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National Association of Broadcasters

RadioActive™

For The Radio Members Of NAB

Vol. 11, No. 8, September 1985



Convention Edition

Historical Perspective

Eddie Cantor

"In an interview during a free moment in a Texaco rehearsal, Eddie Cantor once remarked: 'Radio is hard work, but I like it because it lets me get right into people's homes, and, I hope, sometimes into their hearts. I want to do more than just make my listeners laugh. I try to help them, too.'

"That Eddie's wish is fulfilled was proved a couple of years ago when, during a broadcast, he quipped, 'Drive slowly; we love our children.' Later these words were adopted by various safety organizations...

"His start in show business came through a part in Gus Edwards' *Kiddie Revue* and from then on he battled his way to the top. It was a struggle, for he worked in burlesque, in vaudeville, one-night stands, and dingy tank-town opera houses before getting back to the Broadway near which he was born, and eventual stardom in Ziegfeld shows, films, and radio...

"'A broadcaster is only as good as his latest program,' he explains. 'Use your imagination and suppose I put on very good broadcasts for several weeks. Now suppose that on the following Sunday my program is very poor. People would begin to say that Cantor was terrible; the one bad broadcast would erase the memory of all the good ones which preceded it.'"

From: *Radio Stars of Today*, by Robert Eichberg; L.C. Page & Company, Boston, MA (1937).

Letters to the Editor

Land of the Lost

As one who is on the road a great deal, I face the continuing frustration of inexact and incomplete radio station identification.

"Country 95" or "News/Talk 100" are not particularly enlightening when one is searching the dial for a local station. To be sure, the new digital radios are a vast improvement over those equipped with the very inexact slide-rule dials. On the other hand, the recent rash of call letter changes has not helped matters.

As a former station owner, I continue to wonder why so many broadcasters are bashful about telling who they are and where they are. A few seconds invested in exact station identification can be a big help in building audience and of great service to the transient. Who knows—an important client might be lurking out there on the highway, curious about the radio stations in the area he is entering.

The legal requirements are not sufficient for good audience service.

John F. Hurlbut
President

Walker Media & Management, Inc.
Holmes Beach, FL

Women in Radio

I always enjoy *RadioActive* magazine, but with the June 1985 issue you've topped yourselves.

It was enjoyable reading of other women's experiences in and thoughts on broadcasting. I read every word!

My only complaint would be that some of the women quoted referred to other women as "girls" and "gals." I feel that if we, as women, are to enlighten the rest of you, we must first be enlightened. I'm hoping that this was just a slip of the tongue and nothing more.

Again, thanks for the great issue on women in broadcasting.

Leslie P. England
Traffic/Continuity Director
KQIN-AM
Seattle, WA

Letters to the editor concerning RadioActive magazine or any radio topics are always welcome. All letters are assumed to be for print unless otherwise indicated and may be edited for publication. Address all letters to: RadioActive, National Association of Broadcasters, 1771 N St. NW, Washington, DC 20036.

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This special Radio '85 Convention issue is also *RadioActive's* tenth anniversary issue. The first issue of the magazine was dated September 1975. Last October we commemorated our 100th issue, this year it's our tenth anniversary...next year we'll have to think of something *really* special.

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Edward O. Fritts, President • David E. Parnigoni, Senior Vice President, Radio • Ron Irion, Vice President, Radio Administration.

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RadioActive welcomes article submissions, and queries about ideas or topics are encouraged. Write RadioActive Editor James Dawson at NAB Headquarters or phone (202) 429-5416 between 9 a.m. and 5 p.m. EST Monday through Friday.



James Dawson
Editor

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Contributing Editor

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No More Tears

When radio station WMET in Chicago recently decided to change its format from AOR to adult contemporary, it decided to do it in a big way. As a teaser, the station ran a television spot showing a crying baby. The commercial was followed by full-page ads in two of Chicago's major newspapers telling listeners that there was nothing more to cry about—Chicago was getting a radio station that was “gonna make you happy.” To stir up even more excitement, the ad also said that the station wanted ten happy babies to appear in the next commercial.

Promotion Director April Pezzolla says that people want to see their children on television even more than they want to win Mercedes-Benz automobiles (given away in another WMET promotion). More than 3,000 baby pictures arrived at the station in just a week. The WMET promotions staff went through all of the pictures in hopes of finding the ten happiest-looking babies. The new commercial was made to promote yet another of WMET's sizeable giveaways—\$50,000 cash.

For more information, call Pezzolla at (312) 645-9550.

Live Aid

It was called the world's largest live concert ever. With more than one billion people worldwide tuning in to hear more than 50 of today's most popular rock entertainers perform at “Live Aid,” the concert event to help end hunger in Africa was also an event of a lifetime for many radio stations across the country.

In addition to live coverage of the event, some stations hosted a number of their own “Live Aid” promotions to tie in with the relief effort.

WGCL in Cleveland gave away the record album “Cry For Africa,” produced by their Project 98 (the station's frequency) department, to anyone who donated more than \$2 to their “Live Aid Radiothon.”

