All about Chicago radio
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A special report

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People, places, things we think you'd like

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music wave of nostalgia

tance it, sound

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 wove to it, and everyone within shouting distance sang along.

Then the radio and the phonograph were invented, and soon the player piano fell silent. 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 up-rights, 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 musical 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 orchestrations, 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 photo player that was used to accompany silent movies. Besides piano music, it produces 20 different sound effects, including gunfire, hooves and train whistles. He learned how to restore the instrument 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 1932. They think it's some...continued on page 8

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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," "Staying Alive," and "You Light up My Life."

Prices of the rolls compare favorably with those of records and tapes. They average around $2.58. 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 goof's 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."


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.

Sue Treiman

Photo by Bob Espen
TAKE A SPRING BREAK TO CARSONS FOR SAVINGS ON REG. 29.00 LARKS SANDALS

Refreshing savings on the newsy stacked-heel, T-strap sandal, through March 11th, or while quantities last. Opened-up good looks for all your spring and summer skirts and dresses. Of man-made materials in white, beige, camel, (navy at State Street, Edens, Evergreen, Lincoln Mall, Orland Square, Randhurst, Yorktown; black patent leather-look at State Street, Evergreen), sizes 51/2-10M, 71/2-9N, 21.99. Women's shoes, first floor, Wabash; suburbs except Winnetka. Call 372-6800 or send order blank to Carsons, Box AA 60690. Shop Sunday noon to 5 at most suburban stores.

21.99
The National Challenge
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.

Honorable Mentions:
Johnny Carson: "He goes!... he's Shawnee!"
Jimmy Osterman, Potomac, Md.
Richard Nixon: "Tapir of Great Paws in White Teepee."
Bob Wassam, Jonas, Pa.
 Kareem Abdul Jabbar: "Tall Maker of Baskets."
Nancy Fryer, Clarence, N.Y.
Orson Welles: "Great Wide Father."
Sandra Glaser, Libertyville
Robbie Williams: "Man Who Speaks With Orked tongue."
Charles Harvey, Holyoke, Colo.

E. F. Hutton: "When Sends Up Smoke Signal, Everybody Watch."
Hart Mattox, Naperville
Rich Little: "Blue Fox, Red Crow, Dancing Fox, etc."
D. Wayne Reid, Newville, Pa.
Fred Silverman: "Big Chief of Midseason Falling Ax."
Phil Benedick, Baltimore
Gerald Ford: "He Who 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 Fisk: "Running Nut."
Anthony Dominick, Washington, D.C.
Billy Carter: "Heap Big Tribal Embarrassment."
Mary Anne B. Van Duyne, Arlington Heights
Gloria Steinem: "Squaw Who Walks in Men's Faces."
Mr. & Mrs. D. V. Huntsberger, Houston
George Gallup: "Totem Poister."
Debbie Bennett, Washington, D.C.
Red Fox: "Red Fox."
Sam Goldstein, Potomac, Md.
Alfred E. Kahn: "Chief Fast-Falling Wampum."
Albana 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 Hotlander: "Prince Among Smiling Faces."
Caroline Esposito, Elma, N.Y.
Prince Charles: "Waiting Son."
Stephen C. Gundisch, Lake Worth, Fla.
Hamilton Jordan: "Spitting Bull."
Howard Cosell: "Hot Air Keep Wig Warm."
Helen B. Hudson, Richmond, Va.

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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.

Tahhh-rarrrr! 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 quarantined bank deposits. So did chambers of commerce, merchants, even individuals. The world went on.

Pottstown issued wooden dollars. Glamblam 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 met with scrip. Generally it was freely accepted. But Washington hotels jammed for the coronation — or, inauguration — refused anything but cash as did railroads and airlines, and thousands of celebrants were stranded.

To relieve the pain, bootleggers and speakeasies and bootleggers 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 it ended an old order (no more gold standard, for one thing). Our advice: Keep some cash on hand. It did happen here.

**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.

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**Talk Plus Talk Is TALK**

This Week of This Year (March 4-10, 1979): Casimir Pulaski's birthday, 4th (born 1747); 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 new-obsolete U.S. postage stamp, the 13-cent).

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 (be lost).

The way we fidget, 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 Ave., Chicago 60611. If you wish a reply, please enclose a stamped, self-addressed envelope.

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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 bridge," or disciplined. Meekness is energy channeled into creative usefulness. It is the wild horse trained to use its 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 turns drudgery into inner satisfaction because we offer such drudgery as an obligation to the ends we seek. The road may 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.

Now before the cooped-up winter weariness of Chicago's worst winter fades into memory, do something constructive. Outwit next winter's confinements. And enjoy this summer. Give yourself and family more space in which to live, breathe and relax.

You Can Afford an Airoom Room Addition
You'll be amazed at how reasonable an additional room can be—far, far less than buying and moving to another home. And you'll be adding to the value of your home and building a hedge against inflation, too.

Airoom has specialized—and built nearly 7,000 room additions in 21 years! Our volume purchasing from quality suppliers, our cost-efficient methods and our reputation with financial institutions hold down costs. We can even get you 15-year financing at the lowest rates in all Chicagoland!

Get a Free Estimate and a Guarantee of Satisfaction
You don't have to wait til' early summer to get going. Come in today and discuss your needs without obligation. We have special equipment to build in all kinds of weather with no discomfort to you. Get a free estimate and architectural help with plans. And with a firm commitment comes a written guarantee of satisfaction—and for the price we quote now. But act today!

