

March 16, 1979

STATE MADISON

HAPPY
ST. PATRICK'S DAY



DAN PECARO OBSERVES 25TH YEAR WITH WGN

Everyone in the WGN "family" congratulates DANIEL T. PECARO, President and Chief Executive Officer of WGN Continental Broadcasting Company who celebrated his 25th year with WGN on March 14.

Mr. Pecaro, who joined WGN in 1954, is the dean of broadcast executives among Chicago radio and television stations. His broadcast experience has been totally with WGN, starting as a night member of the radio traffic department.

During his rise through the program and production ranks, he has written, produced and directed radio programs, handled countless remote broadcasts, musical shows, sports events, presidential conventions and numerous elections.

Mr. Pecaro has been President and chief executive officer since May 8, 1975, after serving as Executive Vice President of WGN-TV since 1972. He was elected to the Board of Directors in 1968.

Previously, he was radio's Program Manager for two years and appointed Program Manager for WGN-TV in 1962. In 1965, he was named Group Program Manager for television stations in Chicago, Denver and Duluth.

He holds a Bachelor of Science degree from DePaul University and taught and coached sports for five years in the Chicago Public School system before joining WGN.



CONGRATULATIONS!

PENNY CLEVINGER NAMED MANAGER OF ACCOUNTING, RADIO & TELEVISION

GLORIA A. WELLS NAMED DIRECTOR, SALES PROMOTION & OFFICE MANAGER, TV SALES

PENNY CLEVINGER has been named MANAGER OF ACCOUNTING effective February 26, 1979. Penny came to WGN in 1978 as Senior Accountant after having been with the Tribune Company for ten years in various capacities and positions within their financial organization.

Penny has a bachelor's degree in accounting from Roosevelt University and is currently working on a master's degree in business administration.

GLORIA A. WELLS has been promoted to DIRECTOR, SALES PROMOTION & OFFICE MANAGER, TV SALES, effective February 26. Gloria joined WGN in 1962 and has held responsible positions in other areas. She transferred to TV Sales in 1975.

Gloria attended Northwestern University.

MORE PROMOTIONS....

CONGRATULATIONS to GWEN O'CONNOR, Secretary, TV Sales, who was promoted to PRODUCTION ASSISTANT, TV PRODUCTION. She can be reached on ext. 344.

ALSO, CONGRATULATIONS to ROBERT KASTIGAR who has been designated As ENGINEER-IN-CHARGE of EQUIPMENT SERVICES effective March 5.

The appointment was announced by Ralph F. Batt, Vice President and Manager of Engineering.

ANNIVERSARY CONGRATULATIONS to JIM PASMA - TV Engineer who celebrates 10 years with WGN on March 31.

NEW ARRIVALS -- CONGRATULATIONS!

ELAINE and DON GETZ, Vice President and General Sales Manager of WGN Radio, became proud grandparents on February 9, when AMY CHRISTINE weighed in at 6 lbs. 10 ounces. Amy Christine's parents are LARRY and PEGGY GETZ. Larry, Vice President and General Manager of WELI in New Haven, Conn., seems to be following in his dad's footsteps.

CHRISTINE and GARY SULAK, Operating Engineer Apprentice, became the proud parents of their first child, JENNIFER ANNE, who weighed in at 8 lbs. 5 ounces on March.

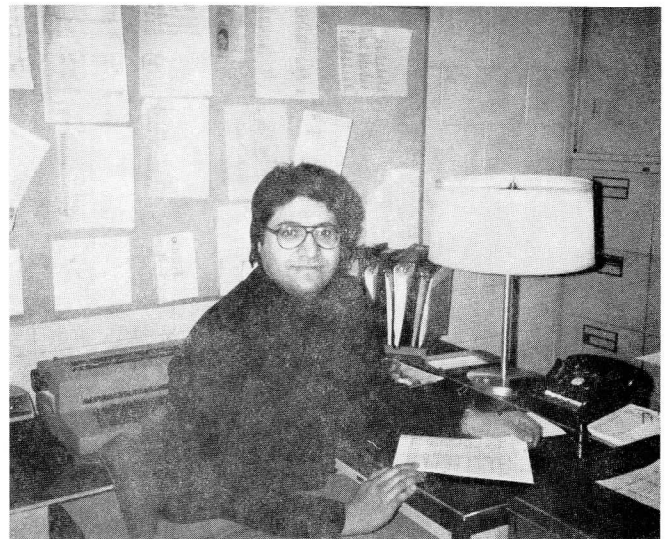
BEST WISHES TO THE PARENTS AND GRANDPARENTS!

Send GET WELL WISHES TO: LEO BRUCE, DELORES KOLTZ and ART AMBROZEWSKI at home.

COMPANY ANNIVERSARIES -- CONGRATULATIONS!



Joan Schanmier
Secretary/Administration
10 years - March 3



Jose Cornejo
Assistant Director/TV Production
5 years - March 11



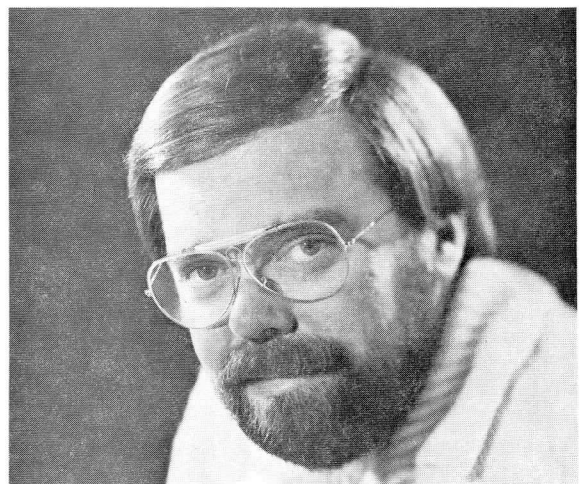
John Pero
TV Engineer
10 years - March 10



John Choynecki
Scenic Designer
25 years - March 10



Harry Trigg/TV Station Manager
5 years - March 25



Bob Collins Personality/Radio
5 years - March 28

WELCOME TO THE WGN "FAMILY"



*Lillian Jones
Account Executive/TV Sales*



*Kimberly Munch
Secretary/ TV Sales*

RELOCATION NOTES:

ROBERTA LEBLANG, Director of Research, TV, is now in Room 117, Ext. 371.

ROBERT PRESTEGAARD can be reached on Ext. 397 or 255.

Please change your directories.