The WGCL vans stopped at various locations around town to accept donations for “Live Aid.”

Houston's KSRR Music Director Michael Stevens broadcast his reports from the concert from both Philadelphia, the site of the American concert, and Wembley, the site of the British concert.

Stevens started his day in Britain, where the activities started three hours earlier



WHN's Jim Douglas presents an \$800 donation to local Red Cross Chairman Leo Sweeney. He then took the Concorde to the U.S. to cover the second part of the concert.

Stevens says he was surprised by the similarity of the crowds on both sides of the Atlantic. During his flight back on board the Concorde, Stevens managed to interview Phil Collins, who had just finished performing at Wembley and was on his way to perform again at Philadelphia.

Although country-formatted WHN in New York did not broadcast “Live Aid,” the station hosted a record-breaking event to help support the effort.

WHN provided live country music and a 360-foot long sandwich at the Westchester County Fair, which took place the same day as the “Live Aid” concert. The sandwich was cut up and sold for \$1 a section. The station took in \$800 and donated the proceeds to the American Red Cross's African Famine Relief Fund.

Summer in the City

People usually associate summer with vacations, beaches, and generally a chance to get away from big city life. However, for those who were stuck in town, and more specifically in New York City, WYNY provided the solution. The station captured the summer magic of being in the city with its “97 Great Ways to Enjoy New York Free” campaign. For the third year in a row, WYNY distributed a pamphlet called “How To See New York on \$0 a Day” and made it available free to anyone who wanted it. The booklet included a listing of free concerts, theatre in the park, street fairs, and other festivities.

The campaign attracted coverage in nationwide tourism magazines and has drawn letters from as far away as Canada and Greece.

For more details, call Cathy Lehrfeld, NBC Press, at (212) 664-2594.



It's Lonely At the Top... That's what Sports Director Dennis Sutton of WCUIZ in Grand Rapids, Michigan, seems to be thinking as he stands perched atop the station's billboard. As we reported in the May, 1985, issue of *RadioActive*, Sutton had vowed to stay on the billboard until the Detroit Tigers had their first loss of the season.

Public Relations Director Kevin Reynolds says the determined d.j. spent 10 days living and broadcasting from an eight-by-ten-foot hut constructed to resemble home plate before the team was defeated. He adds that Sutton garnered a lot of exposure for the station and had a lot of support from passersby. (The billboard was located near one of Grand Rapids's busiest intersections.)

For more information, contact Reynolds at (616) 451-2551.

Station Treats Kids to The Greatest Show On Earth

KYW in Philadelphia recently treated more than 8,000 underprivileged children to a special performance of the Ringling Brothers Barnum and Bailey's Circus. The station had invited non-profit organizations in the Delaware Valley to write for tickets to one of three circus performances.

Promotion Manager Susan Weiner says the response the station received for tickets was overwhelming but most of the requests were filled. "We were really thrilled to be able to give these children, who otherwise may not see the circus, the chance to go," she explains.

Some of KYW's guests included youngsters displaced by the MOVE fire in May, attendees of the Salvation Army day care center, and kids from schools in low income areas.

For more details, contact Weiner at (215) 238-4894.



A few lucky circus attendees had a chance to meet the show's ringmaster.

Timeless Promotion

Station promotions generally last only a few weeks. Some last a few months. A few, such as station anniversaries, continue for a year. But the station managers at WNOG in Naples, Florida, 23 years ago would probably not have believed that the station's promotional clocks would still be around in 1985.

Promotion Director Robert Collins says one of those clocks was donated to the Collier County Sheriff's Department in the early 1960s for the opening of its new jail. He says the timepiece hung in the dispatch room for more than two decades, giving a soothing green glow. However, when the department decided to move its operations to a new modern building, a furor arose when the dispatchers learned that higher-ups wanted the clock to be thrown into the scrap heap because the old clock did not fit in with the new facility's high-tech image.

Collins reports that the dispatchers drafted a petition and collected 74 signatures, including that of the sheriff's wife, in one day to save the clock. The dispatchers' efforts were even written up in the *Miami Herald*. The higher-ups finally capitulated and the clock now hangs in the new building.

Collins says the station was quite surprised and pleased to find out how devoted some of the station's listeners were to an old promotional device.

For more information, call Collins at (813) 263-4600.

Buckling Up

Radio station WELI in New Haven, Connecticut, recently began a "Buckle Up" campaign. The start of the campaign coincided with the recent ruling of the Connecticut state senate making it mandatory to wear seat belts.

Stuart Saginor, WELI's director of advertising and promotion, says the campaign had been in the planning stages for almost four months. He says work on the project began after it became clear that New York's seat belt law was having positive results. WELI aired an editorial in early February and the news department followed the bill through the state legislature and senate.

WELI's "Buckle Up" campaign was kicked off with a bumper sticker promotion. More than 100,000 of these stickers were distributed throughout the New Haven area by various businesses. Saginor says the campaign includes an extensive schedule of PSAs, as well as billboards and newspaper and magazine ads.

