandra Glaser, Libertyville
Robin Williams: "Man Who Speak With Orked tongue."
Charles Harvey, Holyoke, Colo.
E. F. Hutton: "When Sends Up Smoke Signal, Everybody Watch."
Herb Matter, Naperville
Rich Little: "Blue Fox, Red Crow, Dancing Fox, etc."
D. Wayne Reid, Newville, Pa.
Fred Silverman: "Big Chief of Midseason Falling Ax."
Phil Brendel, Baltimore
Gerald Ford: "He Who No Can Smoke Peace Pipe and Do Rain Dance at Same Time."
Jack Marshall, Wilmette
O. J. Simpson: "Man Who Run From Buffalo."
Jack Collins, Buffalo
Suzanne Somers: "Sweet Sioux."
Anthony Mendenhall, Springfield, Ohio
Gabe Paul: "Indian Trader."
Brian Cassidy, Hamden, Conn.

Ed McMahon: "Mini Haw Haw."
Steve Babincsak, Hammond, Ind.
James Fixx: "Running Nut."
Anthony Dominic, Washington, D.C.
Billy Carter: "Heap Big Tribal Embarrassment."
Mary Anne B. Van Duyme, Arlington Heights
Gloria Steinem: "Squaw Who Walks in Men's Faces."
Mr. & Mrs. D. V. Huntsberger, Houston
George Gallup: "Totem Polster."
Debbie Bennett, Washington, D.C.
Redd Foxx: "Red Fox."
Sam Goldstein, Potomac, Md.
Alfred E. Kahn: "Chief Fast-Falling Wampun."
Albina Paulman, Reston, Va.
Jimmy Carter: "Chief Executive."
Jerome W. Partacz, Chicago
Bear Bryant: "Coach Ease."
Elizabeth Gregg, Glenview
Barbara Walters: "Baba Wawa."
Nilo P. Sarber, Falls Church, Va.
Edward VIII: "Chief for a Day."
Fred Schwartz, Providence, R.I.
George Burns: "Crazy Hoarse."
Richard S. Holmes, College Park, Md.
Joe Paterno: "Lost One."
Jim Hoople, Evergreen, Colo.
Xaviera Hollander: "Princess Among Smiling Faces."
Caroline Esposito, Elma, N.Y.
Prince Charles: "Waiting Son."
Stephen C. Gundlach, Lake Worth, Fla.
Hamilton Jordan: "Spitting Bull."
Richard H. Timberlake III, Arlington, Va.
Howard Cosell: "Hot Air Keep Wig Warm."
Helen B. Hudson, Richmond, Va.



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The Modern Almanac

A Miscellany of Fact, Fancy, and Memorabilia Humbly Offered for Your Approbation

by **HERB. DANIELS**

Now is a Good Time To: read Deuteronomy 30:15; bring home some posies; practice your golf swing; brace for one last storm; take time to listen; spend it while you've got it (before inflation and taxes take it); enjoy a holiday.

BIG HOLIDAY

You say you have but \$1.19 and a \$1 Las Vegas casino chip in your pocket? You say you forgot to cash your paycheck last Friday? Tough. Tonight Jimmy Carter will order all banks to remain closed.

Tomorrow you won't have grocery money, bus fare, gas money, lunch money, foolin'-around money. Your rainy-day savings account will be frozen in an economic icestorm. You won't be able to pay the rent or make payments on the mortgage, car, or 25-inch (diagonal) color TV.

I'm only fooling. But don't say it can't happen here. On March 5, 1933, 46 years ago tomorrow, it *did* happen. Since 1930, more than 5,000 banks had gone bust in the Great Depression. Thousands more were as shaky as a Jell-O prune mold.

Tahhhh-rahhh! To the rescue came ol' FDR, his grin and pince-nez glinting, his voice oozing honey and hope. On his first full day as President, Roosevelt closed the banks to halt more failures, to snatch time to figure out what to do with the weak banks, and to get the leaky, creaky U.S. economy back on its rusty, unused tracks.

Instead of panic, a great sigh of relief filled the psychic air. At last something was being done. To cope with lack of cash, federal, state, and local government units issued scrip, a kind of IOU backed by the quaran-

ined bank deposits. So did chambers of commerce, merchants, even individuals. The world went on.

Pottstown issued wooden dollars. Clamsbell wampum circulated in San Francisco. Theaters accepted personal checks. Merchants traded goods for pigs, chickens, eggs, or anything else of value. Millionaires and their maids lined up to cash small checks (usual limit, \$10) for scrip issued by obliging merchants.

When cash ran out, payrolls were net with scrip. Generally it was freely accepted. But Washington hotels jammed for the coronation — er, inauguration — refused anything but cash as did railroads and airlines, and thousands of celebrants were stranded.

To relieve the pain, bootleggers and speakeasies and bookies took scrip and personal checks. Lawsuit filings almost disappeared as lawyers lacked the cash needed to pay filing fees. Stock exchanges and commodity and livestock markets closed.

By the 15th, some banks were allowed to reopen, but 2,000 banks adjudged too shaky never did reopen (depositors lost little or nothing). The Bank Holiday saved the banks but ended an old order (no more gold standard, for one thing). Our advice: Keep some cash on hand. It did happen here.

Talk Plus Talk Is TALK

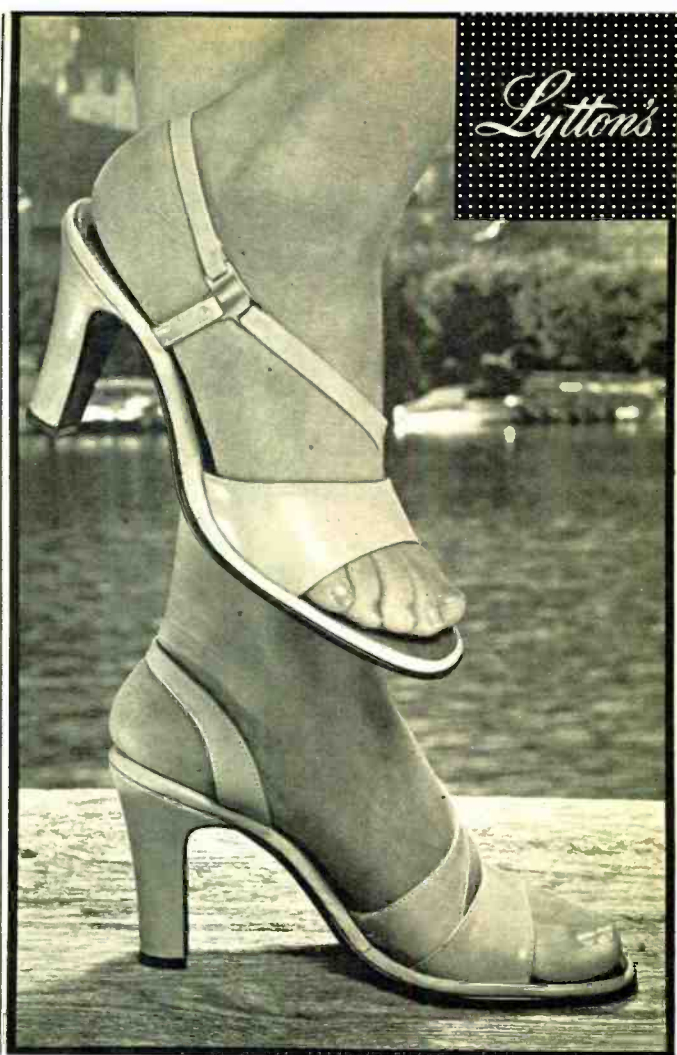
This Week of This Year (March 4-10, 1979): Casimir Pulaski's birthday, 4th (born 1748); Volunteers of America Week begins, 4th; Discovery Day in Guam, 6th (Magellan "found" it in 1521; now it's a Japanese honeymoon haven); International Working Women's Day, 8th (observed around the world, a national holiday in U.S.S.R. and Red China); Harriet Tubman Day, 10th (you know her — the American abolitionist who escaped from slavery and recently appeared on a now-obsolete U.S. postage stamp, the 13-center).

This Week, Other Years: Davy Crockett and 186 others killed at Alamo, 6th, 1836; Alexander Bell patented the telephone, 7th, 1876, thus giving Justice Department something to investigate in 1979; FDR became President, 4th, 1933 (only man elected to serve four terms); street riot in Boston elevated to Boston Massacre by propagandists, 5th, 1770; Russia's Joe Stalin died, 5th, 1953 (one of history's great tyrants); Russian revolution began, 8th, 1917; fellow named A. Lincoln announced candidacy for Illinois legislature, 9th, 1832 (he lost).

The way we figger, many a juvenile delinquent is just a kid taking after his parents.

Teachers Learn MOST

Letters cussing or praising this column may be sent to Modern Almanac, 4th floor, 435 N. Michigan Av., Chicago 60611. If you wish a reply, please enclose a stamped, self-addressed envelope.



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T-3-4-79

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Harold Blake Walker



Interior discipline

Picture a mess of an office, papers on the desk in disarray, books helter-skelter on the shelves behind the desk chair, magazines scattered here and there, and the coat rack loaded with wire hangers at rakish angles. It is easy to understand why letters to this office are seldom answered and telephone calls lost in the shuffle. Everything about it suggests the absence of organization and discipline.

We are disciplined, the dictionary says, when we are "orderly, efficient, and self-controlled." Life is simpler and decisions are made easier when we are internally organized for efficient operation. We don't have to search through a pile of papers to find a letter we vaguely remember should be answered. It is where it should be, in the "To be answered" box.

One of the Beatitudes — "Blessed are the meek, for they shall inherit the earth" — sounds incongruous until we recall that the Greek word for "meek" in the New Testament is the same word used by Xenophon to mean "broken to bridle," or disciplined. Meekness is energy channeled into creative usefulness. It is the wild horse trained to use his strength for plowing a furrow. It is strength and knowledge, spirit and will harnessed to purpose.

It is inevitable that the disciplined win out over the distracted and the disorganized. Who but the disciplined could possibly inherit the earth? Surely the disorganized and the distracted are unfit for roles of leadership or responsibility. They are the ones who require external discipline, some authority figure to direct their activities.

Interior discipline offers us the only freedom we can know. We are free when we are self-disciplined, free because we are able to manage ourselves. We set our own priorities and choose between alternatives by the light of our own set goals. We want to do what we know we ought to do. Our lives are organized in such fashion that we are able to say "No" or "Yes" because we know we must, to fulfill the purposes we have set for our lives.

Discipline is not primarily a matter of pushing ourselves to do what we would rather not. It isn't just drudgery that is onerous. Actually, discipline

be dusty and harsh, but it does not seem so because we are able to see the oasis at the end of the road. While we travel, we are doing what we want to do.

When we are disciplined, we are not slaves to our work, unable to take time out for family and friends. On the contrary, we see that there is a rhythm to life, a hanging on and letting go, a stretching and relaxing that contributes to our competence and renews our capacities. We know we can get the best from ourselves when we change our pace, not when we drive ourselves until we are worn out.

Of course, if we do not know

what we want or where we are going, we are not likely to be disciplined or organized. There won't be any motivation for disciplined living. Without some clarity of direction, there is very little reason for interior discipline or for efficiency. If we don't know where we are going, why worry about learning to manage ourselves creatively?

There is a sovereignty over ourselves that comes by way of surrender to the goals we have set for our lives, a serenity that is the bequest of submission. We are relaxed and vibrant in our toil, enjoying the labors of our hands and minds, like a violinist making

music on taut strings. Having mastered his instrument, he is free to interpret the score he has learned.

Harry Emerson Fosdick, one of the great preachers of his era, said, "No man can live an unmastered life." He was profoundly right, but the mastery that enriches and steadies life is one that is self-imposed. We are disciplined and mastered by the dedications of our lives, the aims and goals we have set and to which we are committed.

Discipline is an interior affair of mind and spirit responding to the visions that lure us from where we are to where we wish to be.

turns drudgery into inner satisfaction because we offer such drudgery as an obligation to the ends we seek. The road may

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Chicago Radio: Some facts, figures, and things you might not know

What those letters on the dial mean

● Most of us are unaware that almost every station has call letters that stand for something. Herewith, a sampling of how some local stations were named:

WIND—The transmitter and license originated in Indiana.

WGN—The station was started by The Tribune, which at the time had the slogan "World's Greatest Newspaper."

WBBM—For "We Broadcast Better Music" (obviously named long before it became an all-news station).

WLS—The original owner was Sears, Roebuck & Co. Letters stand for World's Largest Store.

WMBI—Station is owned by Moody Bible Institute.

WTAQ—This La Grange-based station was named for "Western Towns Along the Q."

'Q' is an abbreviation for Chicago, Burlington and Quincy Railroad (now Burlington Northern), whose line runs through the heart of the station's reception area.

WEAV—This Evanston station was named for Edward A. Wheeler, who established it in 1947 and owned it until his death in 1977.

WKKD—The call letters of this Aurora station stand for Kane, Kendall, and Du Page Counties, the area the station reaches.

WVON—Stands for "Voice of the Negro."

WSBC—Original owner was World's Storage and Battery Co.

WEFM—This FM station was named for Edward F. McDonald, who as president of Zenith Radio Corp. put the station on the air in 1941.

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The Chicago area's most popular radio stations

These figures were the latest Arbitron estimates available at press time of the number of listeners for various local stations. The figures indicate average listenership at any given time from 6 a.m. to midnight and include all listeners age 12 or older.

1. WGN	100,200	13. WLUP-FM	27,700
2. WLOO-FM	72,900	14. WEFM	26,200
3. WBBM	70,700	15. WBBM-FM	25,500
4. WMAQ	64,900	16. WKQX-FM	25,100
5. WLS	62,500	17. WMET-FM	21,300
6. WBMX-FM	48,900	18. WFMT AM-FM	21,000
7. WLAK-FM	38,300	19. WXRT-FM	19,800
8. WCLR-FM	37,800	20. WCFL	19,000
9. WFYR-FM	35,200	21. WGCI-FM	18,900
10. WVON	33,200	22. WJPC	16,400
11. WIND	30,000	23. WAIT	14,300
12. WJJD	28,400	24. WDAI-FM	13,100
		25. WJEZ-FM	13,000
		26. WOJO-FM	8,500
		27. WWCA	6,000
		28. WJOL	5,000
		29. WJOB	4,700
		30. WNIB-FM	4,600
		WYEN-FM	4,600

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listings
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other
newspaper
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Chicago Tribune

ANSWERS TO QUIZ ON P. 4

1. The Scopes trial on the teaching of evolution in Dayton, Tenn., in which William Jennings Bryan and Clarence Darrow were the opposing attorneys. Long-distance telephone line charges for the 1925 trial cost WGN \$1,000 a day.
2. Ethel Barrymore, in a program aired over WLS.
3. Don McNeill, host of "The Breakfast Club."



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BOBING
□ □ □ □ □ □ □ □

YUBOED
□ □ □ □ □ □ □ □

GAIDOA
□ □ □ □ □ □ □ □

FLUGAR
□ □ □ □ □ □ □ □

COULIN
□ □ □ □ □ □ □ □



Now arrange the circled letters to form the surprise answer, as suggested by the above cartoon.

PRINT YOUR ANSWER IN THE CIRCLES BELOW

○ ○ ○ ○ ○ ○ ○ ○

(Answers appear on Page 20)

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Tribune Crossword Puzzle

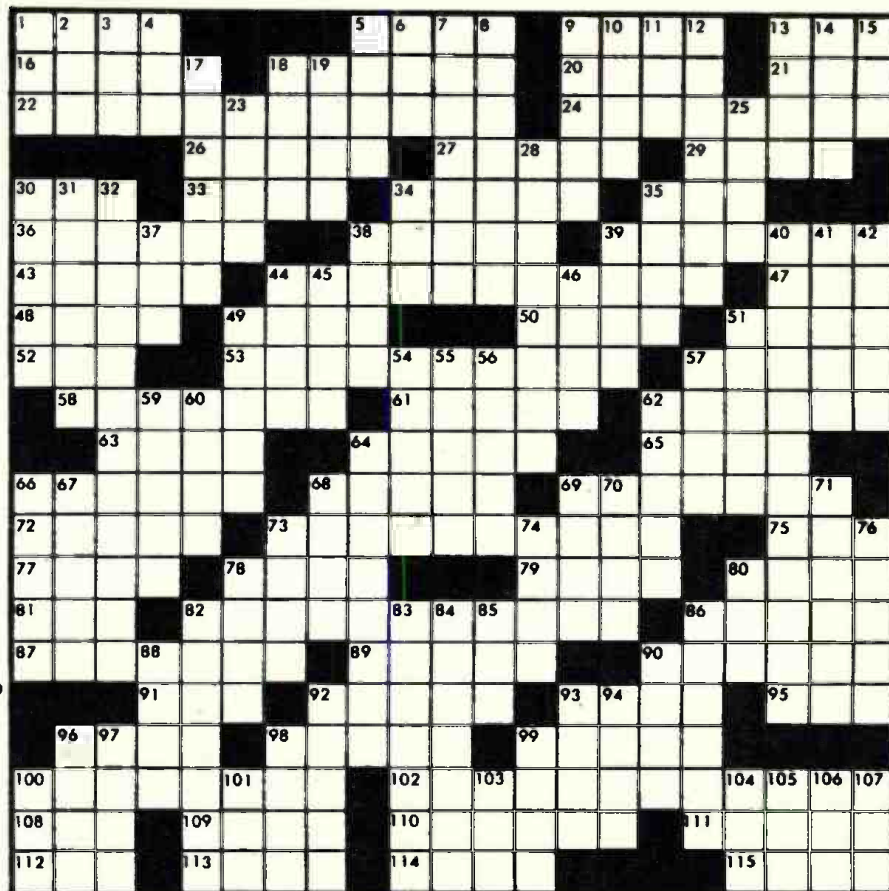
Across

- 1 "Ooh — —!"
2 wds.
5 Slacken
9 Opal and onyx
13 Tennis stroke
16 Smells
18 Fantail or pouter
20 Star in Perseus
21 Psyche component
22 Hit musical,
1949-54 2 wds.
24 Hit play, 1961-64
2 wds.
26 Buenos —
27 Halloween trickster
29 & 73 Across Hit
play, 1939-47 3 wds.
30 Wood for bats
33 Old pros
34 Put on — —
(sham) 2 wds.
35 Transgress
36 Play units
38 Kind of sale 2 wds.
39 Summon 2 wds.
43 Turned ashen
44 See 67 Down
47 — — tizzy
(upset) 2 wds.
48 Miss Fitzgerald
49 A crowd,
proverbially
- 50 Chanteuse Edith
51 Pierre's state:
abbr.
52 Pince—
53 Hit musical,
1964-71 2 wds.
57 Move crabwise
58 Lumber factory
61 Become unwound
62 Ammo
63 Twain
64 Like an aster
65 Recompense
66 Drew forth
68 Stage setting
69 Troupers
72 Is sottish
73 See 29 Across
75 Approves
77 Pelvic areas
78 Son of Jacob
79 Tear apart
80 Cookie
81 "— on parle . . ."
82 Hit play, 1933-41
2 wds.
86 "Can do," for one
87 Focuses
89 Went wrong
90 Newsman Dan
of TV
91 Fleming or Keith
92 Sammy or J.C.
93 Tito's real name

- 95 Hackensack's
time
96 Progeny
98 Mean 2 wds.
99 The vowels
100 Hit musical,
1943-48
102 Hit musical,
1959-63 3 wds.
108 Ear-to-ear
carpeting
109 Frankfurt's river
110 Hemingway
111 Texas shrine
112 Greek vowel
113 Writes
114 Henna and anil
115 Quaint expletive

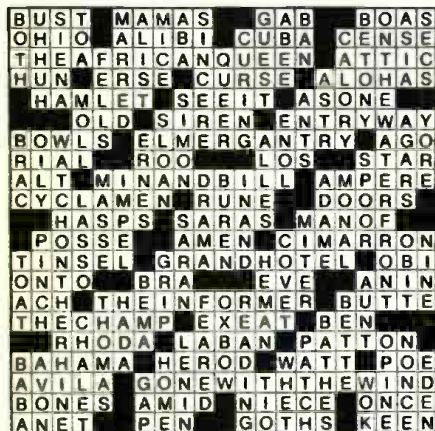
Down

- 1 — Angeles
2 Botheration
3 Gehrig or Costello
4 Paintings
5 Sponsorship
6 Pershing's
command
7 Modish; sleek
8 Spell-bind
9 From A to Z
10 Relative of etc.
2 wds.



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Last week's answer



- 11 "Bei — Bist Du
Schoen"
12 New York's pride
13 Page
14 Fairytales heavy
15 Shaver
17 Used a razor
18 Component
19 Glacés
23 Dessert items
25 Intellect
28 Increased
eightfold
30 Colorado ski
mecca
31 Justice's prop
32 Hit musical,
1938-41
34 "— du lieber!"
35 Auto-

- 37 Teachers' org.
38 Chemical ending
39 Sojourn
40 & 90 Down Hit
musical, 1964-74
4 wds.
41 — — sides 2 wds.
42 Roues
44 City on the Oka
45 Replenish
46 Rivulet
49 Pete Rose's base
51 Military
encirclement
54 Goosefoot herb
55 "— — the Jackal"
2 wds.
56 — — barrel 2 wds.
- 57 Chase fly balls
59 Rouses
60 van der Rohe
62 Turf
64 Silent, reserved
66 Moral
67 & 44 Across Hit
play, 1943-48 4 wds.
68 Pons or Sills
69 Home of the Mets
70 Incline
71 Emulates Button
and Henie
73 Flytraps, of a sort
74 Stepped
76 Baseball or
swimming
78 Forsaken
- 80 He topos
82 Where to get
oolong
83 Folded
84 Grandil-
oquence
85 Vermilion
86 Money
88 Miss Louise
90 See 40 Down
92 Parches
93 Fourposters
94 Civil disturbance
96 Part of a revue
97 Gymnast Korbut
98 Feds
99 Endings with
eth and meth
- 100 Part of IOU
101 Poetic work
103 One, in Metz
104 Ending with
mod or nod
105 Droop
106 "— — Yankee
Doodle . . ."
2 wds.
107 Postal initials

DONOR

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FRUGAL
ADAGIO
BUOYED
GIBBON
MISFIT

ANSWER:

JUMBLE

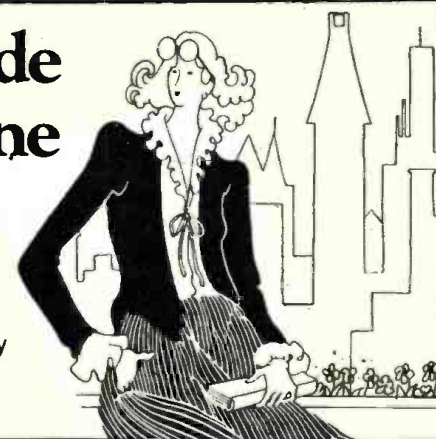
(JUMBLE appears on Page 18)

See our spring fashion parade next Sunday in the Magazine

Next Sunday, the Magazine will feature Spring Fashions '79—a look at the styles, fabrics and accessories coming this spring for men and women. Enjoy an advance look at the footwear, the sportswear, the outerwear, the formalwear and the business attire. You'll find a large enough selection in this fashion issue to outfit yourself and your entire family for the coming season.