Call 267-0500
No Obligation Call Collect
6825 N. Lincoln Ave.
(Prair and Crawford Aves.)
Showroom Hours
Daily 9-5
Sat. 9-4, Sun. 11-5
Mon. & Thurs. 9-9

Choose a room addition

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Visit our 9,000 sq. ft. Idea Center
Showroom. Ask for your FREE IDEA KIT!
Clairol's Spring
Savings Spree!

Save up to $4.00

Now's your chance to walk away with a bundle of values and beautiful hair besides!

Clairol starts you on your way with these four coupons worth 25¢ apiece. You'll save a dollar just for buying and trying Nice 'n Easy, Clairol herbal essence shampoo, Condition* Beauty Pack Treatment, and Final Net* But that's not all.

We'll send you a $3.00 refund if you buy one of each of the four products listed above (a total of four products). Look for our special Refund Certificate on display where you buy your Clairol products. Then mail it together with four proofs of purchase. And we'll send you $3.00.

We'll send you a $2.00 refund if you buy four of the products listed above, in any combination (e.g., three Final Net plus one Condition*, two herbal essence shampoo plus two Nice 'n Easy, etc.).

Don't forget to mail the special Refund Certificate along with your four proofs of purchase. And Clairol will send you $2.00. Leave it to Clairol to get you* spring off to a great head start!

Offer void where prohibited, taxed or restricted. Limit one refund per household. Please allow 6-8 weeks for delivery or refund. Program expires 5/31/79.

*Refund Certificates are on display at participating retailers, or mail in for a Refund Certificate (if you can't find our display) to Clairol's Spring Savings Spree, P.O. Box 14143, Baltimore, Maryland 21203. You must mail in for a certificate by April 15, 1979.

Clairol

Clairol herbal essence shampoo

Clairol herbal essence shampoo

March 4, 1979
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 that 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.
  
  **WTAG**—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.
  
  **WKKO**—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. WLSX 29,000
3. WSCR 39,400
4. WMAQ 38,800
5. WLS 29,500
6. WBBM 29,000
7. WCKX 29,000
8. WLSX-FM 28,900
9. WLS 28,500
10. WCRK 28,500
11. WLSX 28,400
12. WLSX 28,400
13. WLUP-FM 27,700
14. WEFM 26,200
15. WBBM-FM 25,500
16. WJOC-FM 25,100
17. WMET-FM 21,300
18. WFMX-FM 21,000
19. WRTX-FM 19,800
20. WCFL 18,900
21. WJPC 18,400
22. WJOL 14,300
23. WARR 13,100
24. WJZ 13,000
25. WJZ-FM 13,000
26. WGCI-FM 12,900
27. WLSX-FM 12,900
28. WLSX 12,900
29. WLSX 12,900
30. WLSX-FM 12,900

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 McNeil, host of "The Breakfast Club."
And on the seventh day, you rest.

On your first day in Israel, you probably won't know what to do first. You might travel back to Biblical times—to follow in the footsteps of patriarchs and prophets. Stand atop Mount Carmel, where Elijah once stood. Or head for Jerusalem—home of three great religious shrines. Then, you might leave history behind for Tel Aviv with its jet-age architecture, glittering nightspots and fashionable boutiques. And feast on foods ranging from St. Peter's fish to Beef Wellington.

As time goes on, so will you. To Galilee for waterskiing and Caesarea for golf. And just when you think you've seen it all, you'll discover the glorious colors of the Negev—with the heavenly oasis of Elat on the Red Sea.

By the seventh day, you'll be relaxing at a Dead Sea spa or on one of our Mediterranean beaches. Knowing that you're experiencing the perfect holiday—the closest thing to heaven on earth.

Come visit us. Your travel agent can tell you about the new low airfare and tours to Israel.

Tell me what to see once I get there.

Israel Government
Tourist Office
5 S. Wabash Ave.
Chicago, Ill. 60603

www.americanradiohistory.com
We've probably taken off more weight...

LOSE WEIGHT

WYOMING WILDERNESS CAMPS

For discerning parents

FOR DISCERNING PARENTS

BORC didn't do it... CONNORS hasn't done it... but BUDGE DID!!!... Did what? The GRAND SLAM OF TENNIS.

Yes, Budge was the first one to achieve a goal so tough that only one other man has equaled it in over 100 years of tennis history!

And at his Tennis Campus for kids, Budge Donahue personally demonstrates the Budge Method that won the Grand Slam. [...]

CHOOSING A CAMP

5 day IssuearpecldnPa. s

and Mrs. Jerome

n ®npng.

Al

and exploration preen, horseback riding, rafting, canoeing, swimming, crafts, etc. Licenced and accredited, 100 years of

The World Almanac—the 1979 edition with nearly 1,000 pages. $3.95 plus tax at Tribune Tower.
A flair for fashion, a feel for comfort. Great styles to take you right through the warmer seasons to come... beautifully. Each with natural-looking man-made bottoms for longer wear, cushiony soles for softer stepping and perfect styling for any wardrobe. Such versatile shades, too—white, camel-tan or bone. Fashion Classics—Fifth Floor, North Wabash; also at Water Tower Place and all suburban stores $28 and $30

socklinings of man-made materials
1. Slip-on, sizes 7 to 10N, 5½ to 10M, 7 to 9W, $28
2. Strap, sizes 7 to 10N, 5½ to 10M, 7 to 9W, $30

MARSHALL FIELD & COMPANY Box 8500, Chicago, Illinois 60680

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MERCHANDISE TOTAL

Add 5% Additional Charge on purchases to be delivered in Illinois or add 4% Tax on purchases to be delivered in Wisconsin
Add $1 shipping and handling charges for each order to be sent outside our delivery area

To order by phone on Sunday, 12:00 to 5:00, check your directory for telephone number of suburban store nearest you
Tribune Crossword Puzzle