The station has decided to reward its listeners who practice good safety habits by making those who sport the bumper sticker on their cars eligible to win prizes. Of course, in order to win, they also have to be wearing their seat belts when stopped by WELI's Morning Team van. Four daily prizes will be awarded to lucky WELI listeners and a trip to London will be given away to the grand prize winner.

For more information, contact Saginor at (203) 281-9600.

Thoughts from John F. Dille, III NAB Radio Board Chairman

Excitement is mounting as Radio '85 Management and Programming Convention approaches.

The NAB and NRBA convention committees have worked to maximize this year's program for radio broadcasters, and Radio '85 will show some important changes over last year's event. This year, in direct response to a post-convention survey of attendees, there will be more sessions on programming and sales. If you have not already registered, you may register on-site.

NAB has moved another step closer to restoring representation of large market broadcasters to the Board of Directors. While broadcasters from large markets have always been on the Board, officially-designated seats have been missing since the Board eliminated the "at-large" seats four years ago.

At its June meeting, the Board directed NAB to propose to the membership a bylaws change that will allow the Board to add two large market group broadcaster seats. Criteria for the selection were determined by the Executive Committee in July and the selection of personnel should occur in the fall, if the bylaws changes are approved.

In July, NAB's Legal Department filed on behalf of broadcasters a 16-pound response to the telephone tariff debacle. Anyone who has looked at his telephone line charges will notice that the new fee schedule is outrageous—hence the filing by NAB. The hoped-for outcome will be either a rolled back fee schedule or a more gradually phased in schedule. In any case, the charges are a genuine burden on many broadcasters.

Clearly, a careful review of your own phone bill might be advised as telephone company errors, albeit unintended, are more common than you might imagine. A check could yield some savings.

Radio broadcasters should keep an eye on the cable "must carry" issue. Much has been written elsewhere about the impact of the Supreme Court decision on television. Just be aware that the strength of cable in the next stage of its growth could come from time sales revenue, and radio will be directly affected.

See you in Dallas!



Daytimers

—by Angela Couloumbis

A Note From Gene Sudduth NAB Daytimers Committee

In the long, difficult, and often frustrating effort to better the lot of the Daytime broadcaster, there are occasionally some positive developments. A recent one deserves the attention and appreciation of many Daytimers, and that is the preference policy newly adopted by the FCC. The Daytime Broadcasters Association, which is now merged with NAB, worked diligently with the Commission and Congress in this effort. Many people deserve thanks for their individual and collective efforts in this and other matters affecting the Daytime broadcaster and his community of license.

Now that the preference has been adopted, and the extended hours are partially in effect during the short winter months, we should aggressively and vigorously take advantage of the new opportunities afforded us. Even those daytime stations who were not active in the fight to achieve these reliefs are urged to move ahead in their communities by utilizing the new hours to provide expanded service to their listeners. Where possible and practical, stations should also file for existing FM channels or drop them in as applicable.

Calling All Daytimers

As a Daytime broadcaster, you have special needs and challenges that you must face every day. As a member of NAB and a reader of this magazine, you also have a special opportunity to share your solutions to these challenges with fellow Daytimers.

Every *RadioActive* reader is a potential *RadioActive* contributor—and that means you. If you have a successful promotion idea, sales technique, or management tip that you would like to share with other Daytimers, we would like to print it in this column. Simply write or call us at the address shown on page 3.

Whatever the topic, if it is a part of your business as a radio broadcaster, it is our business here at NAB Radio to cover it in *RadioActive*.

The NAB Daytimers Committee is still very actively pursuing the goal of full implementation of the extended hours, urging expeditious action by the U.S. and Mexican authorities to complete these treaty actions.

The best way for us as Daytimers to express our gratitude to the FCC and all those who have toiled in these efforts is to use the new tools available to us. This applies to all Daytimers. Otherwise, it could well be a case of "use it or lose it"! ■

Gene Sudduth is the Owner/General Manager of KPRE in Paris, Texas.

Oldies But Goodies

The next time you are racking your brain trying to come up with a promotion idea that will result in success for your station, remember that sometimes the best ones are those that are tried and true.

Birthday celebrations are a good example of promotion oldies but goodies, and you don't necessarily have to wait until your station has been on the air for 25 or 50 years to do so either.

Radio station WPDR in Portage, Wisconsin, recently celebrated its 33rd year on the air. To honor the occasion, the station invited clients to join WPDR managers and d.j.s at a local supper club.

The station provided music for dancing, held trivia and '50s contests, and gave away prizes. When it comes time for a contract renewal, clients are less likely to say "no" when they recall your station's hospitality.

WJAG in Norfolk, Nebraska, recently celebrated its 63rd birthday. The country formatted station has been in the Thomas family for three generations. Robb Thomas succeeded his father Bob as general manager just this year.

Promotion Director Jim Fisher says WJAG is now gearing up for its annual bus caravan to the State Fair. This year will mark the 34th year that the station has sponsored this service.

Fisher says the station has already scheduled 10 buses to transport listeners to the fair. However he notes that the event is always a sellout, so if the station receives more than 450 requests, it will try to make arrangements to get additional buses.