INTERNSHIP PROGRAM

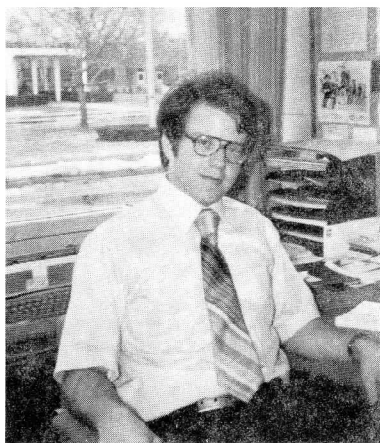
FAREWELL and ADIEU to the following interns who are leaving WGN this week:

Jan Broustis
Kevin Collins
Kathy Fanning
Eric Lewis
Seth Krugliak
Frances Smith

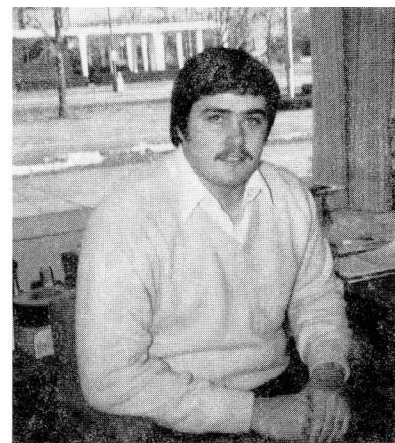
ROBERT P. IRVING, who supervises the PIERRE ANDRE program that started on April 1, 1963, WELCOMES the following students from various universities. The current recipients will be assigned to a given area for 13 weeks.



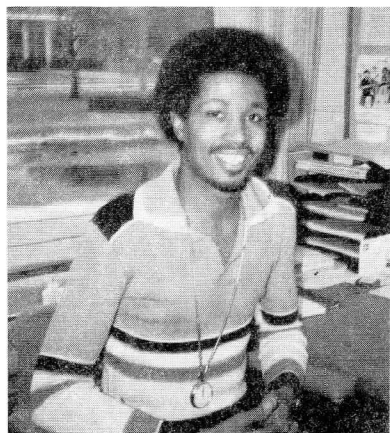
Michael Kravitz
University of Wisconsin



William Schmidt
Northwestern



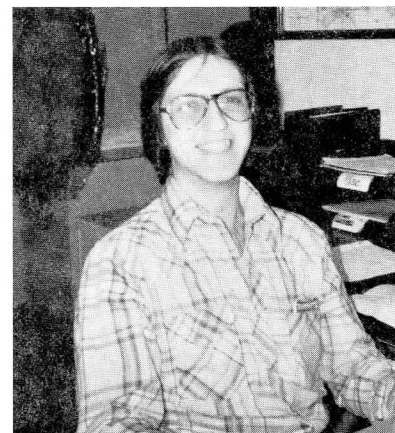
Timothy Le Fevour
Loras



Steven Merrill
Northwestern



Regina Davis
Mundelein



Keith Lasher
Indiana State

HAPPY BIRTHDAY to:

Jim French - March 18
Conrad Such - March 19
Carolyn Greene - March 19
George Ervo - March 21
George Gorzelanczyk - March 21
Norma Barnes - March 22
Joan Schanmier - March 23
Jose Valentin - March 23

John Nitz - March 27
Harold Blunk - March 28
Orion Samuelson - March 31
John Robertson - March 31
Fred George - April 1
John Ravencroft - April 1
Dan Waters - April 1
Elyse Mundell - April 1

RECIPE OF THE WEEK

IRISH RAISIN BREAD

5 cups flour
1 cup sugar
1 Tbsp. baking powder
1-1/2 tsp. salt
1 tsp. baking soda

1/2 cup butter
2-1/2 cups seedless raisins
3 Tbsp. caraway seeds (optional)
2-1/2 cups buttermilk
1 egg, slightly beaten

Add flour, sugar, baking powder, baking soda, salt; cut in the butter with pastry blender or two knives until mixture looks like coarse corn meal.

Stir in raisins, caraway seeds. Add buttermilk and egg to dry mixture.

Grease two loaf pans, and pour in batter. Bake 350 degree oven until nice and brown.

FRIENDSHIP

You give so much so often,
in so many little ways --
In gentle words of comfort,
in happy words of praise,
In taking time to chat awhile,
in trying to understand,
In sharing other people's joys,
in helping when you can --
And your special thoughtfulness
in everything you do
Makes your gift of friendship
dearly treasured all year though.

\$200,000 CLAIROL CROWN WOMEN'S TENNIS

CHAMPIONSHIP ON WGN TELEVISION 9 MARCH 31 AND APRIL 1

TOURNAMENT FEATURES TOP 4 STARS

America's top four women's tennis stars will compete for \$200,000 in prize money in the Clairol Crown Women's Tennis Championship to be telecast by WGN Television 9 Saturday, March 31 and Sunday, April 1. Saturday's telecast will be from 3:30 - 5:00 pm. Sunday's coverage will air from 1:30 to 3:30 pm.

Among the competitors in this championship of champions will be U.S. Open champion Chris Evert, Wimbledon winner Martina Navratilova, and 16-year-old sensation Tracy Austin. A fourth player will be announced soon.

Billie Jean King and Bud Collins will serve as commentators for the prestigious tournament.

The winner's share of the tournament will be \$100,000. The runner-up will receive \$50,000 with \$30,000 for third and \$20,000 for fourth. The matches will be played at the La Costa Country Club in Carlsbad, California.

* * * *

WGN-TV TO TELEVISION IHSA

GIRLS STATE BASKETBALL CHAMPIONSHIPS

MARCH 30 AND 31

Competition in the third annual Illinois High School Association (IHSA) Girls State Basketball Tournament will reach its climax on Friday, March 30 and Saturday, March 31 with WGN Television 9 telecasting the final eight games, live, from the Assembly Hall on the campus of the University of Illinois in Champaign.

The first telecast will be from noon - 3:30 pm, Friday, March 30 and will feature two games of the Quarter-Final round. Two more games in the Quarter-Finals will be telecast from 7-10 pm.

On Saturday, March 31, the two Semi-Final games will begin at noon, with the Third Place game set for 7 pm and immediately followed by the Championship game.

Handling the play-by-play action for the telecasts are Tom Kelly and WGN's FLOYD BROWN. Ann Penstone will supply the color analysis.

A total of 580 downstate, suburban and Chicago non-Public League schools have entered this third series. In addition, the champion of the Chicago Public League qualifying tournament will advance directly to the State Final Tournament and will join the seven state sectional winners.