Across
1  "Ooh — " — 1 wds.
2  Slacken
3  Opal and onyx
4  Tennis stroke
5  Smells
6  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 ashern
44  See 67 Down
47  — — lizzy
48  Miss Fitzgerald
49  A crowd, reportedly
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  Relativeof etc.
11  "Bei — Bist Du
d Schoen"
12  New York's pride
13  Page
14  Fairy tale heavy
15  Shaver
16  Used a razor
17  Component
18  Glaces
19  Intersect
20  Dessert items
21  (sham) 2 wds.
22  Hit play, 1933-41 2 wds.
23  Dinner items
25  Intelligently
26  Increased
28  Colorado ski
31  M Mc
32  Hit musical, 1938-41
34  " — du lieber!"
35  Auto-

Last week's answer
RUST BUST MAMAS GAD BOAS
CHIC ALIBI CUBA CENSE
THEAFRI CANQUEEN ATTIC
HUN ERSE CURSE ALMOS
H A S E S FEEL TEX S
OLD SI RE N ENTRY WAY
BOWLS EL MEC R ANTRY A GO
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ALI NAND LAMPPE R
CYC L AMEN RUNG DOORS
HA SP S SARAS M A N
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ONTO BRAVE E CV AN IN
ACH THE INFORMER BUTT
NE THE CHAMPS EXCE
RHODA LABAN PATTON
BAHAMA HEROD WAT POE
AVIL A GONE WITH THE WIND
ROSES AN IDES
ANEI PEN GOTH S KEEN

DONORS

JUMBLE

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.

Be sure to join us for this exciting parade of spring fashions next Sunday in the Magazine.
A twist of chic.

Refreshing like a twist of lemon, intoxicating accents, the right finishing touch. Versatile, too. They'll take you through the day and into the night dining, dancing, all your special places in style. The three-inch heel and wood look polyurethane platform are topped with buttery soft urethane uppers to make the most of your pretty feet.

Black, wheat, white or grey in even sizes 5-10, medium.
Black, wheat or white in even sizes 6-10, narrow.

16.99
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 Great American Hound," Alan "Mooch" Freed, 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 medium was vital to the growth of 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, 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 among this group was the unknown Alan "Mooch" Freed who would interview recording stars like Frankie Laine, Rosemary Clooney, and Tony Bennett between free plugs for the Ambassador Hotel and some of the largest commercials this side of Fred Godfrey ("My friends, of all the products we make anywhere, there's none finer, none more wholesome, refreshing, or delicious than Wrigley's spearmint chewing gum").

A disheveled 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 depression had melted away and been replaced by 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 its economic power was mined, and with it came the two commodities that forced radio to undergo a facelift. First, television swept the nation, nearly exhausting the financial ruin of radio. Then, rock 'n' roll was born, and radio met its fiscal savior.

As word of Uncle Millie, "I Love Lucy," and "Your Show of Shows" got around, it seemed that hardly a week went by without another neighborhood family or two or three tuning in to an 18-inch Sylvania or Amberg McAuliffe on 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 "ride your yo-yo catchers" were now 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 faces as Jack Bailey, Gene Rayburn, and Bill Cullen.

Radio quickly became a federal disaster area. TV had stolen most of its audience and of its thunder, the industry was floundering. The old-time 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 bizzare and unlikely broadcasters — Alan "Moon Dog" Freed at WJW in Cleveland and George "Hound Dog" Lorentz at WKWB in Buffalo. The year was 1953, and these two gravel-voiced white guys were creating an AM radio sound that described the "Twist and Shout" 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 sobriquetally referred to it as "race music," but the Hound and Freed saw a sound that reflected the joy, the easy laughter 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 the rest of the Miller and other ethnic 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 and playing them for listeners. Yet in the middle of the "Twist and Shout," Urbanus "Buddy" Williams and Bob Jennings sing "Tweedlee Dee" on just about any station, but if you were tuned to Freed or the Hound, you got the real thing by La Verne 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 "let me tell you about it" "You ain't seen nothing yet" "Amos 'n' Andy, did you?" "and let's hear what the experts are saying" "I mean 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 hit the wall by opening his microphone during particularly exciting records and keeping time with the music by slamming his fist on a phone booth. The Hound accentuated the beat a bit by hammering down on the piano with excruciatingly sharp increase of the volume of each drumbeat. It was nerve-wracking to listen to, especially on a thrilling tune like John Lee Hooker's "Boom Boom." But other deejays copied it. It's still known to radio people as "ridin' the rhythm" or "rockin' the pot.

Freed and the Hound may have been weird characters steeped in an aura of seediness; they may have been located in the most unglamorous cities; and they may have had lucky 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, generally electrifying, and vertising 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 developing 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 great American invention. Adapated. The deejays' on-air scripts 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 program and concentrate on that format. If you're a rock and roll station, concentrate on rock and roll. If you're a country station, concentrate on country. Now, you can make a dent in the national advertising market, and you may even be able to be heard in a few different cities.

Unfortunately, after taking radio through an electrifying period, "Simmonize" the on-air scripts, deejays 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 happened? "We transformed WMAQ from a 50,000-watt longtime into the grandest success story in the NBC radio chain. Basically, Charlie Warner told his deejays to shut up. With the two and a half black mustache- and cigar-tipped people hosted by WMAQ, the program directors and the station general manager 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; started a new personality, "Moon Dog" Turner. The station's slogan was "WMAQ, we're a good station. WLAF-WM and WALT. two more "beautiful music" purveyors; WDAI-FM, WBMX-FM, and WGGI-FM, a trio of disco-oriented stations; WBBM-FM, WLUJ-FM, and WMET-FM, three more rockers with virtually no personality; and WLOL-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. Even a quick peek at the "new" WMAQ reveals 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 are not shying away from the public's demand 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 they aren't ones to go to bed with.