Convention Sessions

The following Radio '85 sessions may be of interest to you as a Daytime broadcaster. For a complete schedule of Radio '85 sessions, see the agenda on page 18.

Living With the New FCC Rules
Thurs., Sept. 12 10:45 a.m.-12:15 p.m.

AM Programming Success Stories
Thurs., Sept. 12 10:45 a.m.-12:15 p.m.

The Incredible Case for AM Stereo
Thurs., Sept. 12 3:30-5:00 p.m.

AM/FM Improvement
Fri., Sept. 13 9:00-10:30 a.m.

Effective Radio Station Marketing
Fri., Sept. 13 2:45-4:15 p.m.

Morning Radio Success Stories
Sat., Sept. 14 9:00-10:30 a.m.

Developing New Local Dollars
Sat., Sept. 14 10:45 a.m.-12:15 p.m.

Managing the Small Market Station
Sat., Sept. 14 1:00-2:30 p.m.

The New Technologies
Sat., Sept. 14 1:00-2:30 p.m.

Mark Your Calendars: October

All stations: Place the Issues/Programs List for the July 1 - September 30 calendar quarter in your public inspection file by October 10.

All stations: Daylight saving time ends on October 27.

All stations: If you have changed your mailing address or post office box numbers, notify the FCC within 30 days (both the District Field Office and the FCC in Washington, DC.) (Ongoing responsibility. This is merely a reminder.)

Stations with tower lights: Conduct your quarterly tower light inspection and note it in your station log.

From the NAB Legal Department's 1985 Legal Calendar.

Glory Days

Radio's Golden Age Reunion

When Nadine Dreager was eight years old she used to tune in Jimmy Morgan on KMA radio in Shenandoah, Iowa, and listen to him play mountain ballads. On KMA, Jimmy was known as "The Man from Old Kentucky." For Dreager, he was a hero whose unique brand of country and western and folk music became an important part of her life.

Nearly 30 years after Dreager listened to Morgan's live radio broadcasts, she began to wonder whether he was still alive. Her search for him eventually led to Kentucky where she found Morgan long since retired from show business. She struck up a friendship with her childhood hero, and soon discovered that his fondest wish was to organize a reunion of former live radio stars who had been associated with him over the years.

Morgan remembered where some of these radio personalities had gone after their brand of live radio had become obsolete, and Dreager tracked down as many of them as she could.

The first of the "Golden Age of Radio" reunions took place in 1977. Dreager recalls that the gathering of old-time radio stars and their fans was originally only supposed to be a one-time event. However, the standing-room-only crowd kept the performers on stage for four hours. "Encore after encore convinced us this would have to be an annual event," Dreager says.

Morgan passed away two months before the second reunion was to be held. Dreager decided to go ahead with the next reunion as scheduled, however. For the past nine years, the "Golden Age of Radio" reunions have continued to attract more attendees and more stars to Shenandoah.

Dreager, who founded and is president of the National Radio Heritage Association based in Council Bluffs, Iowa, says the reunion continues as "a tribute to live

by **Angela Coulombis**

radio personalities of radio's heyday, the 1920s through the 1950s." She says the purpose of the non-profit association is to preserve and perpetuate the significant music heritage left by the early stars for future generations.

Dreager says the reunion is open to stars from all facets of live radio broadcasting. She adds that most of the celebrities who have turned out for past reunions have been former singing cowboys and cowgirls. One of this year's stars was Patsy Montana, known as "America's Cowboy's Sweetheart." Montana was a star of the WLS "Barndance" in Chicago for 15 years and was recently inducted into the new Country Music Hall of Fame in Conway, Arkansas.

Another star of this year's reunion was Billie Oakley who decided after a few years as "hillbilly" singer that she was better suited to working as a radio homemaker and has done her show on KMA for the past 53 years. Local



Nadine Dreager holds some of the sheet music of her childhood hero Jimmy Morgan.

Congressman Jim Lightfoot read a special message from President Reagan at the opening of this year's festival. Reagan was a former announcer on WHO in Des Moines.

Dreager says there were dozens of other local legends on hand for this year's reunion. Reverend Edythe Stirlen, otherwise known as "The Little Minister" who entertained for years on midwest radio stations such as KMA and KFNF in Shenandoah, and KFEZ in St. Joseph, Missouri, was on hand for a gospel sing. The West Sisters performed as well. Their special form of "cackle yodel" made them a regional favorite in the 1940s. The event also served as a homecoming for Buddy Starcher, who returned from West Virginia to take part in this year's reunion. He had been a staff announcer on KMA from the late 1930s to the early 1940s then moved east to write hit songs such as "History Repeats Itself" and manage radio and television stations.

Dreager notes that each year's audience for the three-day event has been larger than the last. Old-time radio fans from 17 states registered for this year's event.

Dreager expects next year's reunion to be even bigger and better. She says an antique car parade is planned as an addition to the list of activities, and she is trying to get more big band and serial stars involved in the program. One of Dreager's goals is to make the event truly a national one by inviting all former radio stars from around the country to take part in next year's reunion. If you would like to find out more about the "Golden Age of Radio" Reunion or the National Radio Heritage Association, write Nadine Dreager, President, 8 Gayland Drive, Council Bluffs, Iowa, 51501 or call (712) 366-1983.