A large contingent of WGN personnel will be on hand for the 13 hours of coverage; they will be using WGN's 1.4 million-dollar color mobile unit.

Credits for the telecasts are: Rick Hawley, IHSA, executive producer; Don Arries, N.W. Ayer, Inc., producer; for WGN Television 9, BILL LOTZER, production manager; ARNE HARRIS and ALL HALL, directors.

Sponsors for the telecasts are Illinois Bell, Joyce 7-Up Bottling Company, John Deere, Inc., and True Value Hardware Stores.

* * * *

CUBS REGULAR SEASON BASEBALL

BEGINS APRIL 5 ON WGN RADIO

WGN Radio begins broadcasting the 1979 regular season games of the Chicago Cubs on Thursday, April 5, when the Cubs meet the New York Mets at Wrigley Field for Opening Day.

Before the game gets underway at 1:30 pm, WGN will air the regular season pre-game features, "Let's Talk Baseball" at 1:10 pm and "Lead-Off Man" at 1:15 pm.

For the 15th consecutive year, veteran sportscaster VINCE LLOYD will return to handle the play-by-play action of all 162 games. He will be joined by Hall-of-Famer LOU BOUDREAU who has been doing color analysis of the Cubs since 1957.

Vince and Lou will both be heard on "Let's Talk Baseball." Lou will do the interviews on "Lead-Off Man" while Vince will do the post-game "Scoreboard" show.

At this date, game sponsors on WGN Radio include:

G. Heileman Brewing Company (through Campbell-Mithun, Minneapolis);
General Finance Corporation (through Post, Keyes, Gardner, Chicago);
True Value Hardware (through Home Products Marketing, Chicago);
Chicagoland Oldsmobile Dealers (through Campbell-Mithun, Inc.);
Chicagoland McDonald's Operators (through G. M. Feldman & Co., Chicago).

"Let's Talk Baseball" will be sponsored by The Oak Brook Tobacco Company (through The Tobacco Companies, Joliet). "Scoreboard" sponsors include Continental Airlines (through Benton & Bowles, New York), and Matex Corp.

Sponsors adjacent to the games include Playback, Inc. (through Marvin H. Frank, Chicago); E. A. Thompson Co., Inc. (through Spaceometrics Agency, San Francisco); and Edward Hines Lumber Company (through Marsteller, Inc.).

News programs between games of doubleheaders will be sponsored by The Greenhouse Restaurant (through M. Korshak & Associates, Inc.).



Vince Lloyd



Lou Boudreau

ROY LEONARD ACCEPTS MEMBERSHIP ON BOARD OF AMYOTROPHIC LATERAL SCLEROSIS

White Sox owner Bill Veeck has accepted the chairmanship of the Les Turner ALS Foundation's honorary board of directors, Robert Joseph, Foundation executive director, announced recently.

Joseph also announced that Illinois Governor James Thompson and Chicago Mayor Michael Bilandic have accepted membership on the board, along with TV star Dick Clark; ROY LEONARD, host of the "ROY LEONARD SHOW" on WGN RADIO; Fred Winston, morning personality on WFYR Radio; Melvin Zahn, Chairman and President of Louis Zahn Drug Company, Chicago; Lee B. Stern, President, Lee B. Stern & Company, Ltd., and owner, Chicago Sting soccer team, and Chicago Bears football players Bob Avellini, Allan Ellis and Revie Sorey.

Veeck and his honorary board will be lending their personal support to the fund-raising efforts of the Les Turner ALS Foundation, which supports research on Amyotrophic Lateral Sclerosis (known as the Lou Gehrig Disease). Each year ALS fatally afflicts some 40,000 persons. There is no known cure for this killer disease which, aside from Gehrig, has claimed the lives of a number of sports and entertainment greats, including boxer Ezzard Charles, Sid Collins (the "Voice of Indy") and most recently, jazz great Charlie Mingus.

The first major fund-raising event this year is the Les Turner ALS Foundation's benefit basketball game between football players from the Chicago Bears and Green Bay Packer teams on Monday, March 12 at 7 p.m. at DePaul University's Alumni Hall, 1011 West Belden.

The Foundation's largest fund-raiser will be its second annual ALS Mammoth Music Mart which this year takes place in October at Skokie's Old Orchard Shopping Center. The Mart, which the Foundation founded last year, offers for sale thousands of new and used records, record albums, tapes, musical instruments, stereo equipment and other musical accessories, which are donated by national record companies, individuals, and retail stores.

Last year's Music Mart, the first of its kind in the country, raised some \$90,000 for the Foundation to promote research on ALS.

IHSA CLASS A AND CLASS AA BASKETBALL CHAMPIONSHIPS

BEGIN ON WGN-TV MARCH 17

The annual thrills and excitement of the Illinois High School Association Boys Basketball Championships will again be covered live by WGN Television 9 from the 16,000-seat Assembly Hall on the University of Illinois campus in Champaign on March 17, 23 and 24.

The Class A Championships, featuring teams from schools with less than 750 students, will air Saturday, March 17 with the semi-finals from noon to 3:00 pm and the finals from 7 to 10:30 pm.

Announcers for the telecasts are Tom Kelly (working his 20th State Tournament telecast) and Jim Turpin (former radio voice of University of Illinois football and basketball) sharing the play-by-play duties. Chuck Rolinski will provide the color commentary.

The Class AA coverage on Channel 9 begins Friday, March 23 with two quarter-final games from noon to 3:30 pm and two more quarter-final games starting at 7 pm.

On Saturday, March 24, Class AA continues with the semi-finals from noon to 3:30 pm followed by the "third place" and Championship games from 7 to 10:00 pm.

Class AA play-by-play announcers are Tom Kelly and WGN's FLOYD BROWN, with former Evanston High School coach Jack Burmaster supplying the color analysis.

More than 25 WGN personnel will be utilized for the more than 19 hours of IHSA coverage. They will be using WGN's 1.4 million-dollar color mobile unit with six cameras, including a mini-cam and complete slo-mo and stop-action facilities.

Sponsors for the Class A tournament include Joyce 7-UP Bottling Company and Country Companies Insurance.

Sponsors for the Class AA tournament include Illinois Bell Telephone Company, Joyce 7-UP Bottling Company, John Deere, Inc., Blue Cross-Blue Shield, and the Illinois Bar Association.

Credits for the telecast are:

Class A: Rick Hawley, IHSA, executive producer; Don Arries, N.W. Ayer, Inc., producer; Darrell Blue, WCIA, producer; for WGN Television, BILL LOTZER, production manager.