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March 4, 1979

21

RADIO

A CANDID OVERVIEW OF THE WAY IT WAS, IS,
AND MOST LIKELY WILL BE.



Thirty years ago this would have been a story about "The Lone Ranger," "Amos 'n' Andy," "Ma Perkins," Bing Crosby, "One Man's Family," Edward R. Murrow, and Howard Miller.

As an entertainment tool, the radio industry in 1949 was very much an audio version of today's television. The most popular stations were those affiliated with the big networks. And the best listening usually consisted of network programs heard from coast to coast — a collection of 15-minute or half-hour situation comedies, music-variety shows, adventure programs, soap operas, quiz shows, and newscasts.

Even the biggest local radio personalities generally were fellows who doubled as hosts of daily network programs heard around the country. The most successful in Chicago was the ubiquitous Miller, who would interview recording stars like Frankie Laine, Rosemary Clooney, and Tony Bennett between free plugs for the Ambassador Hotel and some of the corniest commercials this side of Arthur Godfrey ("My friends, of all the products ever made anywhere, there's none finer, none more wholesome, refreshing, or delicious than Wrigley's spearmint chewing gum").

A pearl-toothed pianist called Liberace was just beginning to make a name for himself. "Mule Train" was at the top of the record popularity charts. The nation was in the midst of its postwar nap, a pleasant period in which the worries of the world seemed to have melted away and been replaced by the dreams of that lady from Dubuque on "Queen for a Day."

Radio was at the peak of its economic power, a visceral factor deep in the bloodstream of the average American household. And then the 1950s happened, and with them came the two commodities that forced radio to undergo a facelift. First, television swept the nation, nearly triggering the financial ruin of radio. Then, rock 'n' roll was born, and radio met its fiscal savior.

As word of Uncle Miltie, "I Love Lucy," and "Your Show of Shows" got around, it seemed that hardly a week went by without another neighborhood family or two succumbing to a 19-inch Stromberg Carlson or a 17-inch Sylvania (with Halo-Lite) or a 12-inch Sentinel manufactured right in Evanston.

In just a few years the folks who used to crowd around the radio to hear Kingfish advise Andy Brown and Calhoun to "Simonize yo' watches" now were seeing those legendary characters, as filtered through that living room tube. The same was true of other radio favorites — Jack Benny, Bob Hope, Burns & Allen, Ozzie & Harriet, and such friendly emcees as Jack Bailey, Gene Rayburn, and Bill Cullen.

Radio quickly became a federal disaster area. TV had stolen most of its audience and all of its thunder, the network radio shows were biting the dust by the dozen, and hundreds of local stations across the country were desperately searching for the panacea that would cure them of those TV blues.

The wonder drug was developed by a pair of bizarre but visionary broadcasters — Alan "Moon Dog" Freed at WJW in Cleveland and George "Hound Dog" Lorenz at WKBW in Buffalo. The year was 1953, and these two gravel-voiced white guys were playing mostly black music with the contagious happiness of a kid who had just found a \$20 bill.

The Hound called it "movin' 'n' groovin' music." Freed labeled it "rock 'n' roll." The unsympathetic snobbishly referred to it as "race music," but the Hound and Freed laughed right back at those who mocked them. "I feel I'm taking part in the dawn of a new era in our great American music," the Hound told a reporter — and he was right on the money.

While Howard Miller and other "square" disk jockeys spent the early 1950s broadcasting Pat Boone's sanitized versions of "Ain't That a Shame" and "Long Tall Sally," Freed and the Hound were laying the originals by Fats Domino and Little Richard on their listeners. You could hear Georgia Gibbs sing "Tweedlee Dee" on just about any station, but if you were tuned to Freed or the Hound, you got the real thing by LaVern Baker. And when Southern white boys like Carl Perkins and Elvis Presley began creating their own hybrid of country and black music, the men who introduced it to the biggest

audiences were Freed and the Hound.

Besides attacking the eardrums of hundreds of thousands of black and white listeners in 28 states each night, Freed and the Hound popularized the hip jargon of the day. Money was "bread"; "wheels" meant a car; a convertible was a "ragtop"; the telephone was a "squawkbox"; a dollar was either a "thin skin" or a "lean green"; and a good-looking woman was "pretty mama."

Freed drove his fans up the wall by opening his microphone during particularly exciting records and keeping time with the music by slamming his fist on a phone book. The Hound accentuated the beat a little differently. He'd grab the audio control and sharply increase the volume of each drumbeat. It was nerve-wracking to listen to, especially on a throbbing tune like John Lee Hooker's "Boom Boom." But other deejays copied it. It's still known in radio circles as "ridin' the rhythm" or "rockin' the pot."

Freed and the Hound may have been weird characters steeped in an aura of seadiness; they may have been located in the most unglamorous of cities; and their sponsors may have been tacky outfits like Mother Goldstein's Wine and Mr. Peeples' Loan Shop. But station managers and program directors everywhere noticed several things — both jocks got enormous audience ratings, generated fabulous advertising revenue, and touched off the sort of word-of-mouth reaction that most local radio performers only dream about.

Soon every city in America had one, two, or three stations devoting a major chunk of their airtime — 24 hours a day, in some cases — to the electrifying beat of rock 'n' roll. Fast-talking, high-pressure jocks were introducing records as if they were describing a fire in the building next door. Goofy contests proliferated. The deejays' on-air spiels were accompanied by buzzers, bells, air-pressure horns, and jingles that relentlessly pounded away with the station call letters.

The advent of rock was the financial salvation of radio. It proved to station owners that you didn't need a network to snare listeners and make large dollars, and it paved the way for "specialized radio," a system by which most stations pick one form of programming — rock, country music, the soul sound, talk, all-news, "beautiful music," classical — and grind it out all day.

Unfortunately, after taking radio through an energetic, creative period when the on-air performers were true personalities, "specialized radio" moved into the 1970s by spawning a batch of stations with all the warmth and charm of an IBM machine.

Whatever happened to personality?

In 1973, WMAQ, Chicago's NBC-owned AM radio station, registered a net loss of \$1.5 million. In 1976, however, the station made a net profit of \$250,000. The station's 1978 profit is expected to top \$500,000.

What caused this amazing turnaround? What transformed WMAQ from a 50,000-watt laughingstock into the grandest success story in the NBC Radio chain? Basically, Charlie Warner told his deejays to shut up. That's right. At the start of 1975, new general manager Warner switched WMAQ from "adult rock" to country music; hired a bunch of deejays who believed that silence is golden; organized the most expensive series of contests and cash giveaways in Chicago broadcast history; limited "ad libs" to time, weather, and song titles; flooded us with 1.5 million WMAQ bumper stickers; and announced every 10 minutes or so that "WMAQ is gonna make you rich!"

In a matter of months, WMAQ zoomed from an embarrassing 17th in the Chicago radio audience ratings to 4th. And the skyrocket was no fluke. WMAQ continues today as one of Chicago's most-listened-to stations.

What's frightening about the WMAQ revival is that it was pulled off by a gross exaggeration of radio's latest trend — the stifling of all personality and the establishment of a robotized, computerized, bloodless operation in which spontaneity is outlawed and the deejays ooze a phony, prefabricated "warmth." The jocks read directly off cuecards. Absolutely nothing is left to chance or to the imagination.

"Our program philosophy is very tightly disci-

plined," Warner explained. "At WMAQ we feel the station is the star, not the personalities."

Which is an amazing paradox. Warner is this bold, flamboyant, lusty guy who couldn't be dull if his life depended on it. An insight into his free-wheeling style is provided by Fred Winston, the madcap personality who worked for Warner for a few months two years ago.

"I wanted to make a good impression with Warner when I met him," Winston recalled. "So I walked in there wearing a three-piece, pin-striped, gray suit, a white shirt, burgundy tie, cuffed pants, shined shoes, and my hair was very neat. Then I met Warner. He was wearing jeans, a sport shirt, a giant WMAQ belt buckle, some chains around his neck, and his hair was longer than mine. He took one look at me and said, 'Hey, man — you look too straight.'"

Yet Warner created a suffocatingly bland WMAQ that would have been right at home with the pod people in "Invasion of the Body Snatchers." And although Warner was promoted in 1977 to run WNBC Radio in New York, his ideals live on at WMAQ. The deejays continue to talk mostly by rote, and it's hard to distinguish among Lee Sherwood, Greg Austin, or even Nancy Turner. The station's only genuine personality is White Sox baseballcaster Harry Caray.

The overwhelming success of a WMAQ reveals a lot about our society. Rather than gravitate toward talent and creativity, the mass radio audience these days seems more willing to pledge its allegiance to stations that aren't much more than glorified jukeboxes.

Obviously, there are exceptions. Chicago's most popular radio broadcaster, Wally Phillips, is the master of on-air spontaneity, and his station, WGN, is one of the few anywhere that doesn't lock its personalities into a predetermined mold.

Elsewhere, Chicago Eddie Schwartz still leaps right out of the radio every night on WIND. So does morning man Winston at WFYR-FM, and (on a good day) so do Larry Lujack, Bob Sirott, and John Landecker at WLS.

But, by and large, the jukebox, nonpersonality approach keeps growing. Besides WMAQ, other robot stations in Chicago include WLOO-FM, where the "beautiful music" never is identified or commented on; WEFM, a teen-rock bubble machine featuring yammering deejays who say nothing; WKQX-FM, an automated rocker that often sounds freeze-dried; WLAK-FM and WAIT, two more "beautiful music" purveyors; WDAL-FM, WBMX-FM, and WGCI-FM, a trio of disco-oriented stations; WBBM-FM, WLUP-FM, and WMET-FM, three more rockers with virtually no personality; and WCLR-FM, a pleasant station that plays bright, "middle-of-the-road" music but refuses to take the gags off its announcers.

Most of the aforementioned stations share one additional "distinction": They pay mere lip-service to news and public affairs. Except for WCLR, which sports a decent commitment to news, the stations give us "rip 'n' read" wire-service summaries and a generally cavalier treatment of local news.

Even the few stations still exhibiting some personality have reduced sharply the amount of time that their jocks are allowed to eat up with chatter. At WLS, WFYR-FM, and WVON, for instance, it isn't so much that the deejays lack personality; it's just that so much of the snap-crackle-and-pop has to be jammed into short bursts of 3, 5, and 10 seconds.

This gradual dehumanization of what once was our most intimate entertainment medium shows no sign of reversing itself. It's a situation that would shock Alan "Moon Dog" Freed and George "Hound Dog" Lorenz.

The FM explosion

Steve Edwards, the former host of "A.M. Chicago," was introducing Fred Winston at a charity luncheon. "When I first got to Chicago," Edwards stated, "Fred was a morning man at WLS. About a year later, he slipped a notch and was playing country music at WMAQ. Now he's working at WFYR-FM. If that doesn't work out, the next step is CB."

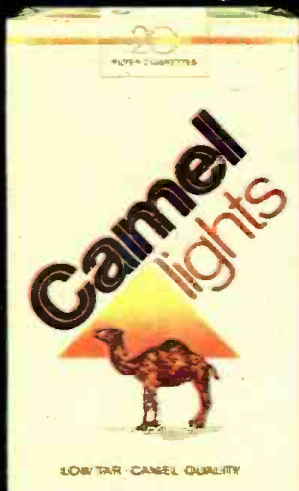
The audience got a big kick out of it, and so did Winston. He could afford to. Two years after his big-time radio career seemed to be in shambles, FM radio has given him new life, renewed happiness, and

continued on page 25

Try the solution. Camel Lights.

Camel Lights solves the low tar, low taste problem. A richer-tasting Camel blend does it. Delivers satisfaction at only 9 mg tar. For taste that's been missing in low tars, try Camel Lights.

**Satisfaction.
Only 9 mg tar.**



Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

The rise of FM has driven AM radio executives to despair.

continued from page 23

a three-year, no-cut contract at a salary comparable to what he earned during his salad days at WLS.

As morning man at WFYR, Winston still is one of the most popular radio personalities in town. He continues to assault listeners with wisecracks, innuendo, gross remarks, and a new form of humor called the single-entendre. He still argues with newsmen Lyle Dean, belches on the air when he feels like it, and regularly presents his sonic version of the Mel Brooks School of Scatology.

Winston is living proof that there is life after AM. "I might have considered the move to FM to be a comedown at first," he said. "But within a few weeks I realized that I was working for a class operation, much classier than WLS. And a few months later, the ratings shot way up, and that made the transition even easier. Today I don't even think about the difference because I honestly don't believe there is one. FM is first-rate these days."

Until 10 or 12 years ago, FM was considered a burial ground for burned-out broadcasters or a training school for radio newcomers. FM buffs generally consisted of classical-music fans and a few folks who enjoyed soft music with virtually no commercials.

But through the 1970s FM mushroomed into a bona fide rival of AM. Broadcasters soon discovered that even hard-rock freaks liked to hear the music on a station that provides better fidelity, less distortion, and an almost total absence of extraneous noise. Today, even while failing to penetrate the majority of car radios, FM accounts for 49 per cent of all radio listening in the United States. The onetime orphan is on almost equal footing with AM.

In Chicago the rise of FM has driven executives at the AM giants to the depths of despair. WCFL ended

an 11-year run of rock 'n' roll in 1976 after losing tons of listeners to FM rockers. WAIT, which used to place among Chicago's five most popular stations, forfeited most of its "beautiful music" clientele to WLOO and WLAK. And WLS, the King Kong of Chicago rock radio, recently slipped to fifth place in the listener surveys, its lowest audience rank in nearly 20 years.

It would be nice to be able to report that the Nouveau Riche FMers are a group of public-spirited outfits that are using their newfound wealth in the interest of the listener. But, as pointed out earlier here, most Chicago FM stations are content to pump out the music and leave the news-and-information worries to somebody else.

There are just three exceptions to this disgusting Chicago FM attitude: WXRT, a progressive-rock station that broadcasts outstanding newcasts several times daily under news chief C. D. Jaco; WCLR, which does a reputable job during mornings and afternoons; and WFYR.

WFYR, which houses the irrepressible Winston five mornings a week, is one of the glittering jewels of Chicago radio. It's not only the city's finest FM station by far; it also could be the best and most responsible FMer in America.

Flying in the face of the conventional wisdom that says that rock-music fans aren't interested in anything except the latest Bee Gees album, WFYR has become an outstanding information outlet.

The pop-adult station is headed by general manager Jim Barker and programmed by Don Kelly, who hired Winston two years ago, pirated newsmen Lyle Dean away from WLS shortly afterward, and recently grabbed Stu Collins from WIND.

Led by news director Dean, WFYR boasts a seven-member news department, an outlay of personnel that puts most Chicago AM stations to shame. The station also has a fulltime sports director in Red Mottlow, a "moonlighting" weatherman in Harry Volkman, and a 90-minute Sunday-night talk show

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Erica Wilson's "Say It With Stitches"

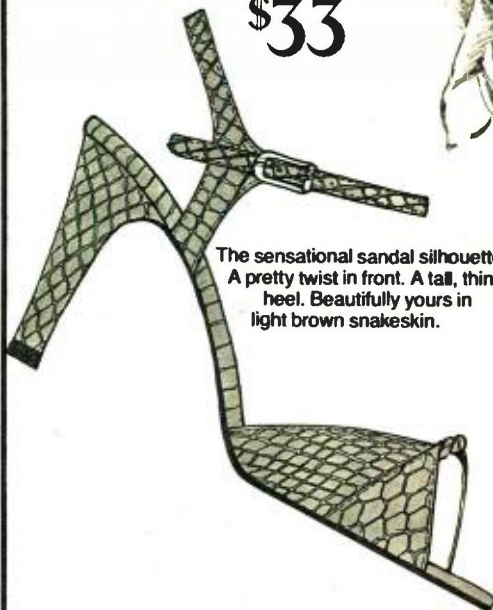


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Look for less music, more news and talk on AM stations.

continued from page 25

hosted by Bruce DuMont.

Program chief Kelly, a former deejay, fervently believes that WFYR's splendid audience ratings since 1977 are at least partially attributable to its stature as a first-rate information station. "The one thing that most FM stations lack is a decent news operation," he said. "At WFYR we feel we can boost our ratings with good information added to our music, especially from 6 to 9 in the morning and from 3 to 6 in the afternoon. In other words, we don't give any listeners an excuse to switch back to AM. And our news-and-information commitment is also an investment for the future. We want the listeners to look upon us as the class operation of FM radio in Chicago, in much the same way that people consider WGN to be the class operation on AM."

And what of the future?

Someday soon, probably later this year, AM radio will fire what might be the last shot in its fight to keep FM from getting too big for its britches. It's called AM stereo, and the beleaguered bosses of many AM stations are hoping it will get "the fidelity freaks" interested in listening to music on AM again.

But don't bet on it. Chances are AM stereo won't be much of a hit. Stereo or not, AM simply doesn't have the frequency-response or bandwidth to send out a noise-free signal comparable to your average FM station.

Thus, the immediate future seems to call for a further erosion of music on AM. More and more AMers will be going the way of WIND and WBBM,

with news-and-talk programming, or WGN, which still plays some music but is thoroughly dominated by talk and sports.

Thus, the likeliest future for radio is an AM dial highlighted by mostly news, sports, talk, and information; and an FM band specializing in music. And as the audience for FM surpasses that of AM, look for more FMers to follow the lead of WFYR and begin to broadcast a respectable dose of news and information.

In any event, regardless of the brawl between AM and FM, some things never will change. As Larry Lujack noted: "When you buy a used car, the first thing you should do is turn on the radio and check out the push-buttons. If all the buttons are punched into the rock stations, it means the transmission is probably shot."

The dark side of the medium

Radio is a heck of a lot of fun — to listen to. Many of those who make a living at it, however, will tell you that driving a truck for a supermarket is just as glamorous and, in most cases, much easier on the nerves and ego. The radio business is so shaky and the personalities often so interchangeable, it's said that the success of a rock-radio deejay can be measured by the size of his U-Haul trailer.

Behind the flash and glitter, the electronic wizardry, and the six-figure annual incomes enjoyed by a precious few like Wally Phillips and Larry Lujack lurks a semisweatshop atmosphere in which lying, cheating, thievery, blackmail, and various other forms of corruption frequently thrive. A few examples:

● **The Disco 'DAI story** — The Federal Communications Commission continues to sniff around WDAI-FM, the ABC-owned rock station that recently switched to an all-disco music format. The investigation centers on charges of "payola," drug use, kickbacks, overcommercialization, and illegal favoritism to certain sponsors, all of which were first revealed in *The Tribune* in July, 1977.

WDAI already has pleaded guilty to the overcommercialization and was fined \$7,000 by the FCC. That scam involved the deliberate broadcast of at least 300 free commercials for a "Super Bowl of Rock" concert at Soldier Field. The "freebies" apparently were a WDAI payoff to the concert promoters — Celebration-Flipside Productions — in exchange for their designation of WDAI as the sole on-air sponsor of the event.

Still under government scrutiny are more serious accusations that WDAI played certain records only after record companies coughed up "payola" in the form of cash, cocaine and other drugs, golf clubs, free vacations, and free use of luxury cars.

The alleged dirty business took place in 1974-77 during the tenure of Bill Todd as WDAI program director. And although ABC and WDAI deny that Todd is guilty of any wrongdoing, informed sources say he is the focus of the FCC probe. Both Todd and WDAI general manager Roger Turnbeaugh were dumped by ABC in 1977 in the wake of the corruption investigation.

● **Not-so-super 'CFL** — Between 1968 and 1977, station manager Lew Witz transformed WCFL from a bright, civic-minded, 50,000-watt rock powerhouse into a sordid slum. The litany of WCFL atrocities instituted under Witz is stunning. The worst occurred on Aug. 8, 1974,

when Witz ordered his air staff to withhold news of President Nixon's resignation announcement for 3½ hours (until 11:30 p.m.) because he didn't want to interrupt the music and give the teen-dominated audience an excuse to dial out.

Witz also saw to it that nearly all of WCFL's public-service programs were broadcast between 4 and 5 a.m.; he allowed an Elvis Presley music special to be listed on FCC logs as "public affairs programming"; he speeded up many records from 45 r.p.m. to 48 r.p.m. (hoping to give WCFL a livelier sound than rock rival WLS); and he presided over an elaborate hoax in which his deejays purposely broadcast incorrect time-checks so that they might manipulate listeners who might be filling out Arbitron audience rating diaries.

● **The "Burt & Ernie Show"** — "Burt & Ernie" (as in the popular "Sesame Street" characters) is the not-very-favorable nickname that many WMAQ employees have pinned on their general manager, Burt Sherwood, and the country-music station's program director, Bill Hennes. Since landing in Chicago two years ago, the Sherwood-Hennes duo has added a new wrinkle to corporate venality.

One afternoon, when Sherwood and Hennes didn't like the way deejay Dennis Day scudded on the air, they pulled him out of the studio, fired him on the spot, and told him to get lost. But a few days later, in order to spare themselves a few extra bucks in severance pay, "Burt & Ernie" summoned Day back to the station and ordered him to sign a resignation form. Frightened at death of being nationally blackballed, Day signed the paper.

A bitter Sherwood once barred country superstar Dolly Parton from WMAQ's Merchandise Mart studios and canceled her scheduled interview with WMAQ deejay Fred Sanders. Parton's crime? She had spent some time on the air earlier that day with Roy Leonard of WGN. Sherwood figured that because Parton records for RCA, and because RCA owns NBC, and because NBC owns WMAQ, Parton should be the exclusive Chicago property of WMAQ.

Meanwhile, Sherwood's occasional on-air appearances at WMAQ frequently have triggered laugh-hysteria. On a phone-in program one night, a caller asked Sherwood about the significance of the W in radio station call letters. Sherwood replied: "The W stands for 'west of the Mississippi.'" That prompted a WMAQ staffer to comment: "I wonder if Burt Sher-

wood knows the real meaning of his own initials."

● **The Black Giant** — Chicago's oldest black-oriented radio station, WVON, has been a regular target of federal agents on the "payola" trail, although the station has escaped formal charges so far.

That doesn't mean WVON has been clean. In 1976, for instance, E. Rodney Jones, then the longtime WVON program director, admitted during the federal trial of several record company executives that he accepted cash from record promotion men. He contended that the money wasn't "payola" but simply a series of gifts from friends. Jones got off because he testified with immunity from prosecution.

Moving from the nasty to the simply ridiculous, WVON also is the station that continually bends over backwards to please the Rev. Jesse Jackson, national president of Operation PUSH. Despite WVON's sharp cutback in news and community programming between 1974 and 1978, Jackson remained silent. One reason may have been that Jackson's weekly PUSH radio broadcast is carried by WVON.

Seeking to solidify its ties with Jackson in 1977, the WVON bosses mutilated a popular record by Billy Paul called "Let 'Em In." In the segment of the record in which a tape of Martin Luther King Jr. is interwoven, WVON spliced in a speech by Jackson.