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

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, "every station was on FM. Later, I heard that some stations switched so rapidly, it was like they were 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.
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.

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 newsman 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 provided 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 one-time 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 WLSO 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 F'mers 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. Jace; 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 F'mer 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 newsman 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 Motilow, a "moonlighting" weatherman in Harry Volkman, and a 90-minute Sunday-night talk show.

continued on page 27

Erica Wilson's "Say It With Stitches" 21 crewel and needlepoint designs for $2.99

Get this 40-page book by America's first lady of needlework—complete with instructions and traceable designs. It costs just $2.50 plus tax at the Tribune Public Service Office, 435 N. Michigan Ave. Or send your check or money order for $2.99, tax and postage included, to: "Say It With Stitches," Dept. ASK, Chicago Tribune Public Service Office, 435 N. Michigan Ave., Chicago, Ill. 60611. Turn to the Chicago Tribune
Puerto Rico is the Rum Island, the world's foremost rum-producing region. And Ronrico is the rum—authentic Puerto Rican rum since 1860. Ronrico's smooth, light taste has been the pride of six generations of Puerto Rican rum masters. One sip will tell you why.

RONRICO: AUTHENTIC RUM OF PUERTO RICO.
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 superstore is just as glamorous and, in most cases, much easier and more lucrative. 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 glitz, the electronic wizardry, and the six-figure annual incomes enjoyed by a precious few like Wally Phillips and Larry Lujack lurks a semisubmerged atmosphere in which lying, cheating, thieving, 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 favors on the part of 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 $7,500 by the FCC. That same Iowa-era, the state of Iowa, has been hit with a fine 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 'CFI — Between 1968 and 1977, station manager Lew Witz transformed WCFL from a bright, civil-minded, 50,000-watt rock powerhouse into a sonicصل. The litany of WCFL atrocities instilled 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 leave 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 squeezed out many records from 4 p.m. to 4:30 p.m. (hoping to give WCFL a livelier sound than rock rival WLS); and he presided over an elaborate hoax in which his deejays tried to 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-so-very-nice name for many WMAQ employees who have piled on their general manager, Burt Sherwood, and the country-music station’s program director, Bill Hennes. During the heyday a decade ago, the Hennes-Hennes duo has added a new wrinkle to the corporate family.

- One afternoon, when Sherwood and Hennes didn’t like the way deejay Dennis Day scouted on air, they pulled him out of the studio and fired him on the spot, and told him to get lost. But a few days later, in order to save 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 to death of being nationally blackballed, Day signed the paper.

- A bitter Sherwood once barred country superstar Dolly Parton from WMAQ’s Merchandise Mart Christmas tree-lighting, which was part of a TV special 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 claimed that because Parton recorded 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 laughter-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 the WMAQ staffer to comment: “I wonder if Burt Sherwood knows the real meaning of his own initials.”

- The Black Giant — Chicago’s oldest black-oriented radio station, WVDN, 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 WVDN has been clean. In 1976, for instance, E. Rodney Jones, then the longtime WVDN 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, WVDN also is the station that continually has been trumpeted over backwards to please the Rev. Jesse Jackson, national president of Operation PUSH. Despite WVDN’s sharp cutoff in news and community programming between 1974 and 1976, Jackson remained silent. One reason may have been that a weekly PUSH radio broadcast is carried by WVDN.

- Seeking to solidify its ties with Jackson in 1977, the WVDN bosses mutilated a popular black leader by advising him to “let ‘Em IN.” In fact, the station has been the beneficiary of a portion of the record in which a tape of Martin Luther King Jr. is interwoven, WVDN spliced in a speech by Jackson.

- The WEFL caper — When it comes to petty deceits and audience manipulation, the 1978 Chicago champ was WEFL, the screaming, teeny-bopper station that replaced a one-time classical-music giant.

- Moments after dumping Bach in favor of rock, WEFL program director Jerry Clifton played a “boobleg 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 for getting her $99.

- During the crucial April-May audience rating period last year, Clifton announced that WEFL 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 WEFL.
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 seemed to be 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 warping 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’m regusted.” The two-some — Gosden as Amos, Correll as Andy — ran the Fresh-Air Taxis cab 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.

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 it 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 any one being upset by it,” says Schaden. “When it went on TV, the NAACP was trying to flex its muscles, and the show 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 vaudevilleans from Peoria who made their radio debut in 1924 on 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 1933 jelled into “Fibber McGee and Molly” and, after moving to Hollywood in 1938, stayed on the air until 1952.* Their address never changed — 79 Wistful Vista — and neither did the crashing and clattering of — heavenly days — the hall closet. Their acquaintances included Doc Gamble, henpecked Wallace Wimple (married to his “big, fat wife, Sweety Face”), Mayor La Triana, the Daily Times’ “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 F. Gildersleeve (played by Hal Peary) and the black maid, Beulah (“Somebodyawl for Beulah!”), originally played by a white man, Martin 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 hill.” In the ’40s, Vic worked for the National Kitchenware Company. People popping up on the Paul Ryhmer-written “Vic and Sade” show — which ran from 1939 to 1946 — included Ruthie Stembottom, Sade’s friend who hung out at the washrag sales at Yamanel’s Department Store; Jake Gumpox, the garbage man; Blue Tooth Johnson; Hank Gutstop; Smelly Clark; Charley Razzoom; Ishiban Fishugan of Stishigan, Michigan; and identical twins Robert and Slobbert Hunk. 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, as the Commonwealth Edison Broadcasting Company. (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 WDAF 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

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

* 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, Calif.