Class AA: Rick Hawley, IHSA, executive producer; Don Arries, N.W. Ayer, Inc., producer; for WGN Television 9, BILL LOTZER, production manager; ARNE HARRIS and AL HALL, directors.

WGN BOMBERS

WGN's Bombers lost the Park League basketball championship, 58 to 54 in overtime to the 18th District police station.

The team is sorry that they came back with a second place trophy this year as compared to first place last year. However, this will give the players more of an incentive for the 1979-80 season.

The team thanks everyone who came out to watch the games.

ATTENTION:

"Classes in Cardio Pulmonary Resuscitation (CPR) will be conducted by the Tribune Medical Department starting on March 20 through April 24. Any employee interested in taking this training should contact JAN ROOK, 222-3157 between 10 a.m. and 6 p.m.

Classes will be held on Tuesday evening from 6:30 p.m. to 8:30 p.m. in room 633 Tribune Tower. If you sign up for this class you must attend all sessions.

NOTE FROM PERSONNEL/BENEFIT DEPARTMENT:

Many of our employees are coming of age -- that is you have reached your 55th birthday, and to assist you in planning for your retirement in future years the company has entered a subscription in your name to AIM (Action for Independent Maturity). This is an informative publication that will assist you regarding investments, social security, where to retire, real estate planning, etc.

After age 65 you will receive a publication entitled "American Association of Retired Workers" (AARP). We believe that both of these magazines provide excellent information and guidance, and WGN Management is pleased to make these available to our long-time employees.

KDAL has a new phone number;

KDAL RADIO
425 W. Superior Street
Duluth, Minnesota 55802 Phone: 218-732-4321

DEEPEST SYMPATHY

Deepest sympathy to EVA AGREN-LEMSKY on the sudden death of her husband.

Eva would like to thank all her friends for their kind expression of sympathy during this very difficult time.

WGN's QUARTER CENTENARIAN GROUP

TONY SULLA, President of WGN's Quarter Centenarian Group, has the following report:

"We did it! We have celebrated our collective service of more than 3,000 years for the second time last November. Our committee has chosen Saturday, November 10, for WGN's Third Get Together.

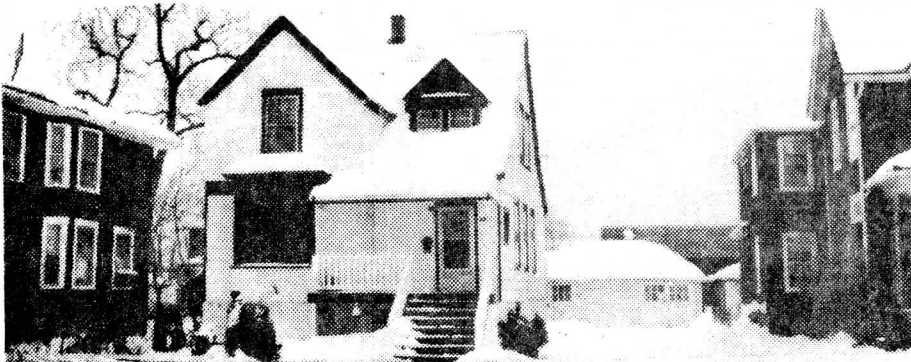
Thaine Lyman will head up this year's program committee, which includes Roy Cone, Paul Crum and Jack Brickhouse. This promises to be another great program next November.

Before you read Jim Feeley's Treasurers Report, permit me to remind you that our success in the past has been due only to your financial support through the annual dues. (\$2.00 per annum for active employees and \$1.00 for retired persons). Please see Jim Feeley with this year's dues."

TREASURER'S REPORT

Dinner last year (1977)	.....	\$ 827.35
Balance (after dinner)	.....	\$ 114.25
Dues collected (1979)	.....	\$ 73.00
Dinner 1 (1978)	.....	\$ 946.00
Balance	.....	\$1,133.25
Paid to Holiday Inn (deposit)		-50.00
(dinner)		- 807.95
Balance (after dinner)		\$ 275.30

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"I'M NOT SURE"— "VERY LITTLE"

By **HARRY D. TRIGG**
Station Manager,
WGN-TV, Chicago

Some years back, there was a delightful book entitled "Where Did You Go? 'Out'—'What Did You Do?' 'Nothing.'"

That title always springs to mind, and I am sorely tempted to paraphrase it, when someone asks me about WGN-TV's alleged new status in the TV industry.

"How does it feel to be a super-station?"

"I'm not sure."

"What will you be doing that's different?"

"Very little."

Firstly, I doubt very much that WGN-TV yet qualifies for that exalted title.

I'm reminded of a story about composer George Gershwin shortly after he broke upon the musical world. He was going sailing with friends one day, and his new-found affluence permitted him to outfit himself with epaulets, gold braid, and all the trappings of a handsome uniform.

"How do I look, Mama?" he asked his mother.

"By me, George, you're a sea captain. But ask yourself, by sea captains, are you a sea captain?"

I suppose by the several common carriers who saw fit to select WGN-TV for transmission to cable companies throughout the country, perhaps WGN-TV is a super-station. But, frankly, we at WGN-TV are not yet buying any epaulets or gold braid. For whatever status we might attain which is different—or better—than we presently enjoy, we must wait for the ultimate judge—and that is the audience. Whatever impact is made on that collective decision will decide whether we are welcomed into any sizable new number of homes. But at the same time, we are in a game with inherited rules. And Washington can instantly change those rules. It has been known to have happened before.

As to what may or should be done which is any different than what we are presently doing, there is no manual, no recipe book, nor any handbook one can look at to find out what is ahead.

CHICAGO'S SATISFIED

We are certain of one thing: whatever we have been doing in the past is apparently eminently satisfactory to our Chicago-area audience. And it apparently made some impact on the several common carriers who looked to WGN-TV for their first venture into satellite distribution.

Chicago is a large, sprawling city. It has, obviously, prime impact on its inhabitants. In the midwest, it is the largest—and nation-wide, it is number two, or three, depending upon what criteria you select.

But whether it is any different in tastes isn't a measurable evaluation. There are time zone differences, certainly—but are there any discernible characteristics (perhaps other than the nightly weathercast) between the audience around the TV sets in Cicero, and the audience in Juneau, Alaska? "I'm not sure!"

I feel that the American audience is largely a homogenized audience, and to some degree—TV is responsible for this. In the very early days of radio, it was not difficult to listen to an announcer from New York, and (sitting in the midwest) mentally register that this voice bespoke "New York." Now, a Nebraska-born announcer, transplanted to Manhattan, can become a correspondent, engaged in a press conference in the deep South, and the entire dialogue is devoid of any regionalism.