● **The WEFM caper** — When it comes to petty deceit and audience manipulation, the 1978 Chicago champ was WEFM, the screaming teeny-bopper station that replaced a onetime classical-music giant.

Moments after dumping Bach in favor of rock, WEFM program director Jerry Clifton played a "bootleg tape" — an illegal recording of a concert by the rock group Fleetwood Mac. Later Clifton broadcast a contest in which many listeners were announced as \$99 winners. But some complained that they never got their money. One 15-year-old from Hinsdale had to protest to the FCC before getting her \$99.

During the crucial April-May audience rating period last year, Clifton announced that WEFM would give away three Corvettes. But the station awarded only two, thus saving itself a cool 12 grand.

When the fraudulent advertising, the \$99 contest fiasco, and the bootleg tape were exposed in *The Tribune*, Clifton was removed from his job. Unfortunately, the man who put him there, Lloyd Roach, still is general manager of WEFM.

— Gary Deeb



The glory days of Chicago radio

Once we were the home base for a myriad of radio shows alive with drama, comedy, adventure, and mystery — shows with characters like Ma Perkins, Tom Mix, Captain Midnight, Amos 'n' Andy, Vic and Sade. And then, little by little, we weren't.

By Clifford Terry

In the 1930s and '40s, there seemingly were more radio programs originating out of Chicago than Chiquita had bananas or Grand Central Station had private lives.

"In the first place, the city was centrally located for the time differences," says radio-historian Chuck Schaden (see page 32). "Before they came up with transcriptions, you could do the show live and not have a terrible time warp on either coast. Also, most of the major ad agencies had their main office here.

"Many people got their break in Chicago broadcasting. I once interviewed a woman who was a casting director in those days. She remembered she couldn't find jobs for two young radio actors. They were really down in the dumps and ready to call it quits. Finally, a job came up — the show was 'Li'l Abner' — and one got the title role and the other was made announcer. Their names were John Hodiak and Durwood Kirby."

Hodiak, of course, went on to make such films as "Sunday Dinner for a Soldier," "A Bell for Adano," and "The Harvey Girls," while Kirby became best-known as Garry Moore's television sidekick. But there were other pairings now more familiarly linked in memory. In 1925 two other young men — Freeman Gosden, a former tobacco salesman from Richmond, Va., and Charles Correll, a onetime bricklayer from Peoria — were appearing as a singing team here on station WEBH, receiving free dinners as their pay. (The call letters stood for Edgewater Beach Hotel, where the studio was located.) Later, someone suggested they come up with a comic-strip-like program, and in 1926 they moved over to WGN and created Sam 'n' Henry, Negro-dialect characters who, two years later, became (at WMAQ) Amos 'n' Andy and gave the world such immortal phrases as "Hold de phone," "Holy mack'el," and "I'se regusted." The twosome — Gosden as Amos, Correll as Andy — ran the Fresh-Air Taxicab Company of America, Incorporated, and were also members of the Mystic Knights of the Sea lodge, presided over by its "Kingfish," George Stevens (also played by Gosden). Other characters included Lightnin', Shorty the Barber, Madame Queen, and — long before Watergate — a lawyer named Stonewall.



Jim and Marian Jordan as Fibber McGee and Molly in 1935.

In 1929 the 15-minute program went network and quickly became so popular that movie theaters would schedule showings around it and department stores would pipe in broadcasts. It moved to Hollywood in 1937, went to half an hour in 1943, and in 1951 became a (decidedly inferior) TV show,* which was attacked by the NAACP as tending to "strengthen the conclusion among uninformed or prejudiced people that Negroes are inferior, lazy, dumb, and dishonest." During its radio days, such objections apparently weren't widely voiced. "I never read a line about anyone being upset by it," says Schaden. "When it went on TV, the NAACP was trying to flex its muscles, and the show

* Gosden and Correll didn't stay on as actors, of course, but were active in producing the show. Correll died in the early '60s at age 82, and Gosden at last report was in poor health in his home in Beverly Hills, Cal.

became a tremendous focal point. But 'Amos 'n' Andy' was no more derogatory to black people than 'The Life of Riley' was to the Irish or 'Life With Luigi' to Italians or 'The Goldbergs' to Jews. It was just comedy."

Another successful couple were the Jordans — Jim and his wife, Marian — former vaudevillians from Peoria who made their radio debut in 1924 over WIBO in Rogers Park as the singing O'Henry Twins. In later years they moved on to two comedy series, "The Smith Family" and "The Smackouts," which in 1935 jelled into "Fibber McGee and Molly" and, after moving to Hollywood in 1939, stayed on the air until 1952.* Their address never changed — 79 Wistful Vista — and neither did the crashing and clattering of — heavenly

* Marian died in 1961, and her husband is living in California, where he has appeared on such TV programs as "Chico and the Man" and "Flying High."

days — the hall closet. Their acquaintances included Doc Gamble, henpecked Wallace Wimple (married to his "big, fat wife, Sweetie Face"), Mayor La Trivia, the Old Timer, "Sis" (the little girl-next-door who kept bugging Fibber and was also played by Marian Jordan), and two characters who spun off into shows of their own — Throckmorton P. Gildersleeve (played by Hal Peary) and the black maid, Beulah ("Somebody bawl for Beulah?"), originally played by a white man, Marlin Hurt.

Still another popular twosome was Art Van Harvey and Bernardine Flynn, playing Vic and Sade Gook, who lived with their son, Rush, in "the little house halfway up the next block" in Crooper, Ill., where Vic worked for Consolidated Kitchenware Company. Others popping up on the Paul Rhymer-written "Vic and Sade" show — which ran from 1932 to 1946 — included Ruthie Stembottom, Sade's friend who hung out at the wash-rag sales at Yamelton's Department Store; Jake Gumpox, the garbage man; Blue Tooth Johnson; Hank Gutstop; Smelly Clark; Charley Razorscum; Ishigan Fishigan of Sishigan, Michigan; and identical twins Robert and Slobbert Hink. In 1949, James Thurber noted in *The New Yorker*: "I have been told that Edgar Lee Masters assessed 'Vic and Sade' as the finest type of American humor of its era," and five years later John O'Hara wrote: "Some of those sketches were as good as Mark Twain for small-town humor."

The first commercial station in Chicago had been KYW (Westinghouse), which started on Nov. 11, 1921, atop the Commonwealth Edison Building. (The first stations in the country to broadcast on a regular basis had been KDKA, Pittsburgh, and WWJ, Detroit, the previous year.) The initial season of KYW was devoted to broadcasting the entire season of the Chicago Civic Opera, whose general director was Mary Garden, herself a former star soprano. That same year two young wireless fans, Thorne Donnelly and Elliot Jenkins, founded station 9CT, which became WDAP in 1922, was moved from the Wrigley Building to the Drake Hotel, and was purchased by the Chicago Board of Trade for the broadcasting of grain receipts.

In 1921 there reportedly were 1,300 receivers in the Chicago area, and by the end of 1922 more than 20,000. That

was the year the Chicago Daily News and the Fair Store launched WGU — which became WMAQ a few months later — with studios in a corner of the department store. In 1923 the Daily News bought out the Fair and moved the station to the La Salle Hotel and then the newspaper's own building until, in 1929, it was acquired by NBC and ended up in its present location, the Merchandise Mart."

Also in 1923 the Chicago Tribune purchased WDAP and changed the call letters to WGN (World's Greatest Newspaper). In the next two or three years, more acronyms followed. In addition to WEBB — owned by Zenith Radio Corporation in cooperation with the Edgewater Beach — there was WENR, owned by the E. N. Raulins Company, and WLS (World's Largest Store), operated by Sears Roebuck (and later sold to Prairie Farmer magazine). By 1925 there were about 40 stations in the area, including WJJD, owned by the Loyal Order of the Moose, and WBBM, which had been started by two brothers, H. Leslie and Ralph Atlas, in the basement of their Sheridan Road home and which specialized, to the horror of many, in jazz.

The programs in this decade and the next were live, of course, which kept everyone hopping. "You got more keyed-up than you do these days when they're taped," says Paul Barnes, an actor perhaps best remembered for playing Captain Midnight. "The immediacy of it got the adrenaline going. You lived on nerves, and of course there were a great many ulcers in the field. There were always the standard goofs — dropped scripts, fluffed lines — plus the unforeseen events. Once, on 'The Guiding Light,' my leading lady was very pregnant — the engineer each day had to tilt the mike closer and closer toward her — and during one scene I said the line, 'Oh, darling, I love you so,' and just then her tummy gurgled — all over the NBC network. Also, in those days WMAQ and WENR were in the same studios, with interchangeable staffs. I remember an announcer, Vinnie Pelletier, saying one day at a station break: 'This is WMAQ, Chicago. . . . No, I beg your pardon, this is WENR, Chicago. . . . No, by golly, it is WMAQ.'

"Many times your fun-loving fellow performers would try to break you up. Toward the end of World War II, Howard Miller was program director at WJJD, and he'd try to break up his own staff — which didn't make much sense to me. He'd set fire to my scripts, for instance, or mold suspicious-looking shapes out of peanut butter and bring them into the studio on a piece of paper."

Rita Ascot Boyd, who played Ma Perkins' daughter Fay for 16 years, recalls the time in New York when her intended reading, "The Voice of Firestone," actually came out "The Vice of Firestone," and the time in Chicago when one segment of "Ma Perkins" had an especially sad ending — a baby died — causing announcer Dick Wells to start crying as he went into the commercial.

Besides "Amos 'n' Andy," "Fibber McGee and Molly," and "Vic and

* The National Broadcasting Company in the '20s and '30s operated two networks — called the Blue and the Red — and was forced to sell one by the government during the early '40s, when the Blue became the American Broadcasting Company.

Sade," there were other "big time" shows out of Chicago. Dramatic programs like "Curtain Time," "Grand Hotel," "Knickerbocker Playhouse," and "First Nighter" (brought to you from "The Little Theater Off Times Square," where "Mr. First Nighter" was shown to his seat by an usher just before the curtain); "The Breakfast Club," with Don McNeill; "The Quiz Kids," with local schoolchildren; "The University of Chicago Round Table" (the first regular network show to win a Peabody Award); Bob Elson interviewing riders on the Twentieth-Century Limited; Tommy Bartlett (of later Wisconsin Dells fame) welcoming other travelers.

There was "The Chicago Theatre of the Air," featuring a musical comedy or well-known opera (with Marion Clare as the featured soprano, supported by such guests as Jan Peerce, Allan Jones, Richard Tucker, and Robert Merrill), plus a talk by Col. Robert McCormick between acts. There was "That

Brewster Boy," a situation comedy with Arnold Stang, Dick York, and Dickie Van Patten. There was "The National Farm and Home Hour," with Everett Mitchell as emcee and Don Ameche as a forest ranger, and "The National Barn Dance," with emcee Joe Kelly ("The Man in Overalls") and cast members like Uncle Ezra, Arkie the Arkansas Woodchopper, Lullubelle and Scotty, Pat Buttram ("the Sage of Winston County, Alabama"), Little Georgie Gobel, and Captain Stubby and the Buccaneers.

But the greatest number of shows fell into two categories: daytime serials and kids' adventure. It is generally agreed that the first of the serials — not then called soap operas — was "Painted Dreams," which began in 1930 on WGN and was created by Irma Phillips, who also played the role of Mother Monahan. During the '30s and '40s there were about 30 others that originated in Chicago, including such now-obscure numbers as "Dan Harding's Wife,"

"Lone Journey," "Sweet River," "Houseboat Hannah," "Arnold Grimm's Daughter," and "Manhattan Mother."

Then there were the heavy hitters — "Clara, Lu, and Em" (the story of three gossips); "The Guiding Light" (the story of the Rev. Ruthledge, a kind old clergyman who showed people how to lead a good life); "The Right to Happiness"; "Myrt and Marge"; "The Road of Life" (a doctor-nurse drama originally billed as "the story of an Irish-American mother and her troubles raising her children"); "Ma Perkins"; "The Romance of Helen Trent" ("... the story of a woman who sets out to prove what so many other women long to prove in their own lives ... that romance can live on at 35 ... and even beyond"); "The Story of Mary Marlin"; "Woman in White"; and "Backstage Wife," which was "the story of Mary Noble and what it means to be the wife of a famous Broadway star — dream sweetheart of a million other women" and which was satirized later by Bob and Ray as "Mary Backstage, Noble Wife."

The serials were responsible for launching or boosting the careers of such announcers as Pierre Andre, Clayton "Bud" Collyer, and Henry Morgan, and such performers as Mercedes McCambridge, Ed Begley, John Hodiak, Arlene Francis, Don Ameche, Van Heflin, Cliff Arquette, Bret Morrison (who became Lamont Cranston, The Shadow), and Willard Waterman (who followed Hal Peary as The Great Gildersleeve).

Children's programs included those based on comic strips — "The Gumps," "Harold Teen," "Don Winslow of the Navy," "Joe Palooka," "Li'l Abner," and the most famous of all, "Little Orphan Annie."

There was also Tom Mix — "America's favorite cowboy" — who, mounted on his steed, Tony the Wonder Horse, would fight rustlers, international spies, and sadistic Indians and make pronouncements like "Lawbreakers always lose! Straight shooters always win!" He was brought to you by Hot Ralston, which offered all kinds of terrific premiums out of Checkerboard Square.

There was "Captain Midnight" — that is, "Captain Midnight" — and his members of the Secret Squadron — Joyce Ryan, Chuck Ramsey, Ichabod "Ichy" Mudd — who fought such villains as The Barracuda, a.k.a. "The Flying Fiend of Nippon" and "The Devil Prince of the Rising

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Freeman Gosden (right) as Amos and Charles Correll as Andy in 1928.

Chicago radio breakthroughs

Chicago's radio stations were among the leaders in the country in scoring "firsts" in the industry. Among those milestones were:

1922—WMAQ—First to broadcast a regular series of educational programs (in cooperation with the University of Chicago). These eventually evolved into "The University of Chicago Round Table."

1924—WGN—First station to read

the funnies (with Quin Ryan, known as "Uncle Walt" and, later, "Uncle Quin").

1924—WGN—First broadcast from the Indianapolis "500" Speedway.

1925—WGN—First radio church ("The Little Brown Church of the Air").

1925—WGN—First daily coverage of a major trial from the courtroom (the Scopes "monkey" trial from Dayton, Tenn.).

1925—WMAQ—First daily baseball games on a regular basis

(the Cubs, with Hal Totten at the mike).

1925—WGN—First broadcast of the Kentucky Derby.

1927—WLS—First broadcast of the International Livestock Exposition.

1930—WGN—First soap opera ("Painted Dreams," created by Irma Phillips).

1930—WLS—First broadcast of the Illinois State Corn-Husking Contest.

— C.T.

Captain Midnight's audience? Kids and the barely literate.

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Sun," and Ivan Shark and his creepy lieutenant, Fang, and his evil but ugly daughter, Fury, who always volunteered what to do to the Captain: "Let's cut his heart out." The title character wore a black uniform, with winged-clock insignia, helmet, and goggles, and, of course, was in command of the Code-o-graph, which — along with the Secret Manual — became a highly prized premium for his listeners.

"We didn't feel ridiculous at all," recalls Paul Barnes, who played *Midnight* in 1949, the last year of the show. "The show was a charade of sorts, and it was fun. We knew the audience we were playing to — mostly male kids, but also extending to those into their 30s. The same people who were comic-book readers — people who, shall we say, were borderline literate. Our main villain at the time was Ivan Shark, played by a fellow of Russian descent named Boris Aplon, a fine character actor who was also a fop. He dressed fantastically, drove enormous, beautiful cars, sported a thin, sweeping mustache, and carried a cane. Before playing *Captain Midnight*, I played a lot of villains myself on the show, including Orientals and Europeans. My favorite was a Nazi who spoke French with a Prussian accent."

Barnes, who is active in stage and TV work today, was also involved in other kids' shows and daytime serials, as well

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Memories

'Ma Perkins': One fan wept through Iowa

● One of America's most curable daytime serials was "Ma Perkins" — or, "Oxydol's Own Ma Perkins, America's Mother of the Air" — which started in 1933 and ran for 27 years for 7,065 programs, with Virginia Payne (who died two years ago) playing Ma the entire run.

"For some reason, Pa Perkins was never mentioned," remembers Rita Ascot Boyd, who played the youngest Perkins daughter, Fay, for 16 years.

"I auditioned for my part in 1937, along with three or four hundred other girls. It was not only for the ingénue role; they also wanted the person to understudy Ma, as well as do voices of little girls and boys and even cry like a baby. I paid \$100 a week — quite a salary in those days.

"In the mornings, we'd make recordings to be played eventually in England, Australia, and Canada, and then we'd do two live broadcasts a day here — for two different networks. I think the NBC version, broadcast from the Merchandise Mart, went to the West Coast, and the CBS one — out of the Wrigley Building — to the East. The same show was heard twice in Chicago each day.

During the run of "Ma Perkins"



Rita Ascot as Fay Perkins.

the actress met and married Al Boyd, producer of "The National Barn Dance," and these days they live in Batavia, from which she commutes to various acting jobs. (She also writes a column for *The Downtown News* and *The Lake Shore News*.) Her radio career has included her own children's show on WLS (where she also read the Sunday funnies on the air), as well as parts on such shows as "Woman in White," "First Nighter," "Curtain Time," and "The Chicago Theatre of the Air." The blood-curdling screen on "Lights Out" was also Rita Ascot's.

"We didn't call 'Perkins' and the others soap operas," she says firmly. "That business came in with

television. They were *daytime serials*. When the show moved to New York in 1950, I stayed on and commuted for three years. Flights took 4 1/2 hours in those days, and I missed only one program the whole time. I discovered that most of the New York people were interested in the theater, so they'd just go in and dash off 'Perkins.' That was unlike Chicago, where everyone was very sincere and wanted to do an honest dramatic interpretation.

"The reason they wanted me to commute to New York was that they'd written a big sequence for me. Fay had fallen in love with this doctor. He was married. Ma knew it, but Fay didn't. People would write me letters: 'Fay, Ma has something to tell you. We can't tell you, but you pay attention to Ma.' The ratings were very high during that sequence — No. 1 in the country, even passing Arthur Godfrey. One day I was in Stouffer's here, and this man came up and said, 'Did you really play Fay on "Ma Perkins"?' I told him I had. 'Well,' he said, 'I cried with you all through the state of Iowa. I thought you were going to marry that Dr. White.' And this was a businessman!" — C.T.

Memories

'Little Orphan Annie': She never drank Ovaltine

● She was — in the words of the theme song — "that little chatter-box, the one with the pretty auburn locks . . . bright eyes . . . cheeks a rosy glow . . . pint-size . . . always on the go."

For 9 1/2 years — starting in 1930 — the title role on "Little Orphan Annie" was played by Shirley Bell, who joined the show when she was 10. She now lives with her businessman husband, Irwin Cole, in Glencoe, and is the mother of three and grandmother of one. Based on the Harold Gray comic strip, the story involved the adventures of Annie, whose adoptive father was Oliver "Daddy" Warbucks, who had made his money in World War I munitions, suffered through part of the Depression, but rose again, helped by two Oriental experts — little Asp and giant Punjab — as well as a private army of planes and tanks.

"Periodically, Daddy would put Annie in the care of his very good friends, Mr. and Mrs. Silo, who were farmers in a Midwest town



Shirley Bell as Little Orphan Annie.

called Simmons Corners." Mrs. Cole recalls. "A schoolmate was Joe Comtassie — yes, don't you love those names? — and together they'd have all these adventures. There wasn't too much happening in Simmons Corners, of course, so Daddy would come and pick them

up and take them to the Sahara or a South Sea island or Alaska. In addition to Annie, I played Sandy much of the time because I was able to whine. Someone else would growl, somebody else would bark. Sandy was always in three parts.

"I'd started on radio in 1925, on a children's talent program on WENR, and then was on a weekly drama series on WGN, in which I played girl or boy roles. In 1930 they were scouting around for Annie and Joe and had gone through about 500 kids before they cast Allan Baruck. Then I walked into the studio, and they said I had just the voice they were looking for. I was attending Nettlehorst School on the North Side — and later went on to Lake View High. I'd get out early for 3 o'clock rehearsal, five days a week. We even worked summers. My first vacation wasn't until 1940. Eventually, I had to drop out of high school and finish with a tutor. When I had my own children, I was a fanatic. I told them, get your schooling first and then pur-

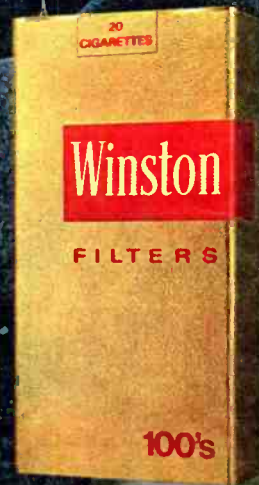
sue a career. Of course, during the Depression, having a job was very important. And it was a job to me. I never thought of it as glamorous.

"Even as a child, I was aware of the attitude of the sponsor. They would rarely commend you for something you did well, but if you did something *wrong*, look out. They were very remote. The ad agency handled the show. Eventually, they let the whole cast go, after promising they wouldn't, and moved the show to New York, where it fizzled out."

The sponsor, of course, was Ovaltine, which offered perhaps the most famous premium of all time — the Shake-Up Mug. (Annie: "Leapin' Lizards! For a real treat, yuh can't beat a cold Ovaltine shake-up! It's good-tastin' and good for yuh, too!" Sandy: "Arl! Arl!")

"No, I never drank Ovaltine," says Mrs. Cole. "I wasn't particularly fond of the malt taste, and, besides, I didn't need it. I was a very fat child." — C.T.

“I want the best taste
I can get.
I get it from Winston 100’s.”



Warning: The Surgeon General Has Determined
That Cigarette Smoking Is Dangerous to Your Health.

A psychiatrist screened 'Terry and the Pirates.'

continued from page 30

as being the entire cast — six to 14 roles a show — in "Calling All Detectives," a WGN program that featured a telephone quiz. "I had a unique position on 'Terry and the Pirates.' Because I've always had a great facility for voices and dialects, I was hired by the ad agency to read the scripts aloud before a committee that included the president of the agency, a client's representative, and a psychiatrist. I would read all the roles — even the Dragon Lady — two weeks in advance of the broadcast. The

psychiatrist was there to protect the minds of the kids. Eventually, all the shows had some kind of psychiatric or psychological consultant."

Other Chicago-based shows in this genre were "Sky King," which was about a rancher-pilot who lived on the Flying Crown Ranch with his niece and nephew (Penny and Clipper) and old-hand foreman (Jim Bell), and "Silver Eagle, Mountie" ("A cry of the wild . . . a trail of danger . . . a scarlet rider of the Northwest Mounted, serving justice with the swiftness of an arrow.

. . ."), which ran from 1951 to '55 and may have been the last of its kind.

The end of Chicago's glory had come years before that, however. Just prior to, and just after, World War II, the shows started leaving town. "They wanted the good weather in California, or the agency people here wanted to be able to go to New York a lot to see the Broadway shows," says Chuck Schaden. "But you can't say on this particular date, national radio came to a stop in Chicago. There was no real dramatic end. It just sort of petered out."