Angela Coulombis is associate editor of RadioActive.

Anatomy Of A Campaign:

The Successful Struggle Over Beer And Wine Advertising



As the war over beer and wine advertising continues, an important battle over \$900 million in advertising revenues has ended in a draw—thanks in large part to the skillful efforts of the National Association of Broadcasters. NAB has taken a series of remarkable steps to meet advertising ban proponents head-on and keep the initiative off the floor of the House of Representatives.

The efforts of individual broadcasters to address the problems of drunk driving and alcohol abuse span more than a decade. During that time, the issues of drunk driving and alcohol abuse were mentioned with increasing frequency during ascertainment interviews at the local level. Yet despite increased efforts by broadcasters to address these problems, some people believed the radio and television stations across the country were more part of the problem than part of the solution.

In June 1984, the Center for Science in the Public Interest (CSPI) launched "Project SMART (Stop Marketing Alcohol on Radio and Television), an effort which sought one million signatures on petitions urging Congress to restrict alcohol advertising in the broadcast media through either a legislative ban of all broadcast beer and wine advertising or a ruling that would mandate equal time counteradvertising.

The SMART coalition included the National Parent-Teachers Association, Action for Children's Television, the Church of Jesus Christ of Latter Day Saints, and the Southern Baptist Conference. SMART claimed there was a link between exposure to alcohol advertising and the misuse of the products. More specifically, SMART asserted that beer and wine advertisements portray drinking as an integral part of the fulfilled and successful American lifestyle, encourage non-drinkers to begin drinking, and persuade drinkers to drink more. Members also argued that banning these advertisements, which they allege are targeted at vulnerable groups such as teenagers, would reduce drunk driving and other misuses.

by Tim E. Lutz

Nearly one year prior to the birth of SMART, NAB was already tracking movement at the state level. In July of 1983, the NAB Legal Department alerted broadcasters of an impending legislative battle over alcohol advertising by informing state broadcast association presidents and executive directors of increasing sentiment to restrict or ban such advertising.

NAB was convinced that SMART's allegations were unfounded. Under the leadership of President Eddie Fritts, the association began a massive campaign to meet the challenge. NAB sought to convince Congress and society that the problem was not the fault of broadcast advertising, nor of beer and wine products per se, but of the abuse of these products. Research indicated that although alcohol advertising influences brand choices of these beverages, the decision to drink and the habits of misuse are influenced by physiological and psychological factors, family and peer-group relationships, and religious practices. No cause-and-effect relationship could be documented between beer and wine advertising and drunk driving or alcohol misuse. Still, the emotional appeal of the SMART initiative had the potential to snowball unless addressed quickly.

NAB was quick to note that research has not linked moderate and responsible use of alcohol to adverse health effects, that alcohol advertising does not encourage abuse, and that a mandate by Congress requiring counteradvertising also would open the door to similar requirements for a virtually unlimited number of safe, lawful products whose misuse could generate a public health controversy.

Such was the logic expressed by Fritts as the Subcommittee on Alcoholism and Drug Abuse of the Senate Labor and Human Resources Committee began its hearing on the issue on February 7, 1985.

At the hearings, Fritts played a selection of PSAs and other alcohol-related programming aired by radio and TV stations in response to drunk driving and other alcohol-related problems.

The response of Subcommittee members was encouraging. Various senators praised broadcasters' activities. On May 20, Subcommittee Chairman Senator Paula Hawkins (R-Fl.) published a statement in the *Congressional Record* citing that, "...the Subcommittee could not find evidence to conclude advertising caused non-drinkers to begin drinking or to increase consumption." She further stated that the "Subcommittee record contains no facts which would justify legislation to ban, censor advertising of beer and wine products, or require counteradvertising."

NAB maintained its position during House Telecommunications Subcommittee hearings on May 21. Subcommittee Chairman Tim Wirth (D-Co.) commended NAB and the broadcast industry for alcohol-related community service work. He added that the burden of proof for establishing a causal relationship between advertising and the alcohol problem was unquestionably on those seeking restrictions on advertising.

Many Subcommittee members expressed skepticism about any linkage between advertising and alcohol abuse. Members were greatly concerned that a difficult precedent would be set if counteradvertising were mandated. Consequently, no member openly supported application of the Fairness Doctrine to such ads.

As a result of the Senate and House Subcommittee findings, no legislation banning beer and wine advertisements was introduced into the 98th Congress. Further, no member of Congress expressed an interest in introducing such legislation in the future. On May 15, Congressman John Sieberling (D-Oh.) did introduce a bill (H.R. 2526) that would mandate equal time for health messages in direct proportion to beer and wine advertisements broadcast. However, the Sieberling

bill has only attracted six co-sponsors and seems destined to die.

Yet the issue itself is far from dead. Both the Senate Commerce Committee and the House Energy and Commerce Committee may schedule hearings on beer and wine advertising and related issues during the 99th Congress.