REGIONALISM'S GONE

There is very little regionalism left in our country, and very little attention need be paid to any regional differences in entertainment-appeal. (I admit that a newscast covering the day's activities in Chicago's City Council may cause a viewer in Escondido, Calif., to ponder as to what is going on—but perhaps we merely log that telecast as "Education," rather than "News".

Undeniably, there will be some impact on the business aspect of our operation—but what will it be? "I'm not sure."

Firstly, any audience gains must be achieved. Secondly, if a viable measurement can be achieved, and if this measurement will be accepted, remains ahead.

And, once that is settled, we may (repeat, may) have some fix on whether this brave new world is costing us more, or gaining us more! "I don't know."

Program suppliers eye us anxiously, and are not really certain as to whether we should be regarded as the "customer of old," or the "threat of the future." "I don't know."

It stands to reason that if we are finally gaining more, the gains will not be without some cost to us. If there are any windfalls in our future—and that's a gigantic "IF," we are not so naive to presume that it is to be free and clear.

We are presently wrestling as to what the yet-untried Copyright Tribunal might mean to us. "I don't know."

Indeed, program suppliers and holders of copyrights on programs whose distribution we may extend may find themselves reaping benefits not even anticipated—or dreamed of.

EVOLUTION

I don't believe that the new world of satellites, and transponders, and earth stations signals any radical new departure that hasn't already been seen. The creeping sprawl of cable throughout the densely-populated east coast has already created an impact on audience which may be equated to several super-stations, and in quite a few instances, this goes virtually unrecognized.

Of one thing we will be certain. There will be no universal elevating or depressing of the industry. Some operations will reap benefits and others will suffer, in varying degrees.

The Lerner TV & Radio Report

That's right—Bedside

Network helps hospitals

By JERRY FIELD

THE BEDSIDE Network is just what the name of the

organization implies: it's a network that operates at

hospital bedides, restricting its service to the four

Veterans administration hospitals in the Chicago and area.

The organization is composed of personalities from the

major radio stations in the city and the four major TV

stations, WGN-TV, WMAQ-TV, WBBM-TV and WLS-TV.

The organization has four "crews" out in the VA

hospitals each week, offering sing-a-longs, celebrity visits,

and having the patients read parts as old radio scripts are

re-enacted. There are about 4,000 hospitalized vets in the

four VA hospitals.

The Chicago group is one of seven tied in nationally

with the Veterans Hospital Radio and TV guild.

The coordinators of five programs for the four

hospitals are Jim and Connie Callahan, both well-known

actors in Chicago.

Very little has been written about the Bedside

Network, as with so many of Chicago personalities who

offer their time and talents. Their primary goal is to

entertain and offer a public service without fanfare. The

Bedside Network has been operating each week in Chicago

for the past 10 years.

Some of the more active members of the network are

John Hultman (WBBM-Radio), chairman; Dave Baum

(WIND), co-chairman, and a few members of the

governing council are Bill Wills of WGN, Burt Sherwood,

Harvey Wittenberg of WLOO, Ann Williams of WBBM-FM, John Callaway of WTTW, and about a dozen more who will be named in continuing mentions of the Bedside Network's programs for vets.

Connie and Jim Callahan's program is to have the

patients be "active, not passive," which is the major

motivation behind the reenactment of the radio scripts. In

a competition of more than 40 hospitals, the six finalists in

the national contest are to be judged in New York this

coming month. Three of the finalists are Chicago hospitals.

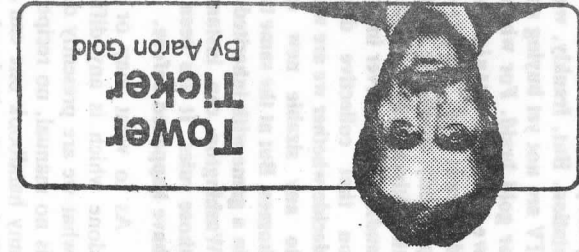
The old radio scripts are recorded on tape with sound

effects Jim and Connie supply, then played for the patients

over the hospital's own radio network. Connie and Jim are

looking for men to lead the sing-a-longs and piano players.

Call the Callahans any weekday morning at 493-2244.



Tower Ticker
By Aaron Gold

WHAT THEY DID FOR LOVE: Tony Teague had the sorry task of informing the rest of the "A Chorus Line" cast that played the Schubert for 11 months last year that the backstage doorman, Hank Gorman, had died. He had been great to everyone connected with the show; he loved it, especially the song, "What I Did For Love." To show their love, the cast paid for Gorman's headstone.

THE NEWS THAT THE CITY CENTRUM CORP. is converting Park Place and Boardwalk to condominiums has nothing to do with the game Monopoly. They're the two latest buildings to convert to condo. Boardwalk (at Montrose and Clarendon avenues) tenants already received their notices, and Park Place (655 W. Irving Park Rd.) residents will get their notices next week. Our town's real estate brokers are rushing conversions for fear of a condo moratorium. . . . More than 10,000 people jammed the Esquire Theater over the weekend to see "The Deer Hunter." And the extraordinary film (which received four-star ratings from critics at Chicago's daily newspapers) grossed an extraordinary \$44,500 for nine shows.

THE NEW YORK PRODUCERS OF JOHN GUARE'S "BOSOMS AND NEGLECT," playing here at the Goodman Theater with Paul Rudd, Kate Reid, and Marian Mercer, hope to move it to Broadway before the May 6 Tony Awards cutoff date. . . . If you want to see a beautiful new addition to Chicago, check out the newly finished facade on the Museum of Contemporary Art at 237 E. Ontario St. . . . Producer Frank Yablans had to trim his "North Dallas 40" budget, and now won't be filming the big game scenes in Soldier Field, after all.

ROY LEONARD HAD Sophia Loren practically in tears on his WGN radio show last week when he played "Here's To You," a song Peggy Lee wrote that was recorded by Sophia's one-time heart throb, Cary Grant. "The look on her face was priceless when we surprised her with it," said Roy, who credits the idea to his producer, Pete Marino. . . . The cast of "Scrambled Feet," opening Wednesday at Drury Lane Water Tower, bought a small inflatable swimming pool for the show's duck to use when not on-stage. . . . Hooray for Chicago designer Mark Heister, who'll unveil his fall collection April 10 at the Apparel Center and then take it to New York. Usually it's the other way around.

Circus brings joy to special children

By Rudolph Unger

MONDAY'S opening performance of the Shrine Circus at Medinah Temple was unusual.