** 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.”
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 eventually moved to its present location, the Merchandise Mart.

Also in 1923 the Chicago Tribune purchased WDAP and changed the call letters to WGN (World's Greatest News). In 1923-24, the NBC network included WLS (World's Largest Studio), operated by Sears Roebuck (and later sold to Prairie Farmer magazine). By 1925 there were about 30 stations in the country, including WJJD, which was started by two brothers, H. Leslie and Ralph Allass, 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 gags — 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 lift 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 — didn't make much sense to me. He'd set fire to our 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 in-county residence of "Voice of the Firestone" actually came out as "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 Sade," there were other "big time" shows out of Chicago. Dramatic programs like "Curtain Time," "Grand Hotel," "Knickbocker 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, Lulabelle 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."" When 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 of clergyman who showed people how to lead the "right" 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 day — 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" Colyer, and Henry Morgan, and such performers as Mercedes McCallum, Ed Begley, John Hodiak, Arlene Francis, Don Ameche, Van Heflin, Cliff Arquette, Brett Morrison (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 Raisin, which offered all kinds of terrific premiums out of Checkerdboard Square.

There was "Captain Midnight" — that is, "Ca...sp...tain Mid...night" — and his members of the Secret Squadron — Joyce Ryan, Chuck Ramsey, Ichabod "Iczy" Mudd — who fought such villains as The Barracuda, a.k.a. "The Flying Fiend of Nippon" and "The Devil Prince of the Rising Sun."
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, who 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 in 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 curious daytime serials was “Ma Perkins” — or, “Oxjol’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 evenings, 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 8-man Loy Studio, went to West Coast, and the CBS one — out of the West — went to the East. The same show was heard twice in Chicago each day.

During the run of “Ma 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 reads the Sunday funny). “Wom- an 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 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 chatterbox, 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, Joe Cole, in Gannon, 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 Punjabi — 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

...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 do the tears. Sandy was always in three parts. ‘I’d started on radio in 1926, on a children’s talent program on WENR, and then I 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 Nettelhorst School on the North Side — and later went on to Lake View High. I’d get up 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 pursue 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, you’d beat the cold Ovaltine shake-up! It’s good-tasting and good for you, too!” Sandy: “Art! Art!”)

“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."
A psychiatrist screened 'Terry and the Pirates.'

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.

"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 flooding in. One of my memories of 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 Lament 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, 'Sonnys (Sat & Sun, WGN-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?"

These 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 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.' I was the telephone operator, 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-fashioned 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 that were most popular in Chicago 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 we were expected to think of the broadcast. The only thing we were interested in was our facility."

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### AM Stations, Everyone: A Listeners’ Guide

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.

#### 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 sof-so competition for WBBM (see below). Coanchors and more tape would help. Talk show segments are handed aby 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/Contemporary

Country sound reportedly has helped this station’s ratings, along with heavy promotions. It’s a cuffed country sound. The station’s hodge-podge approach, which includes throwing in contemporary music or some kind of hard rock. Not sure it’ll last, but you might want to tune in.

#### 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 mature and 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.

#### 760 WBBM/CBS/24 hours/Chicago/All News

“Newsradio 78” was the first major success for 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 Kagan and John Hittman. Bob and Betty Sanders (10 a.m.-2 p.m.) are inexplicably popular and hopelessly inept at news. Frank Beamam’s new investigative unit sounds a second thought without commitment. Too often predictable, WBBM rarely breaks 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.

### AM Ratings

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#### 820 WAIW/ Independent/ Sun-Surf/Chicago-Elmhurst Beautiful Music

A sneak-peek attempt at all-talk failed miserably last year, and now WAIW is back doing it the same way. If it looks like a dog, Beautiful Music. Soon to merge with W-100 (see FM listing), pending FCC approval, WAIW’s playlist includes everything as well as soft strings from Mantovani to the Boston Pops. News is strictly nip-and-read at the top of the hour. Stock market reports are at the bottom.

#### 850 WIVS/ Independent/ Sun-Surf/Crystal Lake/MOR-Easy Listening

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 damn well. You can still hear 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 grandfather of AM rock, with one of the finest disk jockeys in the country. WLS is the “Records” Landecker, in the 6-10 p.m. slot. Mornings are handled by Supergod 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 to the best of the women desays, 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 young very.

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

“95-J” is a smooth-sounding station, with emphasis on blues and rock. Program director Tom Joyner also helps hold the 6-10 a.m. morning-drive slot. Silky-voiced LaDonna Tittle is fine from 10 a.m.-3 p.m. Also featured are Chicago journalists Vernom Garrett, 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

Sadly, folks mostly talk about what WCFL used to be. In the ’80s, kids listened either to WLS or WCFL. WCFL lost the battle and folded long and miserably. Pending FCC approval, it will soon be sold to Mutual Broadcasting Network. Meanwhile, abler 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 Northern Illinois University football, Black Hawks hockey, and major sport events.

#### 1110 WMBI Moody Bible Institute/Sun-Surf/Chicago Religious

Mostly religious, operated by the Moody Bible Institute, the emphasis is on religious programs. 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, and more. Many of these stations are carry-mostly local news with little talk. Also, there are several Spanish-language programs.

#### 1160 WJUD/ Plough Broadcasting/Sun-Surf, Based on Mountain Time/Chicago Des Plaines/Country

The best country in Chicago, featuring some of the best country artists around. WJUD is the first to play 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/ Sun-Surf/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 WCWF (see next listings). While one station goes off the air, the other continues. 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. Many popular newsmakers here.

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

Heavily 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. Mon.-Sun.