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Turn to the
Chicago Tribune

The Chuck Schaden cavalcade of nostalgia

Remember listening to old-time radio? I mean, *physically* listening — same time, same room — to the same program, same station? Chuck Schaden does.

"My radio years were from about 1941 to '49. I loved it. I'd rush home from school. We'd lie on the living room floor. Our radio was the floor-model Zenith with the flickering green eye and all the call letters printed on the dial — WENR, WAAF. . . . Some days you'd stay home from school and listen to the soap operas, and then maybe you'd be sick again four months later, and it was great because you could pick up the story where you left off.

"Hey, remember Sunday afternoons? The little doily on the arm of the sofa was out of place because your brother got a straight pin caught in the cuff of his lumber jacket — one of those red-and-black-checked numbers. . . . Your father was still sleeping in the mohair chair. . . . Your mother turned on the floor lamp. . . . Daylight was fading. . . . One of my most vivid Sunday-afternoon memories came when I was listening to my favorite program, 'The Shadow,' in December of 1941, when it was suddenly interrupted. Well, I didn't care about a place called Pearl Harbor. I just wanted to hear what was happening to Lamont Cranston. I was 7 years old."

Chuck Schaden is now 44 years old, a graduate of Steinmetz High and Navy Pier, husband of one and father of two, director of public relations for North West Federal Savings, and, most significantly, host of a weekly four-hour Saturday-afternoon radio program, "Those Were the Days" (1 p.m., WNIB-FM, 97.1), through which his listeners get a chance to return to the days when we pondered the question: Can a girl from a mining town in the West find happiness as the wife of a wealthy and titled Englishman?

Those were the days not only of Lamont Cranston (the wealthy young man about town who, years ago in the Orient, learned the hypnotic power to cloud men's minds



Schaden: "I'm living with the past, not in it."

so they could not see him) but other figures brought to life on Schaden's program. Casey, Crime Photographer. Nick Carter, Master Detective. Brad Runyon, the Fat Man ("There he goes . . . into that drugstore. . . . He's stepping on the scales. . . . Weight: 237 pounds. . . . Fortune: Danger!"). The Great Gildersleeve and the rest of the Jolly Boys: Floyd, Chief Gates, Judge Hooker, Peavey ("Well, now, I wouldn't say that"). Eddie Cantor and the Mad Russian ("How do you do?"). Mrs. Nussbaum answering the door in Allen's Alley ("You were expecting maybe Weinstein Churchill?"). And Harry McNaughton, Lulu McConnell, and George Shelton ("I used to work in that town!") proving it pays to be ignorant.

Schaden has been on the air since 1970, the last two years at WNIB, a classical-music station, where his is the most-listened-to program. He estimates that 40 to 50 thousand persons are tuning in Saturday afternoons, the biggest age group being 35 to 50. But he also gets children, who might have gotten hooked originally through the 26 episodes of "The Cinnamon Bear" (Gee willikers, will Paddy and Judy and Jimmy ever get the silver star back for their Christmas tree?) and then moved on to the adventure serials and the mysteries.

He now owns tapes of 40,000 dif-

ferent shows, which he encourages listeners to tape off the air.* He started his collection in the mid-'60s when a friend working for Armed Forces Radio in Japan began sending him reels of tape transcribed from the disks left around from the wartime years. Fired up, he began knocking on doors of radio stations and ad agencies and taped the performers themselves — even retrieving material from mothers of Quiz Kids. Today, he says he has a "million" sources, ranging from other collectors around the country to those who hear his program and call him about hidden treasures in the attic. (Only the other day, in someone's home, he came across some vintage "Dick Tracy," "Fred Waring," and "Tennessee Jed.") There are several shows he hasn't been able to locate at all: "Kaltenmeyer's Kindergarten," a Chicago-based children's show of the '30s; "Quick as a Flash," a mystery-quiz show of the '40s; and "Peter Quill," a 1940-41 detective show starring Marvin Miller. Not that he has given up. "Just as you think something is irrevocably lost," he reflects, "someone uncovers, say, a whole season of 'Life With Luigi.'"

"When I started out, people would say, 'How long is this fad gonna last?' Actually, at that point, I didn't know — although I never thought it was a fad. What it is, is a nice link to the past. I really believe that people wouldn't be listening to my program if there wasn't a solid entertainment value. I always hope there'll be someone after I'm gone doing some old radio replays. They're too good to be lost.

"People have accused me of dwelling on the past. I always say: 'I'm as up-to-date as anyone else. I'm living with the past, not in it.' And there's a difference. The past is a nice place to visit, but I wouldn't want to live there."

—C.T.

* He also sells about 100 programs through an at-home operation, as well as publishing a 10-times-a-year "Nostalgia Newsletter." (For information, write: The Hall Closet, Box 421, Morton Grove, Ill. 60053).



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Stations, everyone: a listeners'

By Sydney Weisman

Putting together a guide to Chicago radio is a bit treacherous because the nature of radio is change and flexibility. What works this week might not work next

month, and programmers change format, call letters, and personalities at the drop of a trend. This guide has been put together with the understanding that it is not etched in stone.

While regrettably there are too many stations copying each other's sounds, there are those trying to reach and reflect the community they serve. With patience, you can find small stations that exhibit a

AM

540

600

700

800

1000

1200

1400

1600

Bold type indicates Dial Setting/ Call Letters/ Ownership/ Hours on Air/ Location/ Format. MOR—Middle-of-the-road music.

560—WIND/ Westinghouse/ 24 hours/ Chicago/ News-Talk

The news-talk format is only months old, and kinks still are being worked out. So far, the news segments are so-so competition for WBBM (see below), Coanchors and more tape would help. Talk-show segments are handled ably by Chicago broadcast veterans such as Dave Baum, Lee Rodgers, Clark Weber, and delightful "Fast" Eddie Schwartz. If you like "talk" radio, this is the station to dial.

670—WMAQ/ NBC/ 24 hours/ Chicago/ Country-Contemporary

Country sound reportedly has helped this station's ratings, along with heavy promotions. But it's a diluted country sound. The station's hodge-podge approach, which includes throwing in contemporary music or seer Irene Hughes just for good measure, sounds more desperate than entertaining. Some of the city's best news folks work at "Q", but you'd never know it. Thank goodness Harry Caray is still the voice of the White Sox during baseball season. (For true country listening, see WJJD listing).

720—WGN/ WGN Continental Broadcasting/ 24 hours/ Chicago/ Varied

Probably the most successful independent radio station in the country and the only one to so successfully combine music, talk, sports, and personalities like Wally Phillips. While most stations are grabbing for the 12-34 age bracket, WGN's golden touch may be that it has stayed and matured with its audience. The able news staff could use some independence from the TV news staff, which is forced to do double duty for radio and sounds it. The only station still serving the farm community, with noon market reports by Orion Samuelson.

780—WBBM/ CBS/ 24 hours/ Chicago/ All News

"Newsradio 78" was the first major successful all-news station in town. A little on the stodgy side now, the staff includes some fine reporters like Diane Abt, John Cody, Alan Crane, Bob Crawford, and anchors Sherman Kaplan and John Hultman. Bob and Betty Sanders (10 a.m.-2 p.m.) are inexplicably popular and hopelessly inept at news. Frank Beaman's new investigative unit sounds like a second thought without commitment. Too often predictable, WBBM rarely breaks format except when it must carry the very popular "CBS Radio Mystery Theater," 10:30-11:30 p.m. M-F.

820—WAIT/ Independent/ Sunrise-Sunset/ Chicago-Elmhurst/ Beautiful Music

A weak-kneed attempt at all-talk failed miserably last year, and now WAIT is back doing what it always liked to do, Beautiful Music. Soon to merge with W-100 (see FM listing), pending FCC approval, WAIT's playlist includes contemporary sounds as well as soft strings from Mantovani to the Boston Pops. News is strictly rip-and-read at the top of the hour. Stock market reports are at the bottom.

850—WIVS/ Independent/ Sunrise-Sunset/ Crystal Lake/ MOR-Easy Listening-Talk

Popular Chicago voice Mal Bellairs left the big city for the "boonies" in order to own and operate his own station, and he's done darn well. You can still hear that wonderful Bellairs voice and enthusiasm, 10 a.m.-noon M-F. Other features include cooking, talk, sports, and a gardening show, as well as music. A delightful-sounding station, serving its community well.

890—WLS/ ABC/ 24 hours/ Chicago/ Top 40

The granddaddy of AM rock, with one of the finest disk jockeys in the country, John "Records" Landecker, in the 6-10 p.m. slot. Mornings are handled by Superjock Larry Lujack, who wrote the book on irreverence. Current teen-age favorite is Bob Sirott, afternoons. If you're up through the night, tune in one of the best women deejays, Yvonne Daniels. That the news gets aired at all is a credit to a classy news department. There are lots of jingles and giveaways, the playlists are limited, and the programming is mostly aimed at the very young.

950—WJPC/ Johnson Publishing Co./ 6 a.m.-Sunset/ Chicago/ Black Contemporary

"95-J" is a smooth-sounding station, with emphasis on black rhythm and blues. Program director Tom Joyner also holds down the 6-10 a.m. morning-drive slot. Silky-voiced LaDonna Tittle is just fine from 10 a.m.-3 p.m. Also featured are Chicago journalists Vernon Jarrett, Sunday mornings at 9, and Lou Palmer, whose commentaries air daily at 3:50 p.m. A very slick and easy-to-listen-to station.

1000—WCFL/ Chicago Federation of Labor/ 24 hours/ Chicago/ Pop Adult Sady, folks mostly talk about what WCFL used to be. In the '60s, kids listened either to WLS or WCFL. WCFL lost the battle and floundered long and miserably. Pending FCC approval, it soon will be bought by Mutual Broadcasting Network. Meanwhile, able folks still work at WCFL, including morning man Ron Britain, 6-10 a.m. M-F. Heavy into

sports, the station carries play-by-play for Northwestern and Notre Dame basketball, Black Hawks games, and other major sporting events.

1110—WMBI/ Moody Bible Institute/ Sunrise-Sunset/ Chicago/ Religious

Owned and operated by the Moody Bible Institute, the emphasis is on religious programming. WMBI is the best in religion locally. Many of the programs are simulcast on sister station, WMBI-FM. There are Bible readings, interpretations, a "Dial the Pastor" advice program, some music, and regular local newscasts throughout the schedule. Also, there are several Spanish-language programs, 11 a.m.-2 p.m. Saturday.

1160—WJJD/ Plough Broadcasting/ Sunrise-Sunset, Based on Mountain Time/ Chicago-Des Plaines/ Country

The best country in Chicago, featuring some of the best country artists around. WJJD was the first to program country music for wide audience appeal. The station simulcasts the popular "Austin City Limits," the PBS country show, when it airs on Channel 11. Sundays, you can hear new country tunes along with the top 10 country hits, noon-1 p.m. Not much news and information, except for ABC Information, Paul Harvey, and local headlines. Some sports, mostly on weekends.

1220—WKRS/ Independent/ Sunrise-Sunset/ Waukegan/ News-Information-Talk

This is the only information-talk radio station serving Lake and McHenry counties in Illinois and southeastern Wisconsin. Its programming is geared to that area, including local high-school play-by-play sports whenever a championship is at stake. A six-person news staff handles news and information. John Lauer is the major talk-show host, featured daily, 10 a.m.-noon.

1230—WJOB/ Independent/ 24 hours/ Hammond, Ind./ News-Talk-MOR

News and talk are the main features here, along with local high-school sports coverage. It is the Indiana station giving the most coverage to high-school sports and also handles Purdue University sports.

1240—WSBC/ Independent/ Varied/ Chicago/ Foreign Language

WSBC has a unique programming problem because it shares time with WEDC and WCRW (see next listings). When one stations goes off the air, another goes on. Their formats are primarily foreign language, and one has the sense of listening to the same station. These are perhaps the last of

the Midwest stations sharing time, a procedure common in the early years of radio.

1240—WEDC/ Independent/ Varied/ Chicago/ Foreign Language

A wide selection of foreign-language programming is offered from WEDC, including Spanish, Polish, Italian, Ukrainian, Greek, and Russian. Most popular is part-owner Ald. Roman Pucinski's 82-year-old mother, Lydia Pucinska, and her "Polish Sunshine Hour," 8:30-9:30 a.m. M-Sat., 8:30-9:15 a.m. Sun.

1240—WCRW/ Independent/ Varied/ Chicago/ Spanish Language

Aimed at a Spanish-speaking audience; some Greek music and entertainment also is included in the daily schedule.

1270—WWCA/ Independent/ 24 hours/ Gary, Ind./ Community Information-Adult Contemporary

Heavy on news and information, WWCA bills itself as the only network (ABC Information) affiliate in northwest Indiana. Politically on the conservative side, it carries the Paul Harvey and Ronald Reagan syndicated programs. It features a lot of local high-school sports and Indiana University sports. Jazz buffs can hear "The Jazz Showcase," midnight-5 a.m. Tues.-Sun.

1280—WMRO/ Independent/ 24 hours/ Aurora/ Talk

"The Talk of the Valley" has a lot of phone-in and talk programs aimed at the Fox Valley and far western Chicago suburbs. One of the few afternoon sports-talk shows in the area is heard daily, 4-7 p.m., with Bob Parker. Also, Ms. Johnnie Putnam has a talk show on a variety of topics, noon-4 p.m. daily. When WMRO plays music, it's MOR and heard mostly in the mornings.

1300—WTAQ/ Independent/ 5 a.m.-2 a.m./ La Grange/ Varied

Talk, high-school sports, religion, political commentary, foreign language, and ethnic programs air throughout the day. The sound is a little weak, with announcers sounding like they're talking through cardboard tubes. But the station has a fairly sophisticated approach, and it does a solid job covering the west suburban area. Little, if any, music.

1330—WEAW/ Independent/ Sunrise-Sunset/ Evanston/ Inspirational

Sometimes when a station can't think of anything else to do, it does "religion." "Radio 1330, the Better Life" sounds as though it's still waiting to have a better idea. For fans of the Anita Kerr singers doing gospel music, this is the station.

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Chicago Tribune Magazine

guide to the AM and FM bands

remarkable professionalism and offer a change from the homogenized sound of the so-called giants.

Mostly, we have found that radio is alive, healthy, and the best alternative to boring evenings in front of

the TV. If your favorite station is not included here, it could be that its signal strength precluded its listing. Stations listed are ones heard over a fairly large geographical area, and consequently not every station

heard in Chicago is in this guide. Happy listening. ■

Sydney Weisman has worked in Chicago radio for more than 10 years as a reporter and producer and recently joined the staff of the new Shadow Traffic Network.

FM 88 90 92 94 96 98 100 102 104 106 108

Bold type indicates Dial Setting/Call Letters/Ownership/Hours on Air/Location/Mono or Stereo/Format. MOR—Middle-of-the-road music. AOR—Album-oriented rock.

88.7—WCYC/Chicago Boys Club/72 hours a week/Chicago/Mono/Public Affairs

Supported mostly by donations, this small station began as a training ground for kids interested in broadcasting careers. It still offers a training program. Programs are in Spanish and English and deal mostly with public affairs.

88.7—WGVE/Gary Board of Education/10 hours daily/Gary, Ind./Mono/Educational-Varied

Not on a par with the other major noncommercial station in the market, Chicago's WBEZ, this station features programs mostly for Gary schools. Home listening includes oldies such as "Suspense Theater," 8 a.m. Friday, and some music. Live coverage of Gary School Board trustee meetings, second and fourth Tuesday of each month.

90.1—WMBI/Moody Bible Institute/Sunrise-Sunset/Chicago/Stereo/Religion
See WMBI-AM.

91.5—WBEZ/Chicago Board of Education/24 hours/Chicago/Some Stereo/Varied

Skip the daily instructional programs, 10 a.m.-2 p.m., and don't let the ownership throw you. WBEZ is the local outlet for the prestigious "All Things Considered," the national newscast from National Public Radio, Washington, D.C. Literate, informative, witty, it is to radio journalism what The New Yorker is to magazines. "ATC" airs live, 5-6:30 p.m. M-F; 6-7 p.m. Sat.; and 5-6 p.m. Sun. Dick Noble's classical-music programs air from 6-7 a.m. and 8:45-10 a.m. M-F. Also, the schedule includes some fine jazz programming.

92.3—WYCA/Independent/24 hours/Hammond, Ind./Stereo/Adult Contemporary Christian-Religion

If you want to hear the Boone family, B.J. Thomas, or the Imperials sing religious songs, here's your station. Mornings, it carries pretoped programs; afternoons live disk jockeys introduce musical selections that do the station's "ministering."

92.7—WWMM/Independent/24 hours/Arlington Heights/Stereo/Adult Contemporary

Along with music, the station offers a lot of community news, coverage of special events
March 4, 1979

such as the Village Fair, and play-by-play of high-school sports and sometimes Northwestern University football.

93.1—WXRT/Independent/24 hours/Chicago/Dolby Stereo/Progressive Rock

"Chicago's Fine Rock Station" is an oasis for the sophisticated rock listener whose taste runs from Chuck Berry to Mick Jagger to Jimmy Buffet to Beethoven. WXRT mixes them up and serves the blend with wit, warmth, care, and great appreciation. Mornings are handled smoothly by Scott McConnell with the aid of solid newsman C.D. Jaco. Terri Hammett's "Jazz Transfusion" at 5 p.m. Sunday, Lloyd Sachs' trenchant movie reviews, and Bruce Wolf's "Athlete's Feats" are among the excellent programs and features. Also, Channel 11's "Soundstage" is simulcast on WXRT.

93.5—WAJP/Independent/7 a.m.-11 p.m./Joliet/Stereo/Beautiful Music

Mostly music with very little talk between records. When someone is allowed to talk between selections, there's a minimum of news but plenty of community announcements.

93.9—WLAK/Independent/24 hours/Chicago/Stereo/Beautiful Music

"FM-94" is very popular in dentists' offices or wherever there might be stress. Along with W-100 and WCLR, this is one of the Big Daddies in FM Beautiful Music. Weekends, you can hear some talk, including Chicago Tribune marketing columnist George Lazarus, 8:30 a.m. Sunday.

94.3—WJKL/Independent/24 hours/Elgin/Stereo/AOR-Progressive

"The Fox," geared to northwest suburban young adults, adds new music to its playlist every week. Among the popular disk jockeys are Tom Marker, 3-7 p.m., and Chris Heim, 7 p.m.-midnight, who play as few repeats as possible.

94.7—WDAI/ABC/24 hours/Chicago/Stereo/Disco

Until very recently, this station was part of the rock scene on FM. Without warning, Steve Dahl, the morning man, was dropped and the format changed to disco. Just what we needed. Insufficient time for evaluation.

95.5—WMET/Metromedia/24 hours/Chicago/Stereo/Top 40

Another of the new rock stations taking over on the FM dial, this used to be station WDHF. Competing for the 12-to-34-year-old audience, WMET has been akin to WDAI, WEFM, WKQX. Heavy on music, traditionally low in news and information, they plan to

have more adult-listening programming with increased news and information.

95.9—WKKD/Independent/5 a.m.-1 a.m./Aurora/Stereo/Beautiful Music

Through most of the day, disk jockeys briefly interrupt 15-minute music segments, though Frank Dawson does a fairly comprehensive morning program, 5-11 M-Sat., with Bill Baker on sports.

96.3—WBBM/CBS/24 hours/Chicago/Stereo/Adult Contemporary

Not quite Beautiful Music, not quite AOR, not quite mellow, not quite distinctive. WBBM has always had the potential without the ownership commitment. With an all-news sister station (WBBM-AM), WBBM-FM appealingly relies on community announcements and taped information fillers for its news requirement. (For a more solid adult contemporary sound, see WFYR-FM.)

96.9—WKZN/Independent/6 a.m.-midnight/Zion/Stereo/Easy Listening

Simulcast programs from sister station WKZN-AM from sign-on to 12:30 p.m. Automated Easy Listening from 12:30 p.m.-midnight. Only local high-school sports preempts automation.

97—WLLI/Independent/24 hours/Joliet/Stereo/Contemporary

A total waste of time and review, completely automated.

97.1—WNIB/Northern Illinois Broadcasting/24 hours/Chicago/Stereo/Classical-Jazz

If you tire of WFMT or WBEZ, this is a good station to try. The schedule changes monthly, but you can count on a variety of classical and jazz programs as well as various interview and entertainment specials. Most fun is Chuck Schaden's affectionate programming of old-time radio shows, 1-4 p.m. Saturdays. (See WXFM-FM for another oldies radio show, "Radio Days Gone By.")

97.9—WLUP/Independent/24 hours/Chicago/Stereo/Rock-AOR

"The Loop 98" is part of the FM rock glut, vying for the bubble-gum-to-34 age bracket. Light on information, heavy on the pounding music, you might like it for dancing.

98.7—WFMT/Chicago Educational Television Association/24 hours/Chicago/Stereo, Some Four Channel/Classical Music, the Arts

This award-winning, nationally recognized, outstanding station took a long time gaining the recognition its legion of followers always

knew it had earned. The only thing lacking in its comprehensive schedule is locally produced news. Chicago author Studs Terkel holds forth at 10 a.m. M-F; "The Midnight Special," late Saturday night, has grown a little affected and ponderous, but what can you expect from a tradition? And it's always worth listening to. Also, live Lyric Opera performances in season; "Chicago Radio Theatre," featuring local and nationally known actors in original dramas; some special BBC programs.

99.5—WEFM/Independent/24 hours/Chicago/Stereo/Rock

The almost-year-old format change from classical to rock has met with some popularity, especially among young teens. The programming features some of their all-time favorites like the Bee Gees and Peter Frampton, a lot of hype and giveaways, and heavy rock patter from disk jockeys who sound as if they'd be at home in any town.

100.3—WL00/Century Broadcasting/24 hours/Chicago/Stereo/Beautiful Music

Syrupy-sounding announcers ooze phrases like "Have a beautiful afternoon with Beautiful W-100." A break in the format occurs with daily business reports from Crain Communication's Joe Cappo. Also, you can hear Tribune sports writer Dave Condon

101.1—WKQX/NBC/24 hours/Chicago/Stereo/Pop Adult

After failing with NBC's News and Information Service and call letters WNIS, the station changed to rock and WKQX — and was fairly successful at first. But new management is now trying to improve the station by switching from rock to pop-adult and adding Joel Sebastian as morning man.

101.9—WCLR/Bonneville International Corp., Utah/24 hours/Skokie/Stereo/Pop Adult

If you want easy-listening music, WCLR has more personality, brightness, and information than the others. Announcers sound as though they're at least in the same studio where the music is played. Mornings, news-woman Jan Coleman's velvety delivery and decent news coverage set "W-Clear" apart from its competitors.

102.3—WTAS/Independent/6 a.m.-midnight/Crete/Stereo/MOR

Station plays a lot of standards, shares newscasts simulcast with sister station WCGO-AM, and features local high-school play-by-play sports coverage with Tom Bortz and Bob Black.

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Warning: The Surgeon General Has Determined That Cigarette Smoking is Dangerous to Your Health.