Not because of the acts. All the clowns, jugglers, trapeze artists, horses, dogs, tigers, and elephants—the usual attractions of a circus—were there.

The difference was in the audience—4,500 youngsters, some blind, some deaf, some physically handicapped and in wheelchairs, some mentally handicapped.

They all were guests of the Lions Clubs of Chicago, whose special concern is such youngsters. And the guests had a ball enjoying the feats of daring, agility and skill.

A LITTLE BLIND girl from Deneen Elementary School, 7240 S. Wabash Av., leaned intently toward the stage as though she could see as she listened over earphones to WGN-TV's Ray Rayner vividly describe each action and costume of the acrobats.

The deaf youngsters from Bell Elementary School, 3730 N. Albany Av.,

smiled and gestured excitedly to one another as their teacher, Jennifeh Pames, used sign language to tell them about Victor Julian and his dancing dogs.

The youngsters in wheelchairs from the Holmes Elementary School, 955 W. Garfield Blvd., screamed with alarm and then cheered with relief as trapeze star Lou Ann Jacobs swung high over their heads, seemed to lose her grip, and then caught the swing with one leg.

A mentally handicapped girl from the Seward Elementary School, 4600 S. Hermitage Av., bit her nails with fear as the 7 and 10-year-old boys of the Flying Gaonas swung dangerously from trapeze to trapeze, and then applauded happily as they reached their goals.

All of the children were hushed with alarm when Herbie Weber fell heavily from his 15-foot-high tightrope to the stage floor and lay dazed momentarily. They cheered wildly as he courageously finished his difficult act.

Yes, a grand time was had by all.

But 8-year-old Danny Dwyer of the Holmes school had one complaint for the Lions Club—"They had tigers, elephants, but not my favorites—lions."

Bob Frisk

Sports eye



BASKETBALL IS A business, a part of the entertainment industry, with vast financial dimensions.

During the season, over 20,000 high schools, 600 junior colleges and 1,000 senior colleges hold games. Every week 700,000 high school students play in approximately 15,000 contests. Each season 25,000 four-year college students perform in 12,500 games.

We all know how long the National Basketball Assn. season drags on, with over 900 games each year and a series of playoffs that bounces into June.

As a business and sport, basketball is a world within American society, complete with its own population, geography, conflicts and resolutions.

There may be times you feel you just can't get away from this distinctive social phenomenon and multi-million-dollar business. It's everywhere you turn.

Get ready. It's that time again when basketball will be everywhere you turn. That is, if you turn the dials to Channels 2, 5, 9 or 11. You may be spared if you stick with ABC and Channel 7.

Professional basketball continues its march to the playoffs for both the men and women, but the college and high school game is heating up with post-season tournaments, the highlight of any season.

NBC will give fans another complete look at the NCAA tournament, and that should guarantee choice viewing. NBC always does an impressive job with the march to the NCAA finals.

WGN Television 9 in Chicago planned to have cameras at 27 different basketball games during March.

The Chicago Bulls will be featured in six games; the Chicago Hustle of the Women's Basketball League were showcased in a thriller against Minnesota with more planned as the playoffs approach; the IHSA State Championship tournament for high school boys and girls in Illinois total 20 games in the WGN package.

Educated viewers are gourmets who enjoy a wide variety of basketball tastes, but most spectators can't judge the contests they watch. They can't tell whether a match between two NBA doormats demonstrates a better quality of performance than between two college teams.

They know only their feelings; the game left them bored, irritated, confused, thrilled. Those feelings will get a real workout over the next three weeks.

The Heart's Sunlight

Hope is one of man's most valuable gifts. It blesses everything within its reach, and sustains the soul in the darkest hours with unflinching strength. Hope is the heart's sunlight. The brighter hope burns, the brighter it reflects upon the world, and putting its shine on another's face is to put the shine upon your own.

Ray Rayner's long reign continues the merrymaking

By Chuck Fieldman

THE ALARM CLOCK in his Northbrook home goes off at 5:15. Much of the time he rises before the sun does.

By 6:30, he is at work.

"Most people don't think the rush hour starts that early," he offered, "but believe me, there's plenty of traffic out there."

At 6:45 he strolls into his dressing room and changes into his working clothes.

Anyone else who dressed for work in the purple jumpsuit he dons probably would be laughed at. But for Ray Rayner, it's part of the act, an act that has been entertaining WGN-TV, Channel 9, morning viewers for nearly 17 years.

"**THE RAY RAYNER Show**" is aired weekdays from 7 to 8:30 a.m. to thousands of Chicago-area viewers. [From Sept. 11 to Dec. 11 it also is shown on Saturdays.]

Rayner admitted the show's reputation is that of a children's show. But he pointed out the viewing audience isn't limited to children.

"I'd say about 60 per cent of the audience is made up of children 2 to 11 years old," 24-year Northbrook resident said.

"But the other 40 per cent is made up of teen-agers and adults."

MANY TEEN-AGERS and adults tune in his show for things like the time, weather, traffic reports, and film highlights of Chicago Cub games during the baseball season.

"The cartoons we show [Bugs Bunny, Looney

Tunes, etc.] were made for adults," Rayner said. "They're good cartoons. And the kids aren't the only ones who enjoy them."

Rayner said he never thought he would end up doing anything like a children's show.

"It was in late 1957 or early 1958," recalled Rayner, who at the time was a station announcer and had his own popular music show. "The general sales manager [of WBBM-TV, where Rayner worked at the time] suggested I do a children's show.

"I WAS REALLY against the idea, too," he continued. "It was a big departure going into children's television and I didn't think I'd be comfortable."

But Rayner's opinion of children's television changed as he got more experience in it.

"I like doing entertainment on TV," he said, "and it surely allows for that."

Rayner moved to WGN-TV in 1961, and almost immediately became known as Sgt. Pettibone on "The Dick Tracy Show."

IN 1962, HE took the clown part of Oliver O. Oliver on "Bozo's Circus," a part that he kept for nine years.

He also had the short-lived [1966-68] show "Rocket to Adventure."

He gave up all but his morning show, which began in November, 1962, mainly so he'd have more time to be involved in the theater.

"I really enjoy the theater, too," he said, "and I wanted to be able to spend some more time with it. It gives me a chance to get involved in another type of entertainment."

RAYNER LIVES in his Northbrook home with his wife, Jeanne. The couple's two children, a daughter, 26, and a son, 28, no longer reside in the village.

"I really love Northbrook," Rayner said. "It's pretty, and the people are really nice."