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

“The Talk of the Valley” has a lot of people coming 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, its Johnnie Putnam has a talk show on a variety of topics, noon-4 p.m. daily. When WMRG plays music, it’s MOR and heard mostly in the mornings.

### 1300 WTCA/ 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/ Sun-Surf/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

Mr. WYCA/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 include a Spanish and English deal mostly with public affairs.

88.7—WVGE/Gary Board of Education/10 hours daily/Gary, Ind./Mono/educational/Varied
Not on a par with the other major noncommercial stations 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 each month.

90.1—WMBI/Moody Bible Institute/Daytime/Chicago/Stereo/Religion
See WMBI AM.

91.5—WBEZ/Chicago Board of Education/24 hours/Chicago/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. Listen, witty, it is to radio journalism what the New Yorker is to magazines. “ATC” airs live, 5-6:30 a.m., Mon.; 6-7 p.m., Sat.; and 5-6 p.m. Sunday. Dick Noble’s classical-music programs air from 6-7 a.m. and 8-4:50 a.m. Mon.-Fri. 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, hop onto your station. Mornings, it carries pastured programs; afternoons live disk jockeys introduce musical selections that do the station’s “ministering.”

92.7—WWMW/Independent/24 hours/Arlington Heights/Stereo/Adult Contemporary
Along with music, the station offers a lot of community news, coverage of special events 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 Buffett to Beethoven. WXRT mixes them up and serves the blend with wit, warmth, care, and great appreciation. Mornings are handled by Scott McConnell with the aid of solid newcomers C.D. Jago, Terri Hemmeter’s “Jazz Transfusion!” at 5 p.m. Sunday, Lloyd Sachs’ trenchant movie reviews, and Bruce Wolfe’s “Athlete’s Feats” are among the excellent programs and features. Also, Channel 11’s “Soundstage” is simulcast on WXRT.

93.5—WAIJ/Independent/7 a.m.-11 a.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 doctors’ 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—WJGL/Independent/24 hours/Erling/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 12-24-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—WBMB/CSB/24 hours/Chicago/Stereo/Adult Contemporary
Not quite Beautiful Music, not quite AOR, not quite mellow, not quite distinctive. WBMB has always had the potential without the ownership commitment. With an all-news sister station (WBAMM, WBEM), WBMB appallingly relies on community announcements and taped information fillers for its news requirement. (For a more solid adult contemporary sound, see WYFR-FM.)

96.9—WKZN/Independent/6 a.m.-midnight/Zion/Stereo/Easy Listening
Simulcast programs from sister station WKZN-AM in sign-on at 12-30 p.m. Automated Easy Listening from 12:30 p.m. until midnight. Only local high-school sports preempts automation.

97-1/WWLJ/Independent/24 hours/Joliet/Stereo/Contemporary
A total waste of time and review, completely automated.

97.1—WNB/Non-urban Illinois Broadcasting/24 hours/Chicago/Stereo/Classical-Jazz
If you tire of WFM 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 affecionate 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., “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—WRFM/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 a heavy rock petter from disk jockeys who sound as if they’d be at home in any town.

100.3—WLU/Century Broadcasting/24 hours/Chicago/Stereo/Beautiful Music
Synup-sounding announces ooze phrases like “Have a beautiful afternoon with Beau-
tiful W-100.” A break in the format occurs with daily business reports from Crain Commu-
nication’s Joe Cappo. Also, you can hear Tribune sports writer Dave Condon

101.1—WKQX/NBC/24 hours/Chicago/Stereo/Pop Adult
After falling with NBC’s News and information Service and call letters WNH, 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, newswoman Jan Coleman’s velvety delivery and decent news coverage set “W- Clear” apart from its competitors.

102.3—WTS/Independent/6 a.m.-midnight/Cretes/Stereo/MOR
Station plays a lot of standards, shares newscasts simulcast with sister station WCAG-AM, and features local high-school play-by-play sports coverage with Tom Bantz and Bob Black.

continued on page 37
Benson & Hedges Lights

Only 11 mg tar


*11 mg "tar," 0.8 mg nicotine avg. per cigarette, by FTC method.
to Network news service, which airs on the 1390 and some talk on weekends.

Produced news and headlines, public affairs, but the ard. Station personnel claim this blending mixes sounds.

Sunset/ Gary, 1370 continued from 34 "Breakfast With Your Neighbors," 8:35 a.m.-10 a.m.

More blues and standards than other black language programs, WOVO is a.m.-10 p.m.; then it's back to Easy Listening until 1 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 Carumel area, and northwest Indiana.

Stereo/ Varied-Talk-Radio

The station starts its day with a talk-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 Carumel 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 6:30 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.
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.

[Image of cookies and Peperidge Farm logo]

[COUPON]

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

CUTOUT: 1 COUPON PER PURCHASE, SOON ON PRODUCT INDICATED. CONSUMER PAYS ANY SALES TAX.

ERRORS: Review for consumer according to terms stated. ANY OTHER USE CONSTITUTES FRAUD. Not responsible for unredeemed or altered coupons. Store cannot be responsible for coupon after date of expiration. Store may void all coupons submitted. Void if taxed, restricted, transferred, or presented by other than retail distributors of our products. Cash value 1/20 of 1¢. Pepperidge Farm, Inc.

COUPON EXPIRES MARCH 31, 1988
TAKES THIS TO YOUR GROCER

[Image of coupon]

www.americanradiohistory.com
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

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, determines 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 built together tighter than backstage security at a Stones concert is less of a phenomenon than the reality that Larry Lujack's rock show still exists. 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 WCFI, 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 checkedered 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, Steven Dahl of WDAI made gains. Dahl's outrageous cast of risque characters improved his station's ratings slightly last spring. But, once the novelty wore off, listeners tuned out, and Dahl tumbled to his current wife, Judy, a WLS alum, is another prime competitor for that audience. Many find him so precious adults, ages 18-34. But Winston trails Lujack 35,000 to 35,000 in that category.