*11 mg "tar," 0.8 mg nicotine av. per cigarette, by FTC method.
Chicago Tribune Magazine

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1340—WJOL/Independent/24 hours/Joliet/MOR-Some Phone-In and Talk
Music is interspersed with talk throughout the day. The main talk show is Frank O'Leary's program, 10-11 a.m. M-F. Paulann Phalen, 1-3 p.m. M-F, talks with the audience between records. Heavy coverage of local high-school and college sports. An ABC Information affiliate, with Paul Harvey's commentaries.

1370—WLTH/Independent/6 a.m.-Sunset/Gary, Ind./Contemporary-Top 40-Soul
Primarily aimed at a black audience, WLTH mixes sounds during its broadcast day, going from a Stelsand hit to a soul standard. Station personnel claim this blending and attempt to reach a white audience make them unique to this market. That may be, but the station sounds like many other heavy, pounding rockers. It has locally produced news and headlines, public affairs, and some talk on weekends.

1390—WVON/Independent/24 hours/Chicago/Disco-R&B
One of the oldest black-sounding stations in the market, WVON is slick and good at what it does. Sometimes it's kind of an easy-listening R&B. Too bad it's featuring disco these days. If you want jazz, tune in Cleo Cook's "Jazz Flight," midnight-4 a.m. Sunday. The major disappointment — for a station as mature as WVON — is its lack of news commitment.

1410—WRMN/Independent/6 a.m.-Sunset/Elgin/News-Music
This station, pending FCC approval, may soon go to 24 hours. WRMN has a most impressive morning team made up of Bill Prenevost, Ken Kozek, and Char Daley. Considering it carries no network feeds and relies on a two-person news department, it is incredible that there is enough material to fill a 6-9 a.m. news block. Kozek-Daley, as news coanchors, are highly professional. Other good features on the station make it a standout in the suburban market.

1430—WQVQ/Independent/Sunrise-Sunset/Highland Park-Deerfield/Multicultural
Besides carrying a number of foreign-language programs, WQVQ is the only station in the area to feature a program on the American Indian. "Nish Naubah" runs 8:30-9 a.m. Saturday and 4-4:30 p.m. Sunday.

1450—WFMT/See WFMT-FM.

1470—WMPD/Independent/6 a.m.-Sunset/East Chicago Heights/R&B
More blues and standards than other black stations. It is also part of the National Black Network news service, which airs on the hour. Local news is on the half-hour.

1480—WGSB/Independent/24 hours/St. Charles/Contemporary
Besides playing music, the station also runs a number of public affairs and talk shows. Mornings you can hear Brian Henry's "Breakfast With Your Neighbors," 8:35-9 a.m. There is a lot of local news for the tri-city area of Batavia, St. Charles, and March 4, 1979

Geneva. Lots of high-school sports and local community affairs.

1490—WOPA/Independent/24 hours/Oak Park/Foreign Language
Mostly Spanish-language programs. Also, once in a while there's a religious show. Public affairs and news are aimed at the Oak Park and west suburban area.

1500—WKZN/Independent/Sunrise-Sunset/Zion/MOR-Some Talk
Some of the station's features include: a half-hour of news at noon M-F; Katie Paul's "The Mike Is Yours," simulcast on WZBN-FM, 8:30-9:30 a.m. M-F; and Leo Kalisz's "Polka Show," 10 a.m.-1 p.m. Saturday. There is also extensive coverage of local high-school sports.

1510—WJRC/Independent/Sunrise-Sunset/Joliet/Adult Contemporary
As with most small stations, WJRC works hard to please its local audience by doing a lot of talk and audience participation along with its music. And there's a full hour of local news at noon, plus plenty of local events and community affairs coverage.

1530—WKDC/Independent/Sunrise-Sunset/Elmhurst/Easy Listening-MOR-Some Religion
This is the only commercial radio station for all of Du Page County, and it offers a somewhat varied format. Religious shows are "The Jimmy Swaggert Religious Program," 9:30-9:45 a.m. M-F, and "The Kenneth Copeland Ministries," 9:45-10 a.m. M-F. Also very popular is Dave Chase's sports-and-talk show, 7:30-8:30 a.m. M-F. The rest of the day is mostly music, with ABC Information news on the hour.

1570—WBEE/Independent/Sunrise-Sunset/Chicago-Harvey/Jazz
This is the only all-jazz station in the Chicago market and has been for years. Marty Faye still does his morning jazz show, 7-11 a.m. M-F. New last season was Bob Foskett's "Jazz on Campus," which can be heard again this winter. Foskett tapes jazz-group performances at Chicago high schools and colleges and broadcasts the tapes. He has added "Jazz Class" — seven-minute segments on artists and musical structures — to the taped sessions, 3:40 p.m. T-Th.

1580—WFVR/Independent/Sunrise-Sunset/Aurora/Adult Contemporary-MOR
Program hosts hold down very long air shifts on this community-oriented station. Harry Blair is on mornings, 7-noon. Then Joe Locke takes over and plays music until 4:30 p.m., except for the 2-3 p.m. hour, when he hosts "Listen to Your Community," a phone-in talk show.

1590—WLTD/Independent/Sunrise-Sunset/Evanston/Beautiful Music-MOR
Of all the background-music stations, this one sounds most like what you hear in elevators. Mostly it's very little talk with a steady stream of instrumental favorites such as "Oh Mein Papa" or anonymous vocal groups doing equally anonymous renditions of standards. Public affairs are at a minimum, except for Mutual Radio Network News.

1600—WCGO/Independent/6 a.m.-Sunset/Chicago Heights/MOR
Dedicated to news, WCGO employs four full-time and four part-time news staffers to fill expanded news blocks in the morning, at noon, and in the evening. Mornings, listen to Tom Brocius and his phone-in talk show 8-8:45. Another segment airs 9-9:55 a.m. ■

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102.3—WEFA/Independent/5:30 a.m.-midnight/Waukegan/Stereo/Adult Contemporary-MOR
A soft-sounding station featuring a lot of music with only four breaks an hour. It does cover local high-school sports play-by-play, and locally produces its news.

103—WBMX/Independent/24 hours/Oak Park/Stereo/Black Disco
In heavy competition with WGCI, WBMX changes formats with popular trends. A lot of music, both short singles and album cuts. The emphasis is on black artists, but white artists are played if they appeal to black audiences. Sundays, public affairs programs are "West Suburban Forum," 9-10:30 a.m., and "Black Viewpoint," 10:30-noon — both phone-in shows hosted by Renee Pruitt.

103.3—WVFX/Independent/24 hours/Highland Park-Deerfield/Mono/Mostly Oldies
The station is very proud of its oldies record collection, which includes early Elvis, Buddy Holly, obscure '50s tunes, and the Beatles. There is also some religious and foreign-language programming throughout the day.

103.5—WFYR/RKO/24 hours/Chicago/Stereo/Adult Contemporary
Since RKO dumped automation two years ago, WFYR has concentrated on building its morning drive and is succeeding with the hot combo of Fred Winston and Lyle Dean. DeeJay Winston, whom some may consider charmingly gross, is aided but in no way abetted by veteran newsmen Dean. Dean doubles as news director and has built a solid news department that puts other FMers and some AMers to shame. For news, weather, sports, and traffic, WFYR is the station.

103.9—WVFX/Independent/5 a.m.-midnight/Dundee/Stereo/MOR-AC
Music is the emphasis at this community-oriented station serving the northwest suburban community. Special features include the "Job Service Report," 12:30 p.m. M-F, for 10 minutes, and community affairs on weekends.

104—WFLM/Independent/24 hours/Crown Point, Ind./Stereo/Contemporary
The format is contemporary, but there is emphasis on local high-school sports and phone-in talk shows as well. Morning man Joel Woods talks with listeners and plays music; Jim Barber hosts a sports-talk show daily, 6-7 p.m.; rock is played from 10 p.m.-5:30 a.m. Also, play-by-play coverage of northwest Indiana high-school sports.

104.3—WJEZ/Plough Broadcasting/24 hours/Chicago/Stereo/Country-Contemporary
"2-104" is the only country sound on FM, and it's mostly pleasant. Not quite the pure, country of its sister station WJJD-AM. New albums are featured hourly. Soft rock filters in and out. The "Ralph Emery" syndicated country-music and talk show from Nashville airs Sundays at midnight.

105.1—WOJO/Independent/24 hours/Evanston/Mono/All Spanish Programming
WOJO features "Radio Ambiente," a series of music, news, and talk shows for a Spanish-speaking audience. Also, all White Sox home games are broadcast in Spanish.

105.5—WXRJ/Independent/6 a.m.-2 a.m./Crystal Lake/Stereo/AOR
Run by Rick Bellairs, who has programmed the station for a young, rock-oriented audience. There's a steady stream of popular music all day. Also, WXRJ features newer artists and rock news syndication services.

105.9—WJFM/Independent/24 hours/Elmwood Park-Chicago/Stereo/Varied
There is no other station quite like this. It is set up as sort of a brokerage station, and some of the air people are on only if they can find sponsors. There is Jack Cripe's "Radio Days Gone By," 7-9:30 a.m. M-F. He carries a wide variety of old-time radio shows and is a genial host. Etta and Larry Stevens interview celebrities and authors, 9:30-10 a.m. M-F. You can hear pretty good jazz the rest of the day with deejays such as Chicago musician Don Lucki. Each evening at 6, the station plays a complete Broadway musical-comedy album. Very little news or information.

106.3—WLNR/Independent/24 hours/Lansing, Ill./Stereo/Varied-Talk-Religion
The station starts its day with a talk phone-in program, 6:30 a.m.-1 p.m. After that, it's Easy Listening music until 6 p.m. Local sports-talk airs from 6-7 p.m., then it's back to Easy Listening until 10 p.m. From 10-6:30 a.m., it's religion and gospel music. WLNR also pays close attention to high-school sports in the southern Chicago suburbs, the Calumet area, and northwest Indiana.

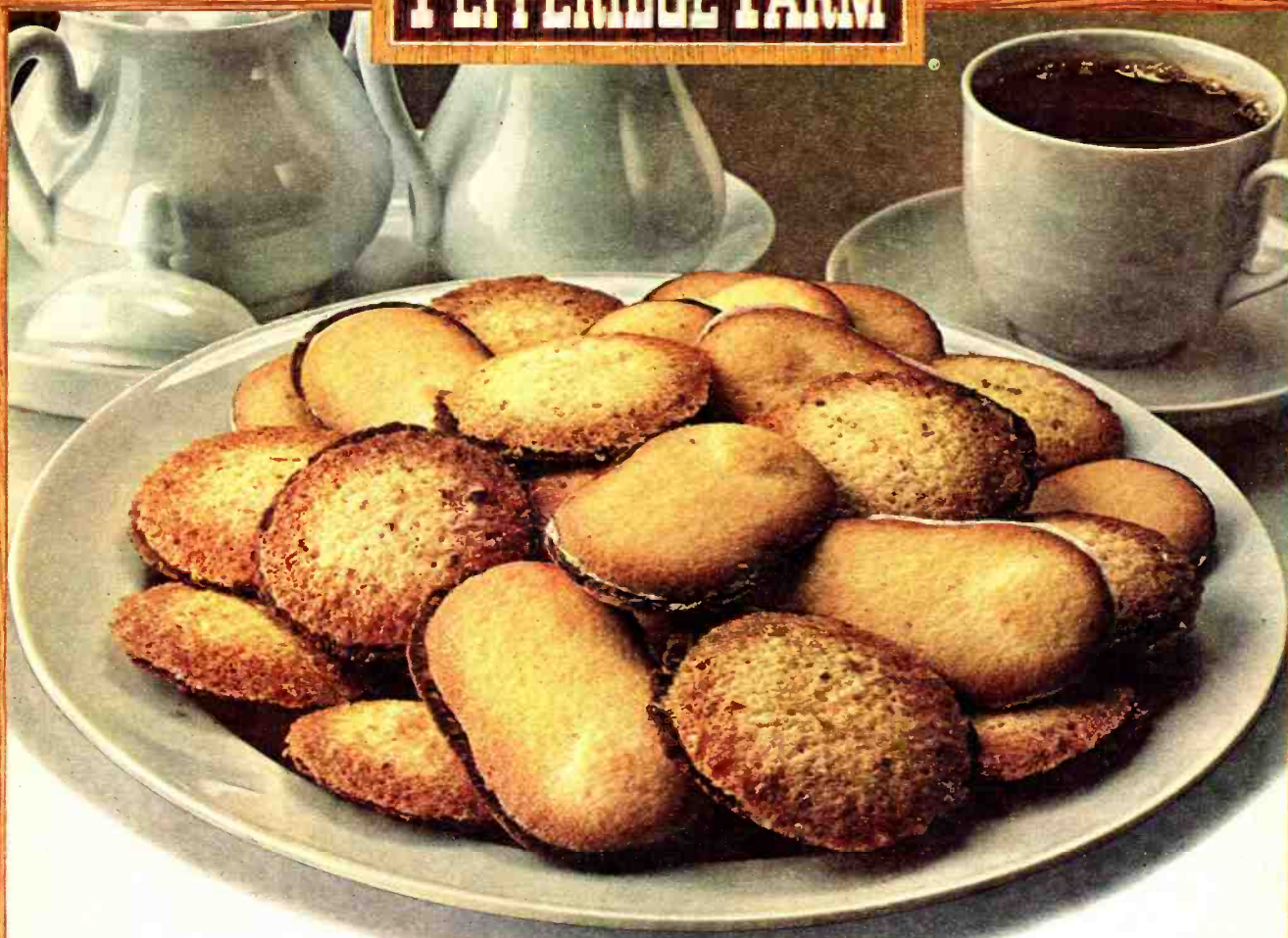
107—WYEN/Independent/24 hours/Des Plaines/Stereo/Request Radio
This request-radio station's playlist is fairly contemporary, with a scant amount of MOR thrown in. It's a slick-sounding station with most commercials and news geared to the suburban market. Some special features include race results daily at 6:35 p.m. Heavy on traffic reports, with a full news staff paying close attention to news in the north, northwest, and west suburbs. The request line, by the way, is 591-1166.

107.1—WLCL/Independent/5 a.m.-midnight M-Sat.; 8 a.m.-10 p.m. Sunday/Lowell, Ind./Stereo/MOR
Very community oriented, this is one of the few stations in the area to still feature a trading post show, "The Attic," 10-11 a.m. M-F. William Dunn, owner and manager, has a golden oldies show, 5-7 a.m. M-F. Also, play-by-play coverage of local high-school sports.

107.5—WGCI/Independent/24 hours/Chicago/Stereo/Black Disco, R&B
"Studio 107" is fairly slick sounding. It takes some requests, plays long cuts, and has little talk. There's a heavy, steady flow of pulsating music. Minimum news and information.

107.9—WAUR/Independent/24 hours/Aurora/Stereo/Adult Contemporary
This is as far to the right as you can go on the FM dial. Music is the main ingredient, mostly from the '60s and '70s. Station carries local and UPI news. ■

PEPPERIDGE FARM



Special! Brussels and Mint Milano Cookies

**Cookies so rich with chocolate
they're dessert all by themselves.**

How satisfying can cookies be? Utterly... when they're Brussels or Mint Milano. Both are chocolatey-rich. Both are dessert all by themselves!

Brussels. A crisp, almond-laced cookie filled with rich, dark chocolate.

Mint Milano. Imagine a fine chocolate after-dinner mint... wrapped in a luscious cookie. Take your choice... if you can.

17¢



17¢

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**Save 17¢ on Pepperidge Farm
Brussels and Mint Milano cookies.**

CONSUMER: ... WITH ONE COUPON PER PURCHASE. GOOD ONLY ON PRODUCT INDICATED. CONSUMER PAYS ANY SALES TAX.

REDEEMER: Redeem for consumer according to terms stated. ANY OTHER USE CONSTITUTES FRAUD. For reimbursement of face value plus 5¢ handling, mail to: COUPON REDEMPTION PROGRAM, BOX 1000, ELM CITY, NC 27822. Failure to produce invoices on request; proving purchase of sufficient stock to cover coupons may void all coupons submitted. Void if taxed, restricted, forbidden by law or presented by other than retail distributors of our products. Cash value 1/20 of 1¢. Pepperidge Farm, Inc.

COUPON EXPIRES MARCH 31, 1986
TAKE THIS TO YOUR GROCER

Lock for the distinctive stripes

17¢

17¢

6972129

6972129



It's before dawn as "Superjock" Larry Lujack lathers up in the WLS bathroom before going on the air with his 5:30-to-10 a.m. rock music show. The "grand old man" of rock in Chicago, Lujack has been a local disk jockey for a dozen years.

Larry Lujack, permanent fave

The careers of most big-city rock deejays are brief at best, but Lujack remains a popular figure after 12 years — a relative eternity — on the Chicago airwaves. The secret of his success? Perhaps his wit and cynicism . . . or empathy with his listeners . . . or the fact that he always finishes his homework.

By Les Bridges

Photos by Charles Osgood

To the left of Larry Lujack's microphone in Studio A, four digital clocks, red-eyed and twinkling, march through the morning. Each is on a different cycle. Each carries a separate responsibility.

The first clock counts down from 95 minutes to zero and, in so doing, deter-

mines that Lujack's 118,000 listeners will hear the No. 1-rated pop song in Chicago at 5:49 a.m. — and every 95 minutes thereafter. Clocks two, three, and four have similar responsibilities for the second, third, and fourth-rated songs. These are the "power cuts," and the staggered cycles of the clocks dictate to Lujack that one of the four is to be played every 23 minutes.

Songs five through eight on the WLS

hit parade will be heard every two hours. The remaining 17 songs on the station's playlist, plus a handful of oldies predetermined by the program director, will be aired once each in Lujack's 5:30 a.m.-to-10 a.m. show.

The fact that the playlist on Lujack's show is bolted together tighter than backstage security at a Stones concert is less of a phenomenon than the reality that Larry Lujack's rock show still ex-

ists. Careers as a jock in the fiercely competitive world of big-city rock radio often are measured in months. Based on that timetable, Lujack has been around forever. Way back in 1967 he started in Chicago at WCFL with the likes of Barney Pip and Joel Sebastian. In a few months, it was on to his first tour of duty at WLS, where Bernie Allen, Dex Card, Ron Riley, and Art Roberts held forth. They're gone to wherever discarded rock-and-roll jocks go, but not old "Lar." Lujack hangs tight in the key morning-drive-time slot despite advancing age and the attempted encroachment of the FM rockers.

At one time, Lujack was considered a handsome dude, something of a sex symbol. Now his jut-jaw and hooded eyes have been softened by extra flesh. He wears his cowboy-cut plaid shirt outside his Levi's to mask a thickening waistline. The adjective that comes to mind is "beefy." Although he looks to be on the far side of 40, Lujack claims to be 38½.

The aged look that Lujack's getup of jeans, cowboy boots, and western shirt can't hide may be attributed in part to his early days in Chicago. Lujack admits he played hard. "I had a home in the suburbs, but I lived downtown — mostly in the Rush Street bars," he says with a curious shake of his shaggy-helmeted head, as though recalling the adventures of a long-forgotten friend. Lujack had checked into Chicago after a checkered career that began in his native Idaho and took him to Spokane, San Bernardino, Seattle, and Boston.

"For the first six years that I was here, I blew my life sky-high, lived way too fast. I was playing big-city rock-and-roll hero. Drinking way too much. Doing too many personal appearances. My priorities were all screwed up. I was screwed up. At the time, the money seemed like the most important thing.

"I would do two or three personal appearances in one night. Then I'd go drinking in some bar until it closed. Often, I wouldn't go home at all."

His life in the fast lane brought an end to Lujack's first marriage: He was divorced in 1971. But the hard living came to an end with his marriage shortly thereafter to his current wife, Judy, a successful model. Since the second marriage, Lujack claims, he has been "the world's straightest rock-and-roll person. I have six beers a year — well-spaced."

If his lifestyle no longer grinds Lujack down, there is still the stomach-churning tension of ratings competition. "I don't think ratings are accurate," Lujack observes. "I wish I could say I don't care about them. But I do. I worry about them a lot. When we are in a rating period, I'm conscious of it. I try extra hard."

It's the nature of the rock-radio business that new boys on the block always try to take his measure. For awhile, Steve Dahl of WDAI made gains. Dahl's outrageous cast of risqué characters improved his station's ratings slightly last spring. But, once the novelty wore off, listeners tuned out, and Dahl tumbled in the summer and fall ratings books. Now — with WDAI programming disco — Dahl is gone. WFYR's Fred Winston, himself a WLS alum, is another prime competitor for that audience the ad guys find so precious — adults, ages 18-34. But Winston trails Lujack 58,000 to 35,000 in that category.

Only Big Wally at WGN outdistances Lujack in the morning ratings race.

continued on page 41



25% OFF

A SHOWER OF FLOWERS IN A RAINBOW OF COLORS

SAVINGS ON EVERYTHING IN STOCK FOR SPRING AND SUMMER ALL LIFE-LIKES! ALL SILK FLOWERS! ALL DRIED TOO!

A pot of gold awaits you! Pick from our luxurious selection of quality-crafted look-alikes in the finest silk or brightest plastic. Or, choose some bleached and dyed dried flowers and sprigs of foliage to create colorful, dazzling arrangements. All handled with care to preserve their natural splendor. Get started at these low prices and save yourself a pot of gold!

JUST TAKE A LOOK AT SOME OF THESE CHARMING ATTRACTIVE ARRANGEMENTS THAT CAN BE MADE EASILY WITH THESE VERY NATURAL LOOKING FLOWERS...

REGULARLY
10¢ TO 19.88
THRU MARCH 19th

7[¢] TO 14.89

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SCHAUMBURG 817 Golf Rd. 1/2 Mi. W. of Higgins Rd. • 882-7850
MT. PROSPECT 1902 Elmhurst Rd., S. of Algonquin • 439-7165
MORTON GROVE 6715 Dempster Rd. at Waukegan Rd. • 866-2611
FRANKLIN PARK 2719 N. Mannheim Rd. at Grand Ave. • 451-0128

CAROL STREAM 700 E. North Ave. 1/2 Mi. E. of Schmale Rd. • 682-9230
LOMBARD 700 E. Roosevelt Rd. 2 Mi. W. of Route 83 • 629-1228
WOODRIDGE 2501 West 75th Street at James Avenue • 984-6944
ORLAND PARK 7520 W. 159th, 1/2 Mi. W. of Western Ave. • 532-5835
CALUMET CITY 1795 R. Oakes Dr. next to R. Oakes Mall • 863-1750
MATTESON on Lincoln Hwy. 1/2 Mi. E. of Lincoln Mall • 481-6070

WINTER HOURS: MON. THRU SAT. 10 TO 7 • SUN. 10 TO 5

Lujack's reward for durability: \$140,000 a year.

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Phillips' strength is with older listeners. Because of this, Lujack feels even the mighty Phillips is vulnerable over the long haul. "Wally is just king in those demographics over 49," Lujack says. "But that means a larger percentage of his listeners will go to their reward sooner than will ours."