Rayner said he's far from being handy round the house. He likes to spend his nonworking hours reading, playing golf, and traveling.

"One night I always try to be home is on Halloween," he said. "I really enjoy the kids when they come around."

The WGN-TV star obviously has developed a soft spot in his heart for children.

IN ADDITION TO his show, he is on the Northbrook Ecumenical Committee on Youth advisory board.

"I'm for anything that helps youth," he said. "Not that I have an expertise in the [youth] area, but..."



Ray Rayner (shown with his wife, Jeanne, and their dog Misscast) has been doing children's television shows for more than 20 years.



This photo by Michael Sims

Ray Rayner's TV world hangs in stages on the basement wall. Rayner admits at first he was against the idea

of doing a children's show, but he changed his mind as he gained more experience in that aspect of television.



For his proposal, she had to read the fine print

Judy Moore

This is a love story. A love story that ended (or did it begin?) in a printed proposal and engagement on Valentine's Day. This last Feb. 14, thanks to The Sun-Times' Valentine classified ad section, WGN's Wally Phillips, one of his staff members and a local singing telegram company, 20-year-old Dave Ralson and 20-year-old Eleanor O'Toole became engaged.

But to begin at the beginning.

Ralson works as a crane operator for the Electro-Motive Division of General Motors in La Grange, and O'Toole is a cook and cashier for McDonald's in Burbank. They have lived a half mile away from each other all their lives but it wasn't until just a few years ago, during their high school days, that they met.

Their romance has had its ups and downs. And then last month, Ralson, a real romantic, decided he wanted to make his marriage proposal memorable. So he arranged for a \$15, eight-line ad in The Sun-Times that read:

Eleanor O'Toole
Happy Valentine's Day
How would you like to take
a Caribbean Cruise May, 1980?
One Catch...
All you have to do is...
MARRY ME!
Love, Dave

The ad, one of 11,168, appeared on page 20, column 1, the fourth ad from the top. This innocent little 1½ square inches started something.

Marilyn Miller, producer of WGN's daily Wally Phillips Show, called Dave and told him that Wally Phillips would be at his service to provide the right atmosphere for the moment when his girl friend would read the proposal in the paper.

"I told Dave we would do anything we could to help set the mood, such as sending them to a romantic restaurant, or having

them on the air. After some thought, he called me back about 8 p.m., and said he would go on the air the following morning."

GOING ON THE radio sounded like fun to Ralson

"They told me they would send me tickets for dinner for two," he said.

Other sponsor gifts he has received as a result of being on the show have included a book of Green Stamps, a \$10 gift certificate to the A&P, a \$10 gift certificate to True Value hardware stores, and a gift certificate for "A Sweetheart Bowl-O-Beauty" (a preserved rose in a glass bowl on a heart-shaped stand) from Amlings Flowerland.

In the meantime, Ralson set the scene with his girl friend.

"Dave told me to take the day off (Feb. 14) from work so we could go snowmobiling," she said. "He told me to be at his house by 9 a.m. otherwise my present would melt."

O'Toole arrived on time. After they exchanged presents—he gave her an old-fashioned porcelain pendant—she gave him three record albums—the phone rang and Ralson asked O'Toole to answer it.

"It was his sister," she said. "She asked me if I was engaged yet. I didn't know what she was talking about so I handed the phone to Dave and he said, 'Not yet.' Then the phone rang again, and it was Wally Phillips. He asked me if I knew my name was in the paper. I hadn't read the paper yet."

AT THAT POINT, Dave ran across the room clutching the Feb. 14 issue of The Sun-Times, opened to the right page.

"There's a guy that's really crazy about you," said Phillips. "We'd be glad to do anything we can, if the idea makes any sense to you. If it's a total loser idea to you, I wouldn't want to cause you any trouble."

Since O'Toole didn't protest, Phillips read the newspaper proposal to her over the

phone. Sobs could be heard at the other end of the telephone. Then came another proposal via a singing telegram service.

"What we'd like to do is try to happy up your Valentine's Day a little bit, by using the people at Tele-Tune to send a message from him to you, since all is fair in love and war, right?," said Phillips.

Then Perri Lou Glazer, owner of Tele-Tune got on the phone.

"Eleanor, we have a special song for you," said Glazer. "I think you will find it pertinent and important. Here's Peggy to sing it to you."

Her reaction?

"I cried," said O'Toole. "I realized an hour later, after everything calmed down and the program was over (and she had stopped sobbing) that I had never given him my answer. I finally said yes, and Dave made me put my answer on tape, since I had it in writing, he had to have it on tape."

RALSON EXPLAINED he wanted his engagement to O'Toole to be a memorable event.

"Everybody gets engaged around Christmas or on birthdays," he said. "I wanted to be different. When you lead a humdrum life, it's nice to talk about yourself. I never went to college, or anything like that, so I figured people would either laugh at me or not."

O'Toole's diamond engagement ring won't be ready for at least eight weeks. But they have set the date. They'll be getting married at a 3 p.m. mass at Saint Bede's church on May 17, 1980. A family-style dinner reception for 250

guests is planned. And a one-week honeymoon to the Caribbean is also on the schedule.

Ralson and O'Toole have lived in the same neighborhood all their lives. However, they didn't meet until their junior year at Bogan High School, when a mutual friend arranged a date.

"When I first met him I liked him, but after a month I wanted to break up," said O'Toole. "But he stole my high school ring. One day he asked to see my ring and drove off with it. So I kept going out with him and decided I liked him again. Now I am positive I want to marry him."

He would drive past the house every single night at a certain time, looking for her. She, in turn, would make sure she was outside, whether it rained or snowed.

"Now my mom always tells me how clean-cut Dave is," said O'Toole. "They are real happy we're engaged because they think a lot of Dave."

Towns screen cable TV offers

HAWKWOOD - Sunday March 11, 1979

by RENA WISH COHEN

Want to snuggle up in your favorite easy chair tonight and watch "An Unmarried Woman" or "Saturday Night Fever" on your Sony?

Hungering for better sports coverage? Maybe all the home games of the New York Mets or the San Francisco Giants, direct from their local stations?

Wish you could tune in at any hour for the latest weather forecast or stock market reports? Or any weekday night for a live program when local teachers answer homework questions phoned in by area students?

CABLE TELEVISION companies are eager to offer these kinds of services and more to the Northwest suburbs, just as soon as local officials grant them operating franchises.