What may seem like a general lack of enthusiasm by Congress should be put in perspective as the by-product of NAB's effective national campaign highlighting the early and continuous involvement of broadcasters in the fight against alcohol abuse. It is interesting to note that NAB's formation of its own Alcohol and Drug Abuse Task Force came three months prior to the creation of the SMART initiative. The Task Force was started to promote the broadcasting industry's activities in combatting the problems of alcohol and drug abuse.

According to Fritts, "NAB's early involvement in the alcohol abuse area came out of a sense of responsibility to member stations around the country. Many local broadcasters wanted to do something about the alcohol abuse problem, but were working with only limited resources. NAB is reacting to the need for leadership on this serious issue. We're providing the cohesiveness the local stations need to become more involved in fighting this problem."

No one at NAB will deny that the efforts of NAB this year have also been motivated out of concern to protect an estimated \$900 million in alcohol advertising revenues for the broadcast industry.

But NAB's efforts are also a result of genuine concern. An NAB resource guide published in April 1984 on alcohol abuse and drunk driving entitled *Drunk Driving: Broadcasters and Public Awareness* contained information on available alcohol abuse PSAs and program material, plus lists of key federal and state resource people across the country. The publication, later expanded and retitled *Drunk Driving: A National Responsibility... A Local Solution*, was distributed to all broadcasters, members of Congress, select federal and state agencies, and all MADD chapters throughout the country.

On December 3, 1984, NAB launched its first national TV satellite feeds of anti-drunk driving PSAs and program material. During National Drunk and Drugged Driving Awareness Week (December 9-15, 1984), NAB cooperated with a number of federal agencies in a coordinated effort to reduce alcohol-related traffic accidents over the holiday period. A comprehensive community action kit was distributed to

all member stations. The kit included sample news releases for broadcast and print media, sample editorial copy, a civic luncheon speech, tips on generating local community involvement, and various fact sheets with drunk driving statistics. A series of radio spots addressing the issue were also produced and distributed.

Phase two of NAB's effort was a national campaign to reduce the number of deaths related to teenage drinking and driving during the prom and graduation season. In March 1985, NAB produced "Operation Prom/Graduation." The community action kit for this endeavor was similar to that of the first phase; however, NAB was able to enlist four other trade organizations in this effort. The National Automobile Dealers Association (NADA), the American Floral Marketing Council (AFMC), the National Restaurant Association (NRA), and the National Soft Drink Association (NSDA) all involved their local memberships in the national program as well. NAB produced two separate satellite programs, reel-to-reel taped spots, network feeds, and printed materials for the Prom/Graduation project.

Perhaps the most popular phase of NAB's campaign began in May 1985. Cooperating with the U.S. Department of Transportation, members of NAB's television department participated in the filming of "Don't Drive Drunk," a music video by Stevie Wonder directed by Bob Giraldi. Casey Kasem interviewed Wonder for NAB's "TELEJOURNAL" TV program and acted as guest host for the feed, in addition to appearing in radio and TV PSAs with Wonder.

According to Fritts, NAB will continue to exercise its leadership in promoting and supporting grassroots campaigns against alcohol misuse and drunk driving. The NAB Board of Directors has authorized continued funding to enable NAB to maintain its effective battle against the alcohol problem. The continued efforts of NAB and the industry to reduce the alcohol abuse problem should quiet those who still believe that broadcast advertising is a major cause of alcohol abuse in America. NAB will continue to demonstrate that the broadcasting industry is not part of the problem but part of the solution. ■

Tim E. Lutz is a freelance writer and graduate student at the University of Wisconsin. He is currently an intern in the NAB Television Department and a participant in the Institute on Political Journalism at Georgetown University.

Alcohol Advertising: An NAB Chronology

July 1983: NAB informs state broadcast associations of increasing sentiment to restrict or ban beer and wine ads.

January 1984: NAB Board passes resolution to fight alcohol/drug abuse.

March 1984: NAB Task Force on Alcohol and Drug Abuse formed.

April 1984: NAB publishes alcohol abuse/drunk driving resource guide.

June 1984: SMART formed.

October 1984: NAB publishes second edition of resource guide.

November 1984: NAB clearinghouse established to document involvement. NAB launches Drunk and Drugged Driving Awareness Week campaign. Community action kits developed and mailed to NAB members.

NAB issues alert to Legislative Liaison Committee members that ban movement is beginning to snowball.

December 1984: NAB distributes series of taped radio PSAs on drunk driving.

February 1985: NAB President Eddie Fritts testifies before Sen. Paula Hawkins' Alcohol and Drug Abuse Subcommittee.

March 1985: State broadcast association presidents meeting reaffirms commitment to issue.

NAB's "Operation Prom/Graduation" launched with cooperation of four major national trade associations. Radio PSAs, community action kits, and TV spots distributed to NAB members.

FTC denies petition by SMART requesting industrywide investigation and rulemaking of alcohol beverage advertising and promotional practices.

May 1985: Sen. Hawkins publishes statement in *Congressional Record* acknowledging NAB efforts to curb drunk driving and alcohol abuse.