Lujack himself is hard put to explain exactly how he holds on to younger listeners, but hang on he does. He mutters about "going on indefinitely, if you are aware of what that 18-to-34 audience is doing."

John Gehron, 32-year-old WLS program director, suggests that because both rock artists and the rock audience are growing older, it's easier for a good jock to survive longer — if he works at it. And in Gehron's view nobody works harder than Lujack. "So often a piece of talent will come to this market and say, 'I don't have to do all that homework anymore.' Not Lujack. He prepares for his show and makes a constant effort to relate to the audience. Age is only a factor when you no longer relate."

Marty Greenberg, 37-year-old WLS station manager, echoes Gehron. "Rock no longer is just kids' music. Lujack's audience ranges into their 40s — and it's an audience that grew up with the music. Rock has remained a part of their lives." In Greenberg's view, Lu-

jack also is able to establish his style quickly. "You don't have to listen for hours to get a feel for Lujack. His cynicism, sarcasm, and wit come through quickly."

Some critics feel that the cynicism, sarcasm, and wit have lost their early bite, hampered in part by WLS' tight programming format, which attempts to load up on songs to counteract the more-music programming of the FM rockers nipping at the station's flanks. Lujack shrugs that off but admits that he has mellowed in his 12 years in Chicago.

A veteran ad-agency media buyer feels that Lujack and WLS have benefited from the constant format shifts on Chicago-area FM stations. Often, the FM stations tended to steal away each other's listeners rather than AM listeners — although they've begun to have an effect on WLS outside of Lujack's time period during the past year. Lujack and WLS may benefit further from current and prospective shifts in AM programming. WIND's switch to newstalk and the possibility of WCFL doing the same after the station's sale to the Mutual Network is approved would leave only five major AM stations programming music exclusively—WMAQ, WAIT, WJJD, WVON, and WLS.

His durability recently earned Lujack a new four-year contract, the first two

years of which are noncancelable and will bring him more than \$140,000 yearly. He begins earning the salary at an awful hour. On a typical day he is pushing through the doors of the 360 N. Michigan Building at 3:32 a.m., almost two hours before his show is to begin. Lujack is an hour in front of the dapper and extraordinarily cheerful Paul Harvey, who begins his broadcast day in the same building. Unlike Harvey, Lujack acts like a typical human being who starts his day at that hour. He ignores the night security man, scrawls his name on the sign-in book, pushes the 5th-floor button on the elevator, and rides to the studio with his eyes closed.

The previous evening, Lujack made a decision that he already has begun to regret. He had stayed up until 10 p.m., way past his usual bedtime, to view a TV special. The outer offices are dark, as is Studio A, readily identified by the foot-and-a-half-high letter emblazoned on the window that faces the elevator-area foyer. When he worked afternoons at WCFL, Lujack hid himself from the eyes of visitors by pulling a drape. The move would prompt outraged fist-shaking from teen-age onlookers. There are no curtains to pull in Studio A, but then there are few visitors for a morning man.

After the first of a dozen cups of coffee from the station's pantry, Lujack scoops up the night's output of wire

copy, long spools of yellow paper. In the disk jockeys' office, Lujack begins working through the wire copy. The disk jockeys' desks are set shoulder-to-shoulder in a narrow, bleak room that provides a view of the brick wall next door. Only the desk of the afternoon-drive man, Bob Sirott, shows evidence that the owner expects to be around for a while. Sirott's desk top is buried under a jumble of miscellaneous paraphernalia — including two softball trophies, a Honey Bears poster, and dozens of forgotten phone-message notices.

Each of the desks' occupants is identified above file drawers by names punched out on easily detachable tape . . . Jeff Davis, John Landecker, Tommy Edwards, Yvonne Daniels. To Lujack, his fellow jocks are business associates, nothing more. "I don't see any of them socially," he says, then after a pause, adds, "Of course, I don't see anyone socially."

Lujack kindles a Benson & Hedges and returns to the wire copy. He is searching for material for the news shows in his program, other stuff to spot-comment on during the show, and still other material to use as part of his regularly scheduled bits — the "cheap, trashy show-biz report" and the "world-famous animal stories."

A story out of Washington on energy
continued on page 42

Memories

'The Quiz Kids': a 'little smarter' than average

● "I'm Lonny Lunde, I'm 8 years old, and I'm in the 3d grade at Field School, Park Ridge."

The show was "The Quiz Kids," born 1940 and starring Chicago-area youngsters under 16. It was shepherded by emcee Joe Kelly, former member of a radio comedy-singing act, The Two Lunatics of the Air, former emcee for "The National Barn Dance," and himself a 3d-grade dropout.

Lonny Lunde today is 43 years old, the father of two, and the piano player at the Arc Steak House in Glenview. "What the show was looking for was not necessarily real smart kids — most of us were only a little smarter than average — but ones who had some special field of interest," says Lunde, sitting in his Des Plaines home, where his 7-year-old son is recovering from chicken pox. "I was a child prodigy in music, and I was also good at sports information."

"I was on and off the show for two years, starting in 1944, and became a regular in '46 and stayed on as a regular until it went off the air in early '51. We were pretty



Quiz Kid Lonny Lunde in 1949.

blase about the whole thing. I don't think most of my schoolmates ever listened to the show — or had more than a vague idea what it was. At least, they'd never tell me. Actually, it's not surprising, because the program appealed mainly to older people, not our contemporaries.

"When I started, it was on WENR, which became WLS, but for the most part it was on WMAQ on Sundays — first in the evening

and then in the afternoon," continues Lunde, who later went on to Maine High (now Maine East) and Northwestern. "There'd be five kids every week, and the three scoring the highest were asked back the next week. (Incidentally, none of us could ever figure out the scoring system.) I guess it was traumatic for some of them when they weren't asked back — they'd get very upset if they lost — but not for me."

"They'd have guest celebrities about two-thirds of the time — Fred Allen, Jack Benny, Victor Borge, Maurice Evans, Frankie Laine — who'd ask questions, which were all sent in by the listeners. Joe Kelly was a heck of a nice guy. An ideal quizmaster. They had tried any number of professors and real intellectual types when they were pulling the show together, and they all bombed out."

"My best friend on the program was Joel Kupperman, who could juggle any math problem in his head. The last I heard, he was a professor at the University of Connecticut. We used to have reunions, but we don't anymore. Naomi

Cooks, I believe, is a teacher on the West Coast. A few years ago, Pat Conlon and his sister, Sheila, came into the Consort when I was playing with Franz Benteler. And a while back, Ruth Duskin wandered into the Arc. She was a chemistry and Shakespeare expert and now is a housewife in Highland Park. She told me she hasn't read any Shakespeare for 20 years."

Lunde is asked about a notation in a radio-history book that says the Quiz Kids were given advance knowledge of some of the questions. "I've read that, too," he answers, "and as far as I'm concerned, that just ain't so. They didn't need to. If there wasn't a kid on the show who was an expert in, say, Greek history, you knew there wouldn't be a question on Greek history."

"I have quite a few tapes of the show, and the thing that strikes me is that the questions really don't sound that impressive now. I think you could assemble five reasonably bright kids from any 7th- or 8th-grade class around here, and they'd do as good a job as we did — or better." — Clifford Terry

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antique satin **12⁸⁸**
48"x45" pr.

These draperies are fade resistant. Handsome deep pleats, generous side and bottom hems. Smock top, pinch pleated or austrian valances also sale priced at 20% off. Choose from 9 colors. Save on Croscill 100% polyester or 100% Dacron polyester sheer draperies. Team them with our antique satin for a light airy look.

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	48"	72"	96"	120"	144"	192"
45"	12.88	25.98	31.88			
63"	13.88	28.88	35.88			
84"	15.88	31.88	39.88	55.88	63.88	
95"	18.88	36.88	45.88	62.88	71.88	97.88

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"Glenville"

Floral Bedspread

Twin **44⁸⁸** Full **56⁸⁸**

Queen **74⁸⁸** Dual **82⁸⁸**

Matching draperies unlined 48"x84" **26.88**

Save 20%. Large scale contemporary floral using Calico Motifs. Outline quilted to the floor. Colors are blue or brown. Completely washable, tumble dry. 50% polyester 50% cotton.

"Michelle"

Outline Quilted Bedspread

Twin **39⁸⁸** Full **51⁸⁸**

Queen **71⁸⁸** Dual **79⁸⁸**

Matching draperies lined 48"x84" **31.88**

Save 20%. Made of 100% cotton. Outline quilted to the floor. Comes in two colors brown or rose. Machine washable and tumble dry.



There's a nervous rhythm that makes the show work.



Flanked by newscasters Kathy McFarland and Jeff Hendrix, Lujack juggles the order of the next several songs and commercials.

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conservation stops him. He scowls. The interests of Superjock are forgotten, and those of Larry Lujack, suburban homeowner, come to the fore. "The tax break for insulating homes was effective September, 1977. I have a cancelled check for \$2,000 worth of storm windows — dated April, 1977. That — me off."

Forty-five minutes of searching the wire material turns up only two items worth using, one of them noting that the West Coast chap who dresses as a chicken at sporting events has filed a \$5-million suit against a California newspaper. The newspaper had carried a classified ad suggesting that the chicken man be assassinated.

Just before 5 a.m. Lujack forages through the morning papers. What has Aaron got? Maggie? Kup? Herguth? It is fodder for his "cheap, trashy showbiz report." At 5:14, Lujack scoops up his commercial logs, his music sheets, several torn pieces of wire copy, and the dailies' gossip columns and stuffs them all into a battered attache case already overburdened with ancient clips.

Studio A is cold. "Bob Ferguson keeps it like an igloo in here," Lujack complains, referring to the engineer in an adjacent room who faces him through heavy plate glass. The engineer smiles. His lips form an obscene suggestion.

At 5:22, Lujack calls the weather bureau. He jots down the temperatures at the lakefront and O'Hare. The station's morning-drive-time newscasters, Jeff Hendrix and Kathy McFarland, enter the studio and slide onto stools flanking Lujack. Hendrix is possessed of a strange-sounding habit. As he awaits his cue, he coughs. The sound is low but steady, resembling that of a drag-racer tapping his accelerator at a stoplight.

As Hendrix and McFarland racquetball the news items back and forth, Lujack studies his music sheets. During a recorded commercial, he instructs Ferguson on the rotation of the next two

songs and three commercials. He moves the True Value commercial in front of the Alka-Seltzer spot to avoid having to read two live spots in a row. Ferguson pulls tapes of the songs and commercials from a forest of racks that surround him. The tapes resemble the eight-track type used in home and car players.

Six seconds before the end of the recorded commercial, a yellow light flares on the control panel in front of Lujack. He hunches forward. A red light pulses. Lujack is on instantly. A tart comment is followed by a suggestive underline in the commercial. "Let's talk about Penzoil... your lubricant..." That, in turn, is followed by a crisp introduction of Foreigner's latest rock effort.

It seems simple, but there is a nervous rhythm that makes all the pieces flow. Part of it is experience, part of it is preparation. Marty Greenberg, the station manager, says flatly: "Larry is the hardest-working disk jockey I've ever met. What makes him different is that his anti-establishment point of view is really inoffensive. Somehow, the audience finds that appealing."

During a song, Lujack is preoccupied with his upcoming "animal stories" bit but grudgingly fields a question from engineer Ferguson. By contract, engineers work one hour and are off an hour. At 6:30, Ferguson is replaced at the console by Rene Tondelli. Tondelli needs an apartment and is busy scouting the Reader's classified section. "Here's one," she comments to Lujack. "Pagan looking for one or two of the same." Lujack grins. Tondelli abandons the classified section and turns to a crossword puzzle. Being a music engineer is not demanding labor.

As a song plays, Lujack leers wolfishly and says, "Need a three-letter word for excitement?"

Tondelli smiles coyly. Lujack whispers seductively, "WLS." Later, he calls out a tape cartridge number while Tondelli is on the phone. She asks him to repeat the number.

continued on page 54

Finley Square 495-0666 Next to Loehman's
Woodfield 882-1212
Evergreen 422-2490
Randhurst 392-2440
Woodmar 862-6200
Westlake Plaza 256-4000 Wilmette, IL (across from Edens Plaza)
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Johnson Brothers classic dinnerware

20-piece set, ~~\$24⁹⁵~~ to ~~\$47⁴⁵~~

Beauty that's always in place.

For two weeks or while quantities last, three classic Johnson Brothers patterns will be specially priced for savings. Enjoy the charm of Blue Nordic design... the warmth of Indian Tree or the classic simplicity of Heritage White. All are ironstone and are dishwasher and detergent safe. Add to a collection... or enhance your table with a new pattern. 5-piece place settings and open stock pieces are also available at excellent savings in China - Second Floor, North State; also available at Water Tower Place and all suburban stores

Five piece place setting includes dinner plate, bread/butter plate, soup/cereal bowl, cup and saucer

Twenty piece service for four includes four 5-piece settings

1. Blue Nordic, 5-piece setting **\$11.95**
- 20-piece set, **\$36.30**
2. Round bowl, **\$5.75**
3. Gravy stand, **\$5.55**
4. Gravy boat, **\$10.70**
5. Sugar bowl, **\$12.35**
6. Creamer, **\$7.20**
7. Teapot, **\$20.60**
8. Medium platter, **\$13.15**
9. Indian Tree, 5-piece setting, **\$15.80**;
20-piece set, **\$47.45**
10. Heritage White, 5-piece setting, **\$6.95**;
20-piece set, **\$24.95**



To order by phone on Sunday, 12:00 to 5:00, check your directory for the telephone number of suburban store nearest you.
For orders under \$10 there will be a \$1 delivery charge



Onward and upward with the radio newswomen



Fran Spielman: "I'm used to the challenge of walking in and showing them what I can do."

By Sydney Weisman
Photos by Charles Osgood

What do Linda Marshall, Diane Abt, Kris Kridel, and Fran Spielman have in common? For one, during the course of your radio-listening day, you may well hear one of them tell you the news. They have that in common. They also have in common the fact that, for the most part, they are no longer uncommon.

In the last decade, the lot of radio newswomen has improved considerably. About 15 years ago, federal affirmative-action guidelines hit radio newsrooms as well as other businesses and industries. In an attempt to conform, or at least look as if they had, news directors began to open the ranks for women, blacks, and other minorities.

While the situation has improved through the years, it is less than completely rosy today. For example, in preparation for this article, news directors at some of the major radio stations were called. They were asked to give figures on women in their newsrooms 10 years ago and figures on women in their newsrooms today. Some of the news directors still tried to count secretaries as part of their professional newsroom staffers and gave an impression that they continue having trouble with the full spirit of affirmative action.

On the up side, however, the hiring of one woman doesn't automatically close the door to the hiring of another, as it once did. As recently as three years ago, Linda Marshall was the only woman in the WLS newsroom. That situation has changed, and Marshall, who works as an anchor and reporter, is now one of several newswomen at WLS.

Radio, of course, has had a different set of hiring criteria than print or TV news operations. Staffs are smaller, and they have to double up on jobs as editors, producers, writers, and anchors. But federal requirements have remained the same as for TV and print journalism: Women had to be hired. Trends also indicated it was time, but with limited staffs, it was clear women

It took years, but finally there are several women filling important roles in the newsrooms of local stations. At work they're accorded the same treatment given to men—but outside the station, it's sometimes a very different story.



Linda Marshall: "When you choose radio, you know up front it can demand a lot."

couldn't be hired to do just the weather and features. They had to do it all.

Once news directors could tolerate a woman's voice delivering news, and once the audience began accepting it, more jobs opened up. At WLS, for example, Linda Marshall went from afternoon-drive anchoring to morning-drive, which is the cream assignment in radio. Marshall was one of the first women to anchor morning-drive news in Chicago. She shared that assignment with then WLS morning newsmen Lyle Dean, now news director and morning anchorman at WFYR-FM.

"I never imagined it would be as difficult for me as it was," Marshall says. An active skier and sailor, she and her husband, Chicago attorney Rick Halperin, soon discovered they were almost like ships passing in the night. "It wasn't easy to juggle. The longer I

worked morning drive, the more accustomed to it I became, but it was hard. When you choose radio, you know up front it can demand a lot. The men I know, particularly the ones I talk with at WLS, don't have to handle the same responsibilities at home that I do. Of course, I'm rather compulsive and bent on showing I can do both jobs well."

Marshall found her schedule conflicted with her husband's. "Rick has to see clients when they're through with work, so he usually doesn't get home until 8 or 9 at night. If I wanted to visit with him, I wouldn't get to bed until 11. Then I'd be up at 3 or 4 a.m. and go to work. If we wanted to go to a party or business function, I never really enjoyed myself because the later it got, the more anxious I'd get about loss of sleep. When I'd finally get to bed, I'd be too tense to sleep."

But she couldn't quit or ask for a change in assignment. She understood that she had to prove she could do whatever was handed to her. To quit a shift because of personal reasons would only have reinforced the stereotypical image that previously had locked women out of demanding jobs.

WFYR's Kris Kridel, who works as a street reporter when she isn't anchoring, says she hasn't had the shift demands that Marshall has had, and she considers that lucky. When she worked in her hometown of Columbus, Ohio, she tackled anything that was thrown at her. When she moved to Chicago with her husband, Channel 5 news producer Paul Hogan, she briefly worked an overnight shift at WMAQ radio. Since joining WFYR last year, she has worked days and loves it.

Kridel, however, fully understands the pressure of being a woman in a mostly male news department. "I haven't found any resistance because of my sex. There is no difference between the way my coworkers treat me and the way they treat men. But still, it is harder for a woman doing a mediocre job to be accepted than a man doing a mediocre job."

WBBM reporter Diane Abt — who is single — says her scheduling hasn't been too hard on her. "There was a time I worked the 4 p.m.-to-midnight shift and got pneumonia doing it. I mean, I'd work and party and sleep very little. You pay for that. I haven't worked that shift since. The only shift that really bothered me was working both days of the weekend. There's no way to turn a Tuesday into a Sunday. I didn't realize how much I hated it until I quit doing it. If I've had to make other sacrifices, I haven't felt it. I balance my work and personal life and enjoy both."

Marshall says schedules can cause a real dilemma. "You simply can't ask your boss or, in my case, news director for help. Our news director, Bud Miller, has worked every shift ever handed to him because that's what the job required. And he is sensitive to the demands. If I went in and asked him for a 9-to-5 shift because my whole life was torn up, it would set me apart from the men. I don't want to do that. I'm not sure men in any business understand that a woman has two roles when she works. And I'm not sure we should expect them to understand."

Former colleague Lyle Dean agrees and sympathizes. He says no matter how liberated women become, when there are two careers in a house, the man's is usually the "main" job. "A man makes personal sacrifices to work a difficult schedule for his family. A woman may have to do it in spite of her family."

Besides facing scheduling problems, newswomen in radio also have dealt with sexism. Kridel, who works as a street reporter when she's not anchoring, says if there are any differences between treatment accorded men and women, they're usually found outside the station. "It's most noticeable when I'm on assignment. Some people aren't as comfortable around women as they are around 'the boys.' And they

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City Hall: Male chauvinism's 'last big bastion.'

continued from page 44

don't let go with a woman; they're on guard."

Abt, who has been in Chicago radio for 10 years, says acceptance of women has indeed grown since she started. In the WBBM newsroom, she says, acceptance of her abilities was gradual. When she began as a producer-director under the then-brand-new management of Van Gordon Sauter (now general manager, KNXT-TV, Los Angeles) and John Callaway (now at Channel 11), she had no experience. Her bosses told her they felt she could write well and they were confident she would learn the technical side of the business with ease. Other producers and technicians worked with her, and within six months she was comfortable. "But I was scared. Not of being a producer, but of being a director. My job as director was to make sure everyone else was doing the right job. Well, I didn't know what right was. But I learned."

Like Kridel, she worked herself hard: 12 to 14 hours a day and weekends without special compensation. She did it for the love and learning of it. After seven years behind the scenes, she thought she would try for a job as a reporter. "I got a lot of encouragement from friends at work. But I think it would have been easier had I been a man. I really had to sell myself to (now news director) John Hultman. I had seen men I worked with get a lot of encouragement from management to develop and move up. I would be passed over while women from outside the shop were brought in and interviewed



Kris Kridel: "My co-workers treat me the way they treat men."

for a reporter's job. So I went to John and said I thought I could bring a specialness to the job if he'd give me a chance. He did. And it wasn't until I got on the street and saw what I had to do that I thought, 'Oh God, what have I done?'" Being on the street meant she wasn't editing someone else's idea of news but was deciding on the spot what was news.

On attitudes toward women reporters, Abt says: "I'd say it's really only begun to change in the last few years. I mean, it used to be that when a dangerous assignment came up, an editor would assume a woman couldn't handle it. Now, and rather nicely I think, they worry about anybody going to a dangerous assignment."

As for sexism outside the newsroom, Abt agrees with Marshall, Kridel, and



Diane Abt: "I got a lot of encouragement from friends at work."

WIND's Fran Spielman, that the last big bastion of male chauvinism is Chicago's City Hall. "I guess," says Abt, "that I'm still surprised when someone thinks it's cute that I'm a reporter."

Spielman, who covers City Hall for WIND, says politicians there still have a hard time accepting women reporters. But she's used to it. She was the first woman sports editor for the Daily Northwestern at Northwestern University and says what she learned covering sports there is what makes her City Hall work easier. "I've been exposed to that attitude more often than not for as long as I've been working. I've been a sports writer since I was a junior in high school; so I'm used to the challenge of walking in and showing them what I can do.

"I know my stuff, and I want to be judged on that. Male, female, it doesn't matter. If I'm dumb on something, then that will stand on its own rather than on whether or not I'm a woman. My hope is that if I show enough knowledge and do the job, people will judge me as a reporter, not as a woman."

Spielman says that for a while Mayor Bilandic carried on Mayor Daley's old-fashioned approach to women reporters. "In the years I've been covering the Hall, sports figures have passed through. When they did, usually I was the lone reporter asking questions. To my embarrassment, Mayor Bilandic would look wonderingly at the other reporters and say, 'Look here; here's a woman doing all the questioning.' He always made a big deal out of my sports questions."

In her spare time, Spielman contributes to Chicago Bear Doug Buffone's "Chicago Bear Report" newsletter. When an issue featured Mayor and Mrs. Bilandic, Spielman showed a copy to the mayor. He was impressed by her knowledge of sports and eventually stopped treating her as if she were unusual. "Now, I guess he realizes it's another side of my business. And once in a while, he'll say, 'What're we gonna do about the Bears?'"

Most of the barriers against women in radio are down — there are now so many women in Chicago radio, you might not have noticed they are there. But we'll know all the barriers are down when we turn the dial someday and encounter a program called "Spielman on Sports."

Memories

Jack Armstrong: 'The purest hero of them all'

● "Jack Armstrong was the most idealistic, the purest hero of them all," writes Jim Harmon in "The Great Radio Heroes." "In the words of the creator of the program, Robert Hardy Andrews, 'He was a decent fellow, had a sense of responsibility, and didn't preach like Horatio Alger. In short, if you were like him, you were a pretty good kid.'"