Only Big Wally at WGN outdistances Lujack in the morning ratings race.
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 foliages to create colorful, dazzling arrangements. All handled with care to preserve their natural splendor.

Get started at these low prices and save yourself a pat of gold!

REGULARLY 10¢ TO 19.88
THRU MARCH 19th

7¢ TO 14.89

No. N-7002 © 1979, Frank's Nursery Sales, Inc.
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, he says, if young people in the area take to it. "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 indefatigably, 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, even a little smaier a constant effort to relate to the audience. Age is only a factor when you no longer relate."

Marly 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, Lujack 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. Lujack, though, is doubtful. "He has 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 news-talk 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 - WMQ, WAI'T, 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 3:22 a.m., almost two hours before his show is to begin. Lujack takes the elevator 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-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 listeners to ask questions, "What the heck is going on?"}

Continued in the morning...
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 this year, and the window update was effective September, 1977. I have a cancelled check for $2,000 worth of storm windows dated April, 1977. That...uh...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 filled 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 racquet-ball 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 rushes 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 peers 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
special selling

Johnson Brothers classic dinnerware

20-piece set, $24.95 to $47.45

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

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.

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 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, 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 room 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 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, it would set me apart from 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 he never had to make sacrifices because there are two career paths in most women’s 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 started 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 apparent when I’m on assignment. Some people aren’t as comfortable around women as they are around ‘the boys.’ And they continued on page 46.
REWARD YOUR MAN.
REWARD YOURSELF!

BUY HIM 6 AND GET
A $3 CASH REWARD FROM JOCKEY.

It's that simple to save $3 on the best men's underwear you can buy. From now until March 24th, buy any combination of our famous white underwear styles adding up to six in all. Choose from Athletic Shirts, T-shirts, V-necks, Classic Briefs, Midways® or Tapered Boxers. Send us the wrappers and the sales slip, and we'll send you a check for $3.00 cash. (Limit $3.00 per family) Jockey International, Kenosha, Wisconsin 53140.

Jockey
The best is always better.
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 30 years, says acceptance of Fairchild's friends 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. We weren't sure 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 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 Spielman's Fran Spielman, that the last 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 politics 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 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 Blundicd 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 one reporting on them. To my embarrassment, Mayor Blundicd would look wondrously 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. Blundicd, 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 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."
The preferred Taste

Taste why Salem Lights is the largest selling low tar menthol cigarette. More and more smokers prefer the mellow flavor, cooling menthol, and total satisfaction.

Salem Lights

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—arbitrary a system as TV's Nielsen's 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 1958 to take over two weak stations, WMAQ and WKBX-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' new 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 market 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 population.

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 lib's aren't written, you're crazy. We ran the station with no commercials at first—it was a book, 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 me rich," Nordstrand counters with "WFMT will enrich you." The station has been doing just that since 1961 with its own unique fine-arts blend—maintaining the same call letters and format longer than any other station in the city.

"We're not just a classical jockbox," says Nordstrand. "We do drama, poetry, talk, folk music, and comedy, as well. It's a rich, 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 Symphony Festival, 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." Chants 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 in which age group (12-17, 18-24, 25-34, 35 up and)

Oh, demographics

• Don Kelly, program director for WYR-FM, is playing the demographics game. When RKO bought the station in 1952, 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 groups and all that nonsense," found he 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 respected the hard rock. Some were listening to WGN or WCLB, but they were bored with Frank Sinatra

Mass communication

• Walk into the office of WLS program director John Gehron, and the first thing you'll say is: "When do 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 through the static. Listeners are made by would-be WLS jocks on the floor. Bound copies of listener surveys fill the shelves.

Gehron describes his format as 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 every year since 1960, when it changed from the Prairie Farmer Station 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." Chants 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 in which age group (12-17, 18-24, 25-34, 35 up and)
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, I don't do drugs anymore. I'm not on the make for all the girls who go by. People say that I'm humorous and that I work too hard. But I'm also honest and compassionate. I promised myself to never accept any money 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 have flopped. I want to show white people that blacks can be successful business people."

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

March 4, 1979

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**All things black and beautiful**

1. "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 up back," says Earnest James, the new 34-year-old vice president and general manager of WVOA's sister station, WGCI-FM. 

2. "I love the station. It's the best thing."

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

4. 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."

5. 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."

6. "We're not going to change our format every couple of years like the all music stations have to. Just watch us. Ten years from now, I promise you, we'll still be here."
"Look for Mary Ann Mobley on the new Gold Bond Decorator Panel Display at any of these leading Building Supply Dealers."

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- Algonquin: Paneling Unlimited, 11899 Chase St.
- Batavia: Weigand Lumber, 5 S. Arlington Heights Rd.
- DeKalb: Ellinwood Lumber Co., 2154 Vermont St.
- Elgin: Blue Island, 5 S. Hill - Behan Lumber Co.
- Geneva: Paneling Unlimited, P.O. Box 546.
- Highland Park: Craftwood Lumber Co., 1550 Old Deerfield Rd.
- Joliet: Relief Building Material Co., 18501 Ogden Ave.
- Lake Villa: Hill-Behan Lumber Company, Route 83 & Lake Villa Rd.
- Northbrook: E. S. State Lumber Co., 532 W. State Street.
- Palatine: Nabor Lumber, 1205 W. Northwest Highway.
- Peterson: Fireking Lumber Co., 320 E. Peterson.
- Plainfield: Bettener & Co., Inc., 208 E. Main St.
- Round Lake: skal Lumber Co., 1205 Locust St.
- South Elgin: State Lumber Co., 5601 North Elgin Avenue.
- St. Francis: Lumber Co., 1215 W. Washington Rd.
- Villa West: Hill-Behan Lumber Co., 450 W. 156th St.