NAB summer campaign launched with distribution of Casey Kasem/Stevie Wonder "Don't Drive Drunk" PSAs.

Fritts testifies before Rep. Tim Wirth's Telecommunications Subcommittee.

June 1985:

NAB Radio produces and distributes Spanish anti-drunk driving spots.

NAB Board passes resolution authorizing additional expenditures to continue and enhance NAB involvement in anti-alcohol abuse campaign. ■

Anti-Drunk Driving Campaigns

Awards For Promoting Awareness

Last July, one of the most comprehensive anti-drunk driving campaigns initiated by radio was honored with both national and state awards. The Ulster County Stop DWI Media Contest, conceived by WDST-FM President and General Manager Jerome Gillman, involved about 70 schools, six radio stations, four newspapers, and a local billboard company.

Gillman's Woodstock, New York, station had already won two 1984 awards from the New York State Broadcasters Association (NYSBA) for best anti-drunk driving PSA and editorial. The contest promotion earned the station another NYSBA award as well as an award from the National Association of Counties.

The contest idea occurred to Gillman as an effective way to use funding for the Ulster County Stop DWI Advisory Board, of which he is a member. The advisory

by **Catherine Seigerman**

board's budget, consisting of fines levied from DWI (Driving While Intoxicated) convictions made in the county, had allocated money for anti-DWI advertising on the local media.

"Instead of spending this money with the media," Gillman explains, "the idea was to give it as prize money to kids who entered the contest. It would build consciousness of the problem, and the winning entries could be aired on the radio, run as newspaper ads, or appear as billboard posters. By inviting top level management from the local media to be judges, they were more agreeable to running the winning ads without charge."

While Gillman arranged the media's participation, county Stop DWI Coordinator Mary McMickle organized the contest with the schools. Each elementary, junior high, and high school, as well as participating colleges, first conducted the contest individually. Faculty then judged and submitted their school's winning entries to compete in the county-wide contest.

"It was an ideal learning experience for the students," McMickle points out, "because they had to write and draw or tape their ads for certain types of media. They also came to a meeting of the county legislature where the prizes were presented, and they had to learn about the

DWI issue." Every one of the first prize winners on the local level won "Pride of the County" certificates and a check for \$5.00, and county winners were given \$100, \$50, and \$25 prizes in each media category at each of the four school levels.

Contest preparations began in October, 1984, and the schools picked their winners the first week in December. The final prize-awarding ceremony took place in February, and actual airing and printing of the ads began. "The amount of advertising time and space donated probably equalled the Stop DWI Advisory Board's total yearly budget," says McMickle. "The media went far beyond the call of duty with this contest."

Walter Maxwell, president of WGHQ/WBPM in Kingston, New York, participated as a contest judge and aired the winning radio PSAs approximately 60 times throughout March and April. "We



PHONE HOME.

"E.T." by 6th grader Kevin Gleason.



DRIVING
WHILE
INTOXICATED
IS A
LIFEBUSTER

"Lifebuster" by 8th grader Kim LeBlanc.

had the winners come into our studio so we could professionally dub their cassettes onto 7½ ips tape and cut out the background noise," Maxwell recalls. The process took about four hours, and included adding sound effects from the station's library.

"The kids really enjoyed it," Maxwell continues, "and we got a lot of positive feedback from the parents, especially because the PSAs were aired so frequently. The billboard ads were up for about a month, and the newspapers featured different winners once. But radio ran the PSAs repeatedly for three months as a constant reminder."

The New York State Broadcasters Association may use Ulster County's contest as a model for a state-wide contest in 1986. NYSBA Executive Vice President and Executive Director Joseph Reilly tells *RadioActive*, "We are meeting with the deputy commissioner of education for New York to discuss opening up the contest to all the school systems in the state's 62 counties. It will be very similar to what Jerry Gillman did in Ulster County. NYSBA will coordinate all the radio and television stations' participation, and the education commission will take care of the school logistics. There will probably be an ultimate winner in each county, and we will bring all those winners to Albany for a ceremony with the governor." All of New York's counties have a Stop DWI coordinator such as McMickle, and use DWI fines for funding.

According to McMickle, the county plans to repeat the contest this year in addition to working with WDST and Students Against Drunk Driving (SADD) on a concert series for high school students this fall. Gillman says, "We are going to start it by featuring as many professional rock groups as we can, then continue the series with school bands. The schools will provide buses to bring the kids, and soft drinks and food will be served. The admission price will be only two or three dollars, with all proceeds donated to SADD. WDST's air personalities will emcee all the concerts."

WDST's ongoing plans for anti-drunk driving activities not only prove the station's commitment to addressing the issue, but show its enthusiasm for finding creative ways to do so. Giving awards can work as an incentive, but the real result is creating public awareness that will make future anti-drunk driving activities just as successful. ■

Catherine Seigerman is contributing editor to RadioActive.



WDST President and General Manager Jerome Gillman (back row, right), with first prize student winners, Ulster County Stop DWI Coordinator Mary McMickle (far left), and Philip J. Sinagra, county chairman of intergovernmental relations (second from left).