Born in 1933, "Jack Armstrong, the All-American Boy" featured the usual father figure — Uncle Jim Fairfield, who piloted his own amphibian, The Silver Albatross, and looked after his niece and nephew, Betty and Billy Fairfield, friends of Jack. Together, they'd take off on worldwide adventures to places like the Lake of Fire and the Elephants' Graveyard (guarded by the Elephant Man himself, Boo-100-1a). Sponsored by Wheaties — "the best breakfast food in the land" — the show is best remembered for its theme, the fight song of Hudson High ("Wave the flag for Hudson High, boys! Show them how we stand! Ever shall our team be



Jim Ameche was one of several who played Jack Armstrong.

champions/ Known throughout the land!").

Jack was played over the years (1933-51) by five actors, the best-known of which were Jim Ameche (Don's younger brother) and Charles Flynn. Uncle Jim for many years was James Goss, and two of the performers who played the Fairfield youths are still living in the Chicago area: John Gannon, now an associate judge of Cook County Circuit Court, and Sarajane Wells, recently retired chief of education at the Chicago Historical Society.

"I was first cast as Gwendolyn Duval — who, with a name like that, had to be the villainess," recalls Wells, who tried out for the new show in 1933, when she was a senior at Senn High. "Then the girl who first played Betty Fairfield, Scheindel Kalish, left for New York to appear in a play, and I took over as Betty until the mid-'40s.

"Before we had tape, we'd rehearse and then cut a disk record every morning — a pre-recording — for the Western time zones. This was done first at the old World Broadcasting studios in the Daily News Building and then at the RCA recording studios. We'd also do two live 15-minute shows daily: at 4:30 for the East Coast and 5:30 for the Midwest. During our 45-minute break, we played stud poker."

Wells left the show in the '40s to move to California with the serial "Woman in White," on which she played a leading part (she was also Mary Ruthledge on "The Guiding Light" — a role later performed by Mercedes McCambridge), and re-

turned in Chicago in 1953 to start a new career with the Chicago Historical Society.

In last fall's issue of the society's magazine, Chicago History, she reconstructed one of her fondest "Jack Armstrong" memories: "The plot of that afternoon's live broadcast called for Jack, Betty, and Billy to go through roaring rapids in a canoe as we shouted our lines about the sound of thundering water. Before the broadcast, Franklyn MacCormack (then our announcer) poured a package of bubble bath into the sound-effects water tub. When we went on the air, the sound-effects man worked the paddle of the tub harder and faster, but the water grew thicker and more quiet and then totally silent. As our voices grew louder, the director, Edwin Morse, frantically signaled 'Down! Down!' to the cast. . . . It was the longest 15 minutes we would ever know. MacCormack owned up, confessing that he had had no idea that his little prank would turn out that way. He nearly lost his job." — Clifford Terry

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Six powerful faces in the crowd

The disk jockeys and "personalities" have the popularity, but it's the "anonymous" vice presidents, program directors, and general managers who have the power. Here are profiles of half a dozen people of influence who operate behind the scenes in local radio.

By Cheryl Lavin

Photos by Charles Osgood

The old tip-of-the-iceberg analogy was never truer than when applied to radio. Those voices you hear every day—Wally Phillips, Larry Lujack, Norm Pellegrini, Roy Leonard, Fred Winston—are the tip. The behind-the-scenes wheeler-dealers are the rest of the iceberg: the general managers and program directors who decide if the station will switch to disco, stay progressive-rock, move to country, or try an all-news format. They're rarely seen or heard, and their names don't get hyped or promoted. But they pull the strings, and when the station is profitable they get the credit, and when it's not they start over in Kalamazoo.

Often they're radio doctors, hired when a station is down in the latest "book" (the Arbitron ratings system—as arbitrary a system as TV's Nielsens and as important). Getting the station healthy—and profitable—often means a new format, new call letters, and a complete change of personnel. Their black bags contain the most sophisticated marketing research plus gimmicks like contests, giveaways, and radio's equivalent of "Take two aspirins and call me in the morning"—"Play more music and tighten the playlist" (which means repeating the same songs more frequently).

Charlie Warner, now general manager of WNBC in New York, is a good example of how a top radio doctor operates. He came to Chicago in 1975 to take over two weak stations, WMAQ and WKQX-FM.

"When I got here," says Warner, "WMAQ had the potential for having the fourth-best coverage in the country,

plus a good (low) position on the dial. I looked around for a station to take on. WLS was one of the best-programmed contemporary-music stations in the country. WBBM was all-news, and it takes forever to change listeners' news habits. WGN was a listener-habit station, too. But then there was WJJD, a country station that was doing well even though it wasn't brilliantly programmed. We had better facilities, and I knew I could beat them. I didn't care one way or another about country music; it was strictly a marketing decision."

Warner came in with a shopping bag of tricks: the slogan "WMAQ's gonna make me rich," 1.5 million bumper stickers that flooded the city, contests, giveaways, and the constant repetition of the call letters before and after each song. The format—middle-of-the-road country without "hillbilly" artists or "redneck" deejays—was designed to appeal to a broad segment of the public.

Over at WKQX he used a different set of gimmicks to wipe out WDAI, an album-oriented rock station (which recently switched to disco). "Everyone said an automated station could never beat a live one, but we did the automation so well, no one could tell. After all, disk jockeys have their records picked for them by the program director anyway. And if you think Bob Sirott's ad libs aren't written, you're crazy. We ran the station with no commercials at first—it was a hook, like Proctor and Gamble giving out free samples of a new toothpaste or soap."

Now in New York, Warner is giving out bumper stickers that say "WNBC's gonna make me rich" and running contests all over again.

Here are six of Chicago's behind-the-scenes men who are carving up part of the lucrative—\$90 million—local radio market.

A class project

• Ray Nordstrand is sitting in a Japanese restaurant, talking about the upcoming trip to the Orient that his staff gave him for his 25th anniversary with WFMT, when suddenly through the sushi and saki the voice lowers and those deep resonant tones of "The Midnight Special" come through. They're the same tones that brought in a pledge for \$20 in tribute to Nordstrand's "sexy voice" when the station hosted a radio marathon that raised more than \$400,000 for the Chicago Symphony Orchestra last year.

Nordstrand, 46, is general manager and president of WFMT, the city's status station with great snob appeal ("a day-long party line for Chicago's intelligentsia" it has been called). He started at WFMT as a part-time announcer while teaching economics at Northwestern, and he is now also publisher of Chicago magazine and chairman of the Chicago International Film Festival. He maintains the station's tradition of "playing the kinds of things we would like to listen to" and sees the station as "an intelligent friend sharing cultural experiences" with listeners.

While one station woos those listeners with the promise "WMAQ's gonna make you rich," Nordstrand counters with "WFMT will enrich you." The station has been doing just that since 1951 with its own unique fine-arts blend—maintaining the same call letters and format longer than any other station in



Nordstrand: "Everything is congruent."

the city.

"We're not just a classical jukebox," says Nordstrand. "We do drama, poetry, talk, folk music, and comedy, as well. It's an intricate weave of various elements. And we're very aggressive about going out and getting new resources." So aggressive that about half the tapes played on the air belong exclusively to the station: the Chicago

Oh, demographics

• Don Kelly, program director for WFYR-FM, is playing the demographics game. When RKO bought the station in 1973, it was an automated oldies station. Kelly moved to Chicago in 1976 and started listening to his radio. He found one group he felt wasn't being courted directly—young adults in the 25-34 age group—a big chunk of the demographics charts. Refugees of the old baby boom. At 32, Kelly, who once had enjoyed being a superjock "with the groupies and all that nonsense" and had already been a program director for seven years, knew the group well.

"Nobody was playing exactly what they wanted to hear, so we designed an adult contemporary radio station. Our research told us they wanted contemporary music but without the rock 'n' roll—Billy Joel without Foreigner or Boston. Some were listening to WLS, but they resented the hard rock. Some were listening to WGN or WCLR, but they were bored with Frank Sinatra



Kelly: "AM is passe."

Mass communication

• Walk into the office of WLS program director John Gehron, and the first thing you want to say is: "Would you mind turning off the radios?" WLS is on, for sure, and so is the competition, either WGN, WMAQ, or one of the 11 FM rock stations that Gehron has picked to monitor that day. Boxes of cassettes made by would-be WLS jocks are on the floor. Bound copies of listener surveys fill the shelves.

Gehron works for a "dinosaur" station—one of the few successful AM rock stations left in the country since the advent of FM rock several years ago. WLS has been Chicago's No. 1 AM rock station ever since 1960, when it changed from the Prairie Farmer Sta-

tion with the National Barn Dance to the Big 89 with Dick Biondi.

"We manage to stay on top by constantly evolving," Gehron says. "We offer our listeners things that FM stations don't—like personalities, news, and sports—in reasonable amounts. The FM stations are like jukeboxes—just music. And we're able to do better research. We know what's selling, what's popular. The magic comes when you take all those numbers and turn them into a sound. That's what I do."

Charts to help Gehron make the magic are all over his walls. Pins of various colors stuck in maps of Chicago and the suburbs tell him exactly how many listeners he has at any given time, what sex they are, and into which age group (12-17, 18-24, 25-34, 35 and up)



ously successful today (it turned over some \$250,000 last year to its parent company, Chicago Educational Television Association), while classical-music stations around the country are going bust. It is generally conceded to be the finest fine-arts station in the country, and even 20 years ago Time magazine was calling it "a vast wasteland."

The reason for its success? "Everything we do is congruent—the programming, the advertising, and the engineering," says Nordstrand. The announcers read all the low-key advertisements—no canned jingles or heavy pitches—and there are only four minutes of commercials an hour, about one-fourth the norm. The news broadcasts are as unusual as the commercials. They can be short, like the time the announcer said, "There is no news of sufficient importance—here is the weather," or up to 20 minutes. And they once led with the fact that Rudolf Serkin would perform Bartok's First Piano Concerto in Chicago.

After 25 years with the station, Nordstrand claims to be able to recognize listeners almost instinctively. "I'm 100 per cent right at cocktail parties and with taxi drivers. About 90 per cent right the rest of the time. It's almost a mystical thing."

As he leaves the Japanese restaurant, two men wearing belted raincoats, smoking cigars, and carrying plastic briefcases pass by. "Not our listeners," he says.

Symphony Orchestra on its recent European tour, first nights at the Lyric Opera, Pete Seeger concerts.

But for all its highbrow reputation, WFMT was the first Chicago station to play the Beatles, Bob Dylan, and Jose Feliciano, says Nordstrand.

The station, which is loaded with the finest equipment and has won nearly every award in broadcasting, is enorm-

cuts from the '40s.

"They wanted personalities, so we got a couple of people from WLS: Fred Winston for the morning drive, when you need someone bright and peppy, and Lyle Dean to do the news. Then we have Stu Collins in the afternoon."

Something else Kelly found the young adults wanted was more news and information than you usually get on an FM station. So he and news director Dean put together one of the largest and classiest "information" teams in radio. The station also does a lot of public-affairs features, including the popular "Special Assignment," which covers one topic—such as battered women or holiday depression—for a week.

It's an expensive policy but one Kelly feels will pay off. "What we really want is to be WGN in 10 years," he says. "We're building the personnel now so that down the line we can be that kind of powerhouse station."

Kelly is confident that time is on his side. "Our biggest advantage is that we're FM. AM is passe. FM has a much classier image. People perceive FM stations as having fewer commercials and a better sound. I guarantee you that if you labeled two stations, one AM, the other FM, and played the same number of commercials on each, people would think they heard more commercials on the AM station."

Kelly prefers the soft sell to the hard hype of the AM stations. "Sure, we do promotions, but we try to come up with something that's interesting to our target audience, that all-important 25-to-34-year-old group. Like Superman. They grew up watching Superman on television, so when the movie came out, we bought out the theater for one night and gave free tickets to our listeners.

"We're not going to change our format every couple of years like the all-music stations have to do. Just watch us. Ten years from now, I promise you, we'll still be here."



James: "I can't afford to fail."

All things black and beautiful

• "I guess it's kind of ironic that I'm the guy who knocked WVON off its perch as the No. 1 black station and that now I'm the guy who has to build it back up," says Earnest James, the new 34-year-old vice president and general manager of WVON and WGCI-FM, a disco station that calls itself "Studio 107."

James came to Chicago four years ago. He had been kicking around in radio for 10 years—he worked without pay at his first job—before becoming the program director for WBMX-FM, a black station so low in the ratings it barely registered. "When I came in, WVON was the 'Black Giant.' WBMX was automated and sounded like a doctor's office. I decided to go after a sound that would appeal to a mass audience. Disco was getting popular then, and I found out that a lot of whites liked the music but were put off by screaming jocks who came on with a lot of 'Hey, Mammams' and that kind of stuff. I made sure all our announcers used good English and laid off the jive talk. Pretty soon we were getting played in a lot of boutiques and Near North bars."

James was so successful that he was hired by Combined Communications, which owns both WVON and WGCI, last August to win back the same audience he had stolen from WVON.

He has a new game plan for WVON: "I want to return it to its original role as a 'full service' station. Back in 1963, when WVON started, it had to be everything to its listeners. It gave a black

interpretation of the news, did community service, preached religion, played jazz, blues—everything.

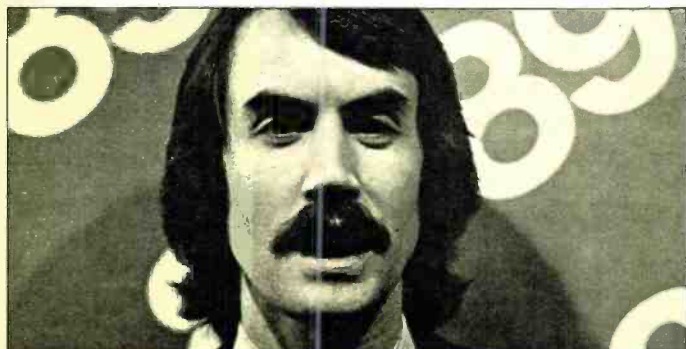
"We're going to maintain that format, but in a more sophisticated way. And we're going to maintain close ties to the black community. Black people really feel this is their station. And they're right."

"The general manager before me—Joe Jones—lasted only three months because he wouldn't talk to the community. Now our jocks are out talking before black groups almost daily—telling kids to stay off drugs, stay in school, give blood. And we've got tours going through here constantly."

A high school dropout who was married at 18 and divorced several years later, James sees himself today as a model for the black community. "I don't drink or smoke or get high. And I'm not on the make for all the girls who go by. People say that I'm humorless and that I work too hard. But I'm also honest and compassionate. I promised myself to never accept payola, and I haven't. I don't owe anybody anything."

"In the three major markets—New York, Los Angeles, and Chicago—I'm by far the youngest black general manager—and with two stations. I can't afford to fail. If I don't work out, that's two black managers in a row who flopped. I want to show white people that blacks can be successful business people."

"I can remember that when I was a kid, more than anything I wanted socks without holes in them. This year I'll make over \$70,000."



Gehron: "Problems in Iran... Our listeners could care less."

they fall.

And he can manipulate the music to change the pins. "If I'm slipping with a certain age group, I've got to know what I have to do to get them back. If it's women between 25 and 34, I can add more Barry Manilow or a disk jockey with a nice, warm personality. If it's men between 18 and 24, I could add some Ted Nugent. But they're the most fickle group of all. Guys between 18 and 24 have absolutely no loyalty."

"Of course, it's often a trade-off. Sometimes I have to let a certain group slide to keep the other listeners. We're a mass-appeal station. Everything we do is aimed at what the listener wants to hear—from the music to the news. Our news is structured to stories that are of interest to the listeners—the

kinds of things that will affect their lives. The fact that there are problems in Iran—our listeners could care less. But when we relate that to the price of gas at the pump, then they're interested."

"I live and die by the ratings," says 32-year-old Gehron, who began in radio back in high school and worked his way through Penn State as a disk jockey.

As a program director for 10 years (five of them at WLS) who has averaged 11-hour days, he says: "Being a program director takes an enormous toll on your life. You have to be willing to make sacrifices. I'm divorced. That was one of the tolls the job took. Between the time I spend at the station and with my son—that's my life."

continued on page 51

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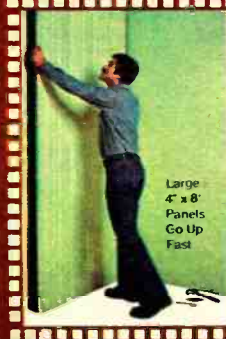
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 320 East 2nd Street

Guilt-free country

• Craig Scott exhibits no trace of the Southern accent that's left from his Kentucky childhood when he occasionally takes to the airwaves as a country disk jockey. The "hillbilly sound" is out in country music—even for a man who won the Billboard award for Country Air Personality of 1972 and the Academy of Country Music award for Personality of 1973 and appeared as a guest on "Hee-Haw."

Scott, 33, has been vice president of programming for Plough Broadcasting Company, Inc. (which owns 12 stations in six markets, including two country stations here in Chicago—WJJD and WJEZ-FM) for four years.

"Country music is the MOR (middle-of-the-road) music of yesterday. Most country jocks used to be on the Top 40 stations. We've homogenized it so that it appeals to everyone from 18 to the grave. That old hillbilly stigma is gone. People aren't ashamed to admit they listen to a country station anymore," says Scott.



Craig Scott photo

Scott: "The hillbilly stigma is gone."

Scott credits his competition, WMAQ ("the contest station," he calls it), with enlarging the market for country music in Chicago. And now he's after that market. He has given his two country stations here different personalities: "WJJD has a very folksy, warm, friendly feeling, with personality jocks; WJEZ, an FM station, plays more music."

WJEZ was switched from an easy-listening, beautiful-music format. "We felt that a well-programmed, full-service FM radio station that played progressive country music was long overdue. AM contemporary-music stations were getting hit by FM stations, and we thought it was time for the same thing to happen with country."

Scott's stations are currently the 12th- and 25th-rated stations, but he has some ideas on how to move them up. "We're planning some heavy music research on the passive listeners, the ones who don't phone in requests. That way you get negative responses, like 'I hate that song; I'm sick of it,' as well as positive."

"Our FM station will expand its news department. Even with the strong movement of people to FM in the last several years, they still go back to AM occasionally for information. We're also tightening our playlists."

Like many radio people, Scott wonders about the reliability of the Arbitron ratings, which depend on people filling out diaries of their listening habits. "People who fill out diaries are active people. Who else is going to take their diary with them in their car and to work and log how many hours they listened to which station? And those are the same kinds of people who are likely to play contests and games. I'm not interested in bribing people to listen to my stations. WJEZ has no contests, and WJJD will use only limited ones. I think the public is outgrowing it."



Mann: "You adjust."

Super-sales Mann

• Supersalesman Don Mann of WBBM settles himself into "his" chair at "his" table at the Drake Hotel's Club International, a private dining club that charges a person \$400 to join. Bottled spring water and fresh croissants are waiting. Across the table is Mary Mills, media planner and buyer for the Marsteller Inc. advertising agency.

Teetotaler Mann encourages Mills to have another glass of wine. This is not a "business" lunch — most of his business is done on the phone or in the client's office. But it's that all-important aspect of the Mann technique — the old personal touch — that makes him the most successful radio salesman in America.

Mann has been selling time on WBBM for 28 years. He did it when the station carried soap operas, when it played music, and he does it now when the station has an all-news format. "You adjust," he says.

He doesn't mind that his office is a little, windowless cubicle compared to general manager William O'Donnell's, which has a window and a washroom.

Mann's annual income—about \$350,000—is where he gets even. He does mind the title salesman and prefers consultant — or even manager of special projects, a designation WBBM gave him, although the only project O'Donnell can recall is Mann's participation in local celebrity "roasts."

It is rumored that Mann—one of WBBM's 10 salesmen—accounts for about 40 per cent of the station's commercial revenue.

Needless to say, Mann is not your average, uh, consultant. With a BS from Northwestern, an MA from Columbia, and a law degree from John Marshall, he calls on Plato and Jefferson to persuade a client to advertise on WBBM. His research includes the client as well as the product. Which is how he knows to show up at a 7 a.m. meeting with a reluctant prospect with a thermos of the man's favorite cafe au lait and a box of French pastries.

But Mann is not above the cornball tricks. He passes out plastic disks that say "Tuit" to clients who promise to call when they get "around to it," minuscule business cards that say "The lack of business from you has made this economy card necessary," and pens, notepads, and pocket flashlights with his face on them.

"That's Don," says Mills. She has been dealing with him for more than 10 years and calls him one of the best salesmen because of his thoroughness, availability, and personality. Over the years he has earned her trust — all-important in the radio business, where many deals are made orally and the paper work frequently doesn't catch up till the spot is off the air.

When the nonbusiness lunch—where Mann has learned that Mills has a new client that could be an advertiser on WBBM—is over, he claims his fur coat and wishes her "a sell of a day." ■

Memories

'The Breakfast Club': bacon, eggs, and a little corn

• When "The Breakfast Club" went off the air at the end of 1968 after 35½ years, it had been the longest-running daily network program of all time. Its beginnings were in 1933, when Don McNeill — formerly one-half of a Louisville radio comedy team called Don & Van, The Two Professors of Coo-Coo College — took over an NBC show in Chicago named "Pepper Pct" and proceeded to change its name and format and, eventually, its place of origination (from the Merchandise Mart to the Civic Opera Building, the Morrison Hotel, the Sherman House, and the Allertor).

"The Pepper Pot" was on from 8 to 9 in the morning, and no one wanted that hour, which was No Man's Land," says McNeill, now a fit-looking 71. "They had the house orchestra, a couple of singers, and a guy reading poetry. I conceived the idea of a breakfast club and the different calls to breakfast and the march around the table and the



McNeill in 1933.

rest. It was far from an instant success. In fact, we didn't get our first sponsor until 1940, but NBC stuck with us anyway."

Gradually, the different elements developed as the show gained in popularity; at one point, it was heard on more than 300 stations,

and tickets were as hard to get as they are today for "Bozo's Circus." There was the theme song ("Good morning, Breakfast Clubbers/Good morning to ya/We got up bright and early/Just to howdy-do ya"). There were characters like Toots and Chickie (played by a couple who later would become famous as Fibber McGee and Molly), Aunt Fanny (Fran Allison), Sam Cowling ("Fiction and Fact from Sam's Almanac"), and Jack Owens, The Cruising Crooner, who wandered through the audience serenading good-looking women. There was at least one vocalist who went on to bigger things — Johnny Desmond — and others who were never given the chance. ("Patti Page was on for a week or so, and I decided to turn her down," McNeill recalls with a wry smile. "I also had the dubious honor of turning down Doris Day and Ann-Margret. I could really pick 'em.")

There were regular features, too:

"Sunshine Shower," a letter-writing campaign for shut-ins; "Memory Time," sentimental poems on babies, motherhood, and home; and "Moment of Silent Prayer."

"In the beginning, I had to write out every word. That was an NBC rule. Later, we did without scripts. Once in a while we'd write down an idea or an occasional gag, but outside of that, it was strictly off-the-cuff. We never worried about dead air. Luckily, when you have an orchestra and singers, you can always throw it over to them in case things get really dull.