**KENOSHA**
- Waukegan: Edward Hines Lumber Co., 18500 Hardwood Avenue.
- Milwaukee: W. Main St., 3250 North Kedzie.
- Racine: Lumber Co., 450 W. 156th St.

**KENTUCKY**
- Louisville: Edward Hines Lumber Co., 911 W. Main St.

**MICHIGAN**
- Detroit: Edward Hines Lumber Co., 17111 Chauncey.
- St. Clair: Edward Hines Lumber Co., 4600 W. Lake St.

**MINNESOTA**
- Minneapolis: Edward Hines Lumber Co., 108 W. 8th St.

**OHIO**
- Cleveland: Edward Hines Lumber Co., 4600 W. Lake St.
- Columbus: Edward Hines Lumber Co., 604 W. Central Rd.

**PENNSYLVANIA**
- Harrisburg: Edward Hines Lumber Co., 604 W. Central Rd.

**TENNESSEE**

**WASHINGTON**
- Seattle: Wood Lumber Co., 119 W. Williams St.

**WISCONSIN**
- Milwaukee: Edward Hines Lumber Co., 18500 Hardwood Avenue.
- Waukesha: Edward Hines Lumber Co., 18500 Hardwood Avenue.

**NEW HAMPSHIRE**
- Manchester: Edward Hines Lumber Co., 18500 Hardwood Avenue.

**NEW JERSEY**
- Newark: Edward Hines Lumber Co., 18500 Hardwood Avenue.

**NEW YORK**

**REMEMBER: When you go into a store to buy your Gold Bond Decorator Panels, you'll save with the purchase of 5 or more.

**GOLD BOND DECORATOR PANELS**

Now you can easily redecorate any room in your home and get a Stanley Utility Panel Knife... FREE!

Beautiful, New Gold Bond Decorator Panels are the only 4'x8' wall paneling that offer you all these exclusives... FIRE-RESISTANCE, color-coordinated patterns so you can MIX 'N MATCH paneling... stain resistance and SUPER SCRUBBABLE surface... even gorgeous FOIL designs!

**STORE COUPON**

BUY 5 GOLD BOND DECORATOR PANELS & GET A STANLEY UTILITY PANEL KNIFE FREE!

This coupon will be redeemed by authorized Gold Bond Decorator Panel Building Supply Dealers for the purchase of 5 or more Gold Bond Decorator Panels. Limit one knife per customer. Good only in the U.S.A. void where prohibited, taxed or otherwise restricted by law. Offer expires March 31, 1979. Gold Bond Building Products: A National Gypsum Division, 2001 Foxford Road, Charlotte, North Carolina 28211. HURRY! OFFER EXPIRES MARCH 31, 1979.

SEE THE GOLDBOND DECORATOR PANEL "EASY-DOES-IT" DECORATING CLINIC AT YOUR BUILDING SUPPLY DEALER.
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—e.g. 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.

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 modern 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 running 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'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 chocolate 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 him after they get "around to it," minusbile 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 who 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 35% 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 & Vari— The Two Professors of Co-o-Coo College—took over an NBC show in Chicago named "Pepper Pot" and proceeded to change its name and format and, eventually, its place of origin (from the Merchandise Mart to the Civic Opera Building, the Morrison Hotel, the Sherman House, and the Allerton). The Pepper Pot was off from 8 to 9 the morning, and no one wanted that hour, which was "McNeill'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 (Frank 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 granddaughters and father of eight, lives in Windermere, 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 patented 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 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 reinestation.

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By Clifford Terry

One evening (not thousands of light-years from Earth and 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 metaphysical "Star Wars" - The Odyssey?" We mentioned it in passing to a representative of a foundation in New York, and the next thing you knew, they were giving us $130,000.

The grant was used for the first episode in a project that calls for 12 more Homerian segments - at a cost of perhaps $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 "Renaisance 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 obvious things to one another. Often, we had to make really strong departures from the original stories in order to be fairer to Fitzgerald."

He suddenly jumps up and plays one of the adaptations, "Financing Finigan," 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...
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. I feel 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 book “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 — and 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 Montreal. 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 CBC. 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 alcoholics 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 use professors at the U. of C., 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 Fiende 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 the realism and the science-fiction stuff. Ideally, what you want is a perfect mix of music, sound, and voice. And I 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 unfinished 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, and during the radio program called “Super Trooper,” and later became a drama instructor for the Chicago Park District — helping produce all things, the city’s Air and Water Show.

“Dick Orkin, who created ‘Chickens’ in the late 60’s, is responsible for the rest of us being on the air today,” Rasovsky goes on to say. “He taught me how to back to work. He showed — even in two-minute segments — that a storyline could be commercially viable on Top 40 stations. I get it from people all the time: Radio drama is dead. 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.”

“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.”
Lujack weaves creative touches through the show.

"America and the world's favorite program." What follows is a tape of Lujack and Tommy Edwards, the station's middawnd, reading, well, animal stories. There are stories of a deer that attacked its reflection in a window, the problems of artificially inseminating turkeys, and of a dog that tracked down its master 250 miles away.

As Lujack unspools the stories, Edwards was introduced as "little snootnosed 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 cunts on his show, Chuck Berry's "Sweet Little 15," 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 the show, 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 seguing 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 riffling 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.

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 dialogue 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 flinthearted critic. For Larry Lujack is a survivor, and he intends to remain so.
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