And that, of course, is the catch. Cablevision Systems Corp., based in Jericho, N.Y., has begun discussions with Arlington Heights about a cable

franchise. And judging from a seminar sponsored Saturday by the Northwest Municipal Conference, where six other cable companies showed up, Cablevision will not be the only firm wooing area suburbs.

Local officials must decide which operator offers the best services and which will give them the best franchise agreement — an area, in the past, in which many communities have been burned.

"For some time, unfortunately, franchises were drawn up with a low level of honesty and integrity," said Charles Rothers, an Arlington Heights resident and president of WGN Electronics System Co., Chicago, which has cable franchises outside the Chicago area. "The applicants promised the moon, and sometimes they couldn't deliver."

SOME CITIES awarded franchises, for example, but never had their systems built because they failed to spec-

ify a construction timeline or to include penalties for a company's failure to meet that timeline.

Hoping to learn from others' mistakes, William Muhlenfeld, executive director of the Northwest Municipal Conference, is encouraging area communities to join together to study the cable question and consider negotiating a joint contract.

Saturday's seminar, attended by officials from 20 North and Northwest suburbs, was the first step.

As of Saturday afternoon, half of those communities had agreed to take the second step: attending a meeting on March 23 to form a cable TV task force.

If the cooperative approach gets off the ground, area communities will be following the lead of six suburbs of Dayton, Ohio, where one model ordinance was drafted and franchises awarded to Boston-based Continental Cablevision, Inc.

A SIMILAR joint effort is being made by several small communities on the outskirts of New York City.

To date, the cable operator that has expressed the most interest in the Northwest suburbs is New York-based Cablevision Systems Corp., a 6-year-old firm that now has more than 90,000 subscribers in the New York area.

Based on Cablevision's New York services, a local subscriber could expect to pay a one-time installation fee of \$25 and a maximum of \$17 a month — \$7 for basic 28-channel service, \$7 for the "pay TV" stations that show current movies, and \$3 for extra sports programming.

It will be some time, however, before local residents need to worry about that. Even if a community granted a cable franchise tomorrow, it could take nine months for the first homes to be wired for cable and another nine months for the job to be completed.

Chicago Tribune, Tuesday, March 13, 1979

Gary Deeb
TV-radio critic

● **THE ROTTEN** January weather spelled success in the audience ratings for Chicago's major AM radio information outlets. Apparently, when the snow hit, listeners tuned more heavily than normal to WGN, WBBM, and WIND.

Chicago's top 10 stations, according to Arbitron's January measurement, are: WGN, WBBM, WLOO-FM, WMAQ, WLS, WIND, WBMX-FM, WLAK-FM, WVON, and (in a tie for 10th) WFYR-FM, WCLR-FM, and WLUP-FM.

The numbers represent another setback for WLS, which hasn't suffered such mediocre ratings since about 1960. Hurting even worse is WDAI-FM, which fell from its already abysmal ratings after shifting to "white-bread disco." WDAI now is 23d on the Arbitron listening chart.

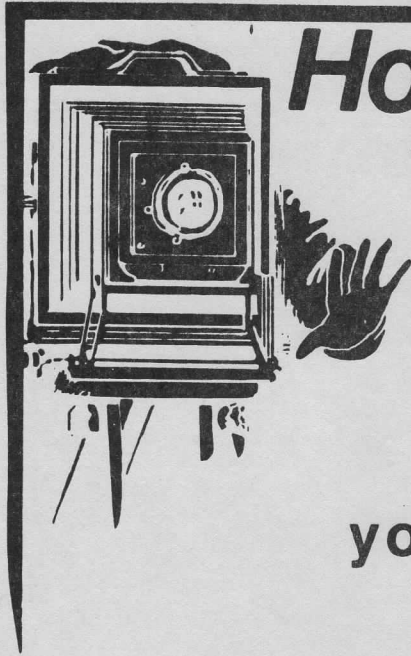
Some executive heads are set to roll because of the audience results: Roger Skolnick, program director at WDAI for the last two years, reportedly is about to be ousted; and Bobby Christian, program chief at WMET-FM, is heading back to Pittsburgh.

● **FOLLOWING THE** success of "The New Avengers" as its late-night Friday offering, CBS is going overseas for another first-run British adventure series that will be a sequel to a previously popular program.

"The Return of the Saint," with Ian Ogilvy in the role originated a decade ago by Roger Moore, has been purchased for late-night telecast, probably once a week starting next fall. Ogilvy is known to American viewers as the husband of Elizabeth Bellamy in "Upstairs, Downstairs."

"The New Avengers" has been capturing a big viewership for CBS on Friday nights. The program runs a strong second to Johnny Carson on NBC and clobbers reruns of "Baretta" on ABC.

● **AT LEAST TWO** of WLS-Ch. 4's "3:30 Movie" telecasts this week ought to be avoided by anybody interested in seeing a complete motion picture.



Hold It! Start your career in photography the way many successful photographers have—by participating in your Camera Club Contest!



Enter your favorite pic now. You may be pleasantly surprised when you find it on display with the winners.

ENTRY FORM

Date: _____

Title: _____

Submitted by: _____

Department: _____

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 Yamellton'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 Stobbert 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 Atlans, 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, Lullabelle 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 Irna 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 Mid-d . . . night!" — 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

continued on page 30



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 Irna Phillips).

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

— C.T.

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

continued from page 29

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 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

Memories

'Ma Perkins': One fan wept through Iowa

● One of America's most durable 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 ingenue 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. It 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"

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.



Rita Ascot as Fay Perkins.

the actress met and married Al Boyd, producer of "The National Barn Dance," and these days they live in Balavia, 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 scream 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

..."), 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."

television. They were daytime serials. When the show moved to New York in 1950, I stayed on and commuted for three years. Flights took 4½ 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 9½ 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 the rough 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 Joyce Comtasse — 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 1926, 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: "Ar! Ar!")

"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.



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.

WEAW—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.

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
2. WLOO-FM	72,900
3. WBBM	70,700
4. WMAQ	64,900
5. WLS	62,500
6. WBMX-FM	48,900
7. WLAK-FM	38,300
8. WCLR-FM	37,800
9. WFYR-FM	35,200
10. WVON	33,200
11. WIND	30,000
12. WJJD	28,400

13. WLUP-FM	27,700
14. WEFM	26,200
15. WBBM-FM	25,500
16. WKQX-FM	25,100
17. WMET-FM	21,300
18. WFMT AM-FM	21,000
19. WXRT-FM	19,800
20. WCFL	19,000
21. WGCI-FM	18,900
22. WJPC	16,400
23. WAIT	14,300
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

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-loo-la). 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 above 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