"Sure, we were 'corny,'" adds McNeill, who is the father of three and grandfather of eight, lives in Winnetka, and is still active in his own business firm. "If corny means down-to-earth, family-type entertainment, then we were corny. We made no attempt to be literary, that's for sure. Didn't want to destroy my image."

— C.T.

Doomsday Powder for Roaches...could Endanger Species.

The cockroach could become the next endangered species if a California manufacturer has his way.

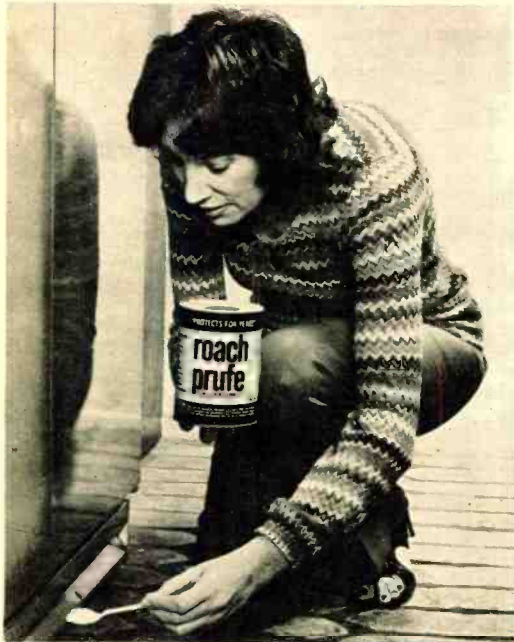
Alan Brite, who 30 years ago developed and lent his name to what is now a standard household cleaner, "Copper Brite," has a new product called "ROACH PRUFE."

Brite states that because roaches simply do not recognize "ROACH PRUFE" as an insecticide, they do not avoid it, then scatter to other parts of your residence as they do with the more toxic insecticides. Plus, the electrostatically charged powder sticks to their bodies which they then carry back into the walls spreading among the other roaches. The result is you kill not only the roaches you see, but also those hiding and multiplying in your walls and then you are protected for years against reinfestation.

In scientific tests conducted during a major research project by leading Southern California University, the "ROACH PRUFE" formula was tested in heavily infested housing developments, restaurants, hotels and grocery stores against the most powerful insecticides used by professional exterminators. In every instance the "ROACH PRUFE" formula proved strikingly superior in eliminating all roaches and preventing reinfestation.

"ROACH PRUFE" is registered by the United States Environmental Protection Agency for use in all buildings, plus new construction and can be used in homes with children and pets.

The powder is odorless and non dusty and no harmful or irritating effects await the user as it is simply applied with a teaspoon under kitchen appliances and other hidden areas.



"Roaches, have we got a surprise for you."

Brite has a problem, however: he says retailers apparently think it's unprofitable to stock the one-shot roach killer on their shelves when the same customers will come in again and again to buy the other roach insecticides. So he has decided to sell his product directly to consumers.

ROACH PRUFE costs 7.95 (including postage) for a one-pound can. Airmail is 1.00 additional. One can covers up to a 9-room residence, plus one can for basement and garage. To obtain the product, send a check or money order to Copper Brite Inc., Dept. C5, 5147 West Jefferson Blvd., Los Angeles, Ca. 90016.

©Copper Brite Inc. 1979



Drama's boy

A look at Yuri Rasovsky and his National Radio Theatre of Chicago, the enterprise that brings you the work of F. Scott Fitzgerald, the acting of Michael York, and the boundless enthusiasm and imagination of a certain "El Fiendo."

By Clifford Terry

One evening (not thousands of light-years from Earth and not in an unknown galaxy) Yuri Rasovsky, producer-director of the National Radio Theatre of Chicago, and his associate, Michelle Faith, were walking out of a showing of "Star Wars" and feeling very smug.

"We concluded we could do better than that on radio," Rasovsky recalls. "Like, why not do the archetypal 'Star Wars' — 'The Odyssey'? We mentioned it in passing to a representative of a foundation in New York, and the next thing we knew, they were giving us \$130,000."

The grant was used for the first episode in a project that calls for 12 more Homeric segments — at a cost of perhaps \$1.5 million — all of which will be aired nationally at least two years from now. Classical scholars from Harvard, Tufts, and the Universities of Chicago and Texas are working on the scripts, James Earl Jones has volunteered to play the Cyclops, and it is hoped that Melina Mercouri will portray Circe. "It's the toughest thing we've ever attempted," says Rasovsky. "The first episode took six months to write. One problem is that everyone in 'The Odyssey' talks in long speeches, and a truism of radio is: Never give anyone more than five lines without being interrupted by others in the scene. Otherwise, the audience forgets they're there. Another difficult thing is turning out an 'Odyssey' that will satisfy the scholars and at the same time make it dynamic enough so it won't turn off a mass audience."

The project is the latest that is bringing new prestige to the National Radio Theatre of Chicago, which, for the third season, is producing the highly rated "Chicago Radio Theatre" series for WFMT. Another is a commission by National Public Radio, out of Washington, for eight half-hour adaptations of short stories by F. Scott Fitzgerald as part of a national series, "The World of F. Scott Fitzgerald" (scheduled to begin in May), that also will include documentaries about the writer's life and times.

"There's a difference between literary dialog and that which will work in drama," observes the 34-year-old Rasovsky, who likes to bill himself as "El Fiendo" and "Renaissance Madman." "Fitzgerald's stuff, of course, is strictly literary, and we had great trouble adapting it, as everyone does. Take away his style, and all you have left are stories about narcissistic and inconsequential people doing rather obnoxious things to one another. Often, we had to make really strong departures from the original stories in order to be fairest to Fitzgerald."

He suddenly jumps up and plays one of the adaptations, "Financing Finnegan," written in the late '30s in Hollywood. The title character is a thinly disguised Fitzgerald, portrayed as an irresponsible, but charming and talented, not-quite-has-been. The production turns out to be extremely clever and witty, brightened by a sophisticated use of music and sound. "If I'd attacked this stuff like traditional radio, it'd sound horrible," Rasovsky says. "As a matter of fact, it *did*. Our biggest ego-trip came when we were hired to replace the original producers and writers. Arch Oboler, a hero to anyone in radio — he wrote stuff like 'Lights Out' — had done the pilot, and it was so bad ... just melodrama."

Rasovsky's National Radio Theatre of Chicago this season is turning out its



Barbara Rush tapes "Michael's Lost Angel."

WFMT productions for the first time for a prime-time slot (8 p.m. Mondays), with the local works alternating every other week with BBC dramas. "Chicago Radio Theatre" is one of only four major dramas these days, the others being "CBS Radio Mystery Theater," heard here seven nights a week at 10:30 on WBBM; "Sears Radio Theater" — a

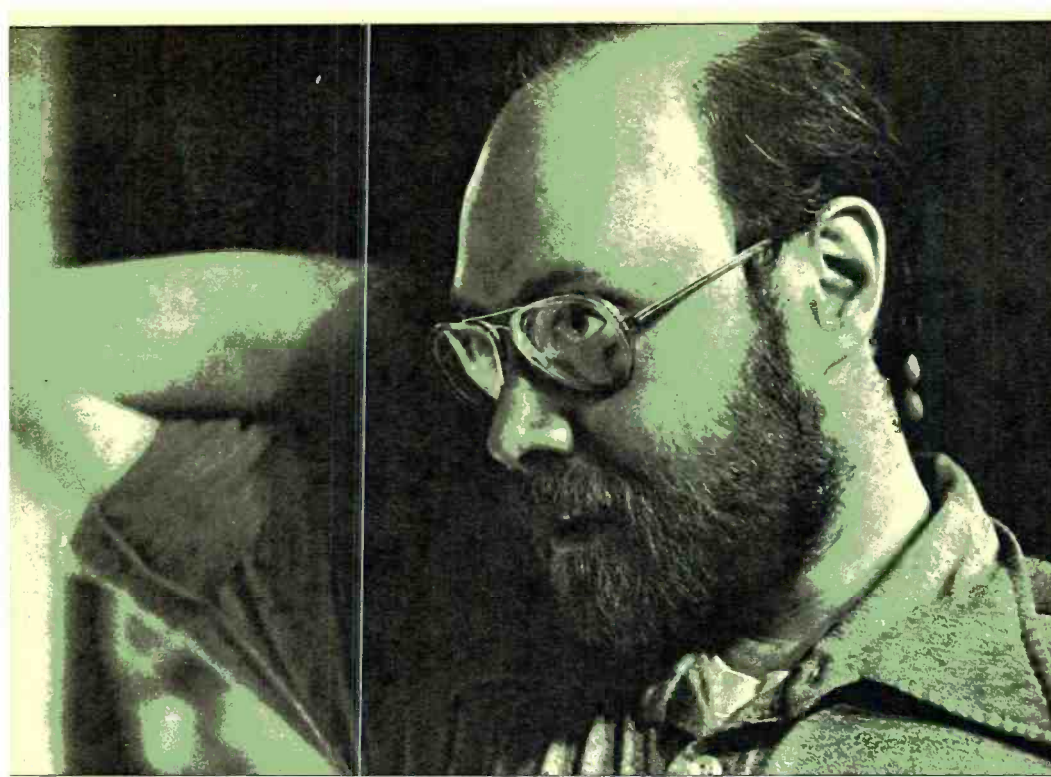


Photo by Charles Osgood

Rasovsky at work in the studio: "Nobody's gonna get rich on radio drama, but it's very important to keep it going."

The two best are Nicholas Rudall, professor of classics who runs the Court Theatre and starred in our 'Frankenstein' this fall, and Kenneth Northcott, head of the German department, who did a brilliant Sherlock Holmes. For the role of Dracula, we found Nicholas Simon, a Hungarian actor with a beautiful bass voice who came over here during the revolution."

Equipment at the db Studios includes a \$100,000 electronic board that can come up with sophisticated mixes through use of what Rasovsky calls 'gizmos.' Yet, things haven't gotten so sophisticated as to preclude old-time sound effects. A guillotine was built for "A Tale of Two Cities," a raw chicken breast sucked for "Dracula." "This is for the sound of a dirt road," El Fiendo says, pointing to a box of gravel. "We still have to make some poor guy humiliate himself by walking in place in this thing. And here are some coconut halves for horses' hoofbeats."

"What we do primarily is use film technique. You can do jump cuts and other stuff on radio. In 'The Dark Tower,' we used ambience tracks and cinematic editing all the way through, but at the end, when Michael York is in the empty desert, we used a special gizmo that cut out any sound going onto the tape when he stopped talking, to give the feeling of absolute silence. For 'Rogue Moon,' the science-fiction classic by Algis Budrys, we used a special binaural mike to show the contrast between realism and the science-fiction stuff. Ideally, what you want is a perfect mix of music, sound, and voice. And we don't believe everything has to be put into the dialog. No one would ever say, 'Here, sit in this green chair' — which is a line I heard on the 'CBS Radio Mystery Theater.'"

Rasovsky was reared in South Shore ("the unfashionable end") and was inadvertently steered toward his present career by his uncle, the boxer — world lightweight champion Barney Ross. ("He watched me fight in an amateur bout and afterwards told me, in effect, that I ought to go into show business with the other sissies.") Also in his adolescence he struck up correspondence with a schoolmate's uncle, Robert Bloch, author of "Psycho." ("He mentioned a radio series he'd written — 'Stay Tuned for Terror' — and how much he loved it.") Dropping out of South Shore High, he eventually landed in the Army, where he worked on a radio program called "Super Trooper," and later became a drama instructor for the Chicago Park District — helping produce, of all things, the city's Air and Water Show.

"Dick Orkin, who created 'Chickenman' in the late '60s, is responsible for the rest of us being on the air today." Rasovsky adds before going back to work. "He showed — even in two-minute segments — that a storyline could be commercially viable on Top 40 AM stations. I get it from people all the time: Radio drama is a dead dodo. But I just look at my ratings and my fan mail and the fact that I'm eating regularly for the first time since I got out of the Army, and I laugh."

"I also like to point out that even film has a physical limitation. Radio *doesn't*. We can do anything. Someone comes along and says, 'Well, you can't do a ballet.' Hey, we're workin' on it." ■



Michael York at a rehearsal of "The Dark Tower."

new series featuring comedies, Westerns, adventure, romance, and gothic horror — five nights a week at 8:30 on WBBM; and National Public Radio's "Earplay," produced out of Madison, Wis., and focusing on works by playwrights like Edward Albee, Arthur Kopit, and David Mamet.

An outgrowth of the old Chicago City Players, Rasovsky's group — originally known as the Theatre of Phynance Radio Workshop and then the All-media Dramatic Workshop — began on WNIB, a small classical-music station, in 1973. "When we started, we had nothing," its director remembers. "We borrowed studio space, sometimes broke into studio space. This is our second year at the db Studios*. We were lucky. Hans Wurman, who writes background music for us and also writes commercial jingles, owns half interest in this joint. He arranged a deal so we could use this place without it costing us a left arm.

We've survived only on the goodwill of the broadcasting industry in Chicago. Hans, the union, everyone gives us a break, 'cause they want to see this stuff done. Radio's extremely cost-efficient. Nobody's ever gonna get rich again on radio drama, but it's very important to keep it going."

Costs of productions range from \$500 (for John Mortimer's two-man play "The Dock Brief," taped in one take) to \$12,000 (for Louis MacNeice's allegory "The Dark Tower," featuring 30 members of the Chicago Symphony), with average shows going for \$3,000 to \$5,000. "I couldn't do a stage play for that kind of money with the same quality," Rasovsky notes. "Which is one reason I went into radio. Instead of weeks, a show of 1½ to 2 hours will usually take two days to rehearse and tape."

"Our acting style is much different from traditional radio; we get real performances out of people. It's very hard for us to use traditional radio actors. They're not only hammy, but they don't sound like people. They sound like old

radio actors. Also, those actors are much older than I am, and they think they know how to do radio much better than I do and get very stubborn about it. The better actors in town aren't young, necessarily, but they're stage-trained and much more flexible."

In addition to local performers, Rasovsky manages to hook "name" actors and actresses. This season's productions include James Earl Jones in "Emperor Jones," Michael York in "The Dark Tower," Barbara Rush in "Michael's Lost Angel," and Forrest Tucker in "The Outcasts of Poker Flat." "They come here to tape — or already are here for something else. The nice thing about Chicago is that people like that are always running in and out. Michael York, by the way, came all the way from his home in Monaco. Sometimes they work for nothing, sometimes for scale. It's an attitude similar to what goes on in England, where Gielgud and Richardson will work free for the BBC. It's a way to pay back the industry."

"The best actor I've worked with was Brian Murray, a New York-based Englishman, who played Sydney Carton in 'A Tale of Two Cities.' The most difficult was Forrest Tucker, because of the alcohol. I mean, at 9 in the morning. . . . I wanted Mercedes McCambridge — the greatest living radio actress — for Athena in 'The Odyssey,' but she was too busy running her foundation for alcoholism in Philadelphia. Richard Boone wanted too much money. I also invited Eli Wallach to do David Mamet's 'Duck Variations,' but he wanted to do it with E.G. Marshall, who — vocally — is the most wooden actor in the world."

"We get people from unexpected places sometimes. We do a lot of British material, and the accents, of course, are crucial. For those parts we mostly seem to use professors at the U. of C.

* A studio at Huron and La Salle originally designed to record music.

Lujack weaves creative touches through the show.

continued from page 42

Lujack's eyes go flat. He dislikes unprofessionalism. He repeats the number and adds coldly, "Why don't you get off the phone?" Tondelli wrinkles her nose cutely. Lujack does not respond.

After the next newscast, there is idle chatter in the studio, and Tondelli misses a cue because of it. Lujack snaps, "Let's go." McFarland eyes him narrowly but abandons her comment in midsentence. Tondelli is irrepresible,

however. "You keep activating my button," she says, dropping her eyes to the console full of them. Lujack sighs, then smiles despite trying to mask it.

At 6:45, Lujack proclaims it's time for

"America and the world's favorite program." What follows is a tape of Lujack and Tommy Edwards, the station's midday jock, reading, well, animal stories. There are stories of a deer that attacked its reflection in a window, of the problems of artificially inseminating turkeys, and of a dog that tracked down its master 250 miles away. As Lujack unspools the stories, Edwards, who was introduced as "little snot-nosed Tommy," throws out wondering questions. Both he and Lujack contribute off-the-wall conjectures. It is hard to understand just why the "animal stories" bit works, but it does. The stories are done live at 9:45 a.m. — 15 minutes before Lujack finishes his show and Edwards starts the midday session — but Greenberg added a tape of yesterday's stories to today's show.

When asked about "animal stories," Lujack drops his wise-guy veneer for a moment and answers: "'Animal stories' and the 'trashy show-biz report' are examples of what I'd call 'common denominator' programming. They touch everybody because everybody has a viewpoint."

Lujack calls up one of the few old music cuts on his show, Chuck Berry's "Sweet Little 16," and his face brightens. Another reason for his success comes into focus. Larry Lujack really loves boot-stomping rock and roll. "Do you realize that S.O.B. is 52 years old?" Lujack says of Berry, and his admiration comes shining through.

Even when Lujack makes a mistake, he often turns it to advantage. Periodically during the show, he pitches used advertising copy and the contents of his overflowing ashtray into the mammoth wastebasket at his side. On one occasion, Lujack inadvertently discards a tag line that is to be read at the end of an Oldsmobile commercial. The red light flashes on his console, and Lujack shouts in mock panic: "Time out! Time out!" He rummages through the basket in search of the missing copy. The faux pas is somehow endearing.

Lujack weaves little creative touches through the show. He sets up another oldie, Bill Haley's "Rock Around the Clock," by segueing into the song from a few bars of Linda Ronstadt's "We Need a Whole Lot More of Jesus and a Whole Lot Less Rock and Roll." They are well-crafted little surprises. Nothing large; Lujack does not play for excess. Indeed, when he's midway through live copy rife with double entendres, dealing with a kitchen appliance that grinds meat, Lujack hits the cough button, killing his mike until the urge to snicker fades.

At 9:55, the show is over, but Lujack's day is not. Bob Ferguson hands him the morning's output from the skimmer. The skimmer is a voice-activated tape recorder linked to Lujack's mike. The tape contains every word of dialog that Lujack spoke on that morning's show. For the next hour and a half, Lujack will play and replay sections of the tape. He will mentally disassemble his performance, inspecting each throwaway line, each planned bit, each humorous touch added to a commercial. He will measure everything against standards higher than those of the most flint-hearted critic. For Larry Lujack is a survivor, and he intends to remain so. ■

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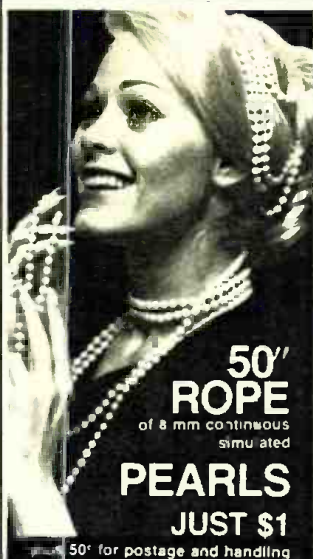
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...to prove the money-making power of exquisite Fashion Jewelry you can assemble at home and sell for big profits. You get 5 different colored Solar Stones that "snap in and out" of the Florentine setting. Match any costume, any occasion. Stick pin and safety clutch electro-gold plated. A stunner! Send \$1 and 5-in-1 stick pin is yours, postpaid.

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You can now remove undesirable hair PERMANENTLY in the privacy of your own home. A simple electrolysis instrument called Perma Tweez enables everyone to enjoy the benefits of eliminating the bothersome chores of repeated shaving, depilatory use, waxings, forever. Well over one million people like yourself found Perma Tweez an effective end to hair on the face, legs and body.

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14 DAY MONEY BACK GUARANTEE

\$16.95—ADVERTISED ELSEWHERE AT \$19.95



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1935 Armacost Ave.
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 I enclose \$16.95 in full payment.
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_____ Exp. date _____
 COD requires \$4.00 deposit. Balance includes COD charges and \$1.00 handling.
Name _____
Address _____
C/S _____ Zip _____
Mfr. of Prof. & Home Electrolysis Equip.
8199 GENERAL MEDICAL CO.

The Saga of the American Dream Machine

THE CONTINUING BATTLE AGAINST **MOTHER NATURE** AND HER FORCES!

MOTHER NATURE HATES NEW CARS.... SHE KILLS YOUR NEW CAR FINISH AND DESTROYS ITS BODY LONG BEFORE ITS TIME....

I'M OUT TO GET YOU - JUST LIKE I GET ALL YOUR FRIENDS!

CRASH!

ZAP!

WHEW! SSSSSSH!

MUST THIS BE THE FATE OF ALL NEW CARS? IS THERE NO PROTECTION?

?

YES, THERE IS! POLYGLYCOAT TO THE RESCUE!

I'M NOT AFRAID OF YOU, MOTHER NATURE! YOU CAN BUFF AND PUFF ALL YOU WANT TO - I'M PROTECTED!

MY OWNER HAD HIS NEW CAR DEALER GIVE ME THE **2 BEST BEAUTY TREATMENTS** A CAR CAN GET!

NEW CARS DEALER

POLYGLYCOAT LUSTERIZING SEALANT TO PROTECT MY FINISH FOR 3 FULL YEARS

POLYGLYCOAT

1.

- AND FOR MY BODY -

POLYGLYCOAT RUSTPROOFING SHIELD!

RAIN SHIELD!

2.

MY RUSTPROOFING SHIELD WAS TESTED - AGAINST **16 OTHERS** - AND **POLYGLYCOAT** CAME IN **FIRST!!***

BRAND N BRAND O BRAND P **POLYGLYCOAT**

*THIS INDEPENDENT LABORATORY TEST SHOWED POLYGLYCOAT STOPPED RUST-THROUGH COMPLETELY!

POLYGLYCOAT RUSTPROOFING IS WARRANTED* FOR **7 FULL YEARS!** WHAT'S MORE...

HEY - I'M STILL FULL OF LIFE! WHAT ABOUT TOMORROW?

1 2 3 4 5 6 7

* LIMITED WARRANTY

UNDER THE TERMS OF YOUR WARRANTY, YOU MAY OBTAIN AN **ADDITIONAL 7 YEARS PROTECTION** - A TOTAL OF **14 YEARS PROTECTION** AGAINST RUST!*

NOW MOTHER NATURE HAS TO CHANGE HER WAYS, BECAUSE WITH POLYGLYCOAT LUSTERIZING SEALANT & RUSTPROOFING SHIELD IT'S A BRAND NEW WORLD!

POLYGLYCOAT

13 14

YOU CAN FORGET ABOUT RUST FOR 14 YEARS BECAUSE WE'LL FIX IT **FREE!**

Wolfgang

FIND OUT HOW TO PROTECT YOUR NEW CAR AGAINST MOTHER NATURE - MAIL COUPON TO POLYGLYCOAT CORP., 25 N. BROADWAY, TARRYTOWN, N.Y. 10591

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ADDRESS _____

CITY _____ STATE _____ ZIP _____

POLYGLYCOAT PRODUCTS ARE AVAILABLE ONLY AT NEW CAR DEALERS!