"The Party's Over" in California

To help motivate California broadcasters' continuing anti-drunk driving campaign, the California Broadcasters Association (CBA) coordinated a spot series called "The Party's Over." The Chiat/Day advertising agency won a Clio award for creative development of the spots, and California's legislature passed a resolution in May honoring the agency, CBA, and Chevron U.S.A., which provided \$125,000 for the spots' production cost.

CBA Secretary-Treasurer Robert Fox, president of KVEN/KHAY in Ventura, California, says, "Our concern was to get a well-known advertising agency to do the spots for us. We wanted attention-getting spots that were professionally produced so stations would run them. It was not something that could simply be done at a station with a staff announcer saying 'Don't drive if you're drunk.'"

Fox convinced Chiat/Day to do the spots for no charge except cost of production. CBA President Michael Luckoff, vice president and general manager of KGO in San Francisco, was responsible for getting Chevron U.S.A. to sponsor the high television production costs.

The radio spot was developed separately, using "The Party's Over," sung by Willie Nelson, and a narration incorporating the TV scripts. The message emphasizes the unpleasant prospects of being thrown in jail with a sordid portrayal of likely cell mates.

The spot ends with the line, "While you might be in jail for drunk driving—they're not."

With reproduction services donated from KKTU in Los Angeles, CBA distributed over 500 spots to every radio and television station in the state, according to Executive Director Vic Biondi. "Over the Christmas holidays, from December 17 through New Year's Day around the clock, the radio spot had about 64,000 plays throughout the state," he says. "Not only did they use the spot, but it inspired them to do editorials, special public service programming, community projects, and news stories. I would have to say their cooperation has been spectacular."

Biondi and Fox say stations have been instructed to keep the spots on file for ongoing use during the holidays remaining in 1985 and through the beginning of 1986. ■



1985 Update

NAB Radio

Board of Directors

Following is a list of the members of the new NAB Radio Board of Directors effective June 21, 1985. Elections for the even-numbered seats will be held next year.

District Representatives

1

James D. Asher, Jr.
President and GM
WJDA-AM
Box 130
Quincy, MA 02269
(617) 479-1300

2

William O'Shaughnessy
President
WVOX
One Broadcast Forum
New Rochelle, NY 10801
(914) 235-3279

3

Jerry Lee
President
WEAZ
10 Presidential Blvd.
Bala Cynwyd, PA 19004
(215) 667-8400

9

Clyde W. Price
President/General Manager
WACT/WACT-FM
New South Radio, Inc.
P.O. Box 126
Tuscaloosa, AL 35402
(205) 349-3200

Network Representatives

Ben Hoberman
President, ABC Radio
American Broadcasting
Companies Inc.
1330 Avenue of the Americas
New York, NY 10019
(212) 887-7923

Jack Clements
President & CEO
Mutual Broadcasting
System
1755 S. Jefferson Davis
Highway
Arlington, VA 22202
(703) 685-2006

Eugene Lothery
Vice President, CBS
Owned AM Stations
CBS Radio Division
CBS Inc.
51 West 52nd Street
New York, NY 10019
(212) 975-5656

Randall Bongarten
President, NBC Radio
National Broadcasting
Company
30 Rockefeller Plaza
Room 2744
New York, NY 10020
(212) 664-2364

Ronald Davenport
Chief Executive Officer
Sheridan Broadcasting
Network
Chamber of Commerce Bldg.
Suite 1500
Pittsburgh, PA
15219
(412) 281-6747

Nick Verbitsky
President
United Stations Radio Net.
One Times Square Plaza
New York, NY 10036
(212) 575-6162

4

J. William Poole
General Manager
WFLS
616 Amelia Street
Fredericksburg, VA 22401
(703) 373-1500

5

Bayard Walters
WKCM/WWKY/WFMI-FM
P.O. Box 150846
Nashville, TN 37215
(502) 927-8121
(615) 383-7560

6

William R. Rollins
President & Chief Operating
Officer
Suburban Radio Group
P.O. Box 128
Concord, NC 28025
(704) 788-3910

10

John F. Dille, III
President
Federated Media
P.O. Box 2500
Elkhart, IN 46514
(219) 295-2500

11

David W. Palmer
Vice President/General
Manager
WATH/WXTQ
P.O. Box C
Athens, OH 45701
(614) 593-6651

12

John David
Executive Vice President
& General Manager
KFSB
P.O. Box 1395
Joplin, MO 64802
(417) 624-1310

7

George C. Hyde Jr.
Regional Vice President/
General Manager
WQBA/WQBA-FM
2828 Coral Way
Miami, FL 33145-3204
(305) 447-1140

8

Ray Saadi
Vice President/General
Manager
KHOM/KTIB
P.O. Box 728-Station 2
Houma, LA 70360
(504) 876-5466

13

Kenneth H. MacDonald, Sr.
Chairman and Chief
Executive Officer
WSAM/WKCCQ
The MacDonald
Broadcasting Company
P.O. Box 1776
Saginaw, MI 48605
(517) 752-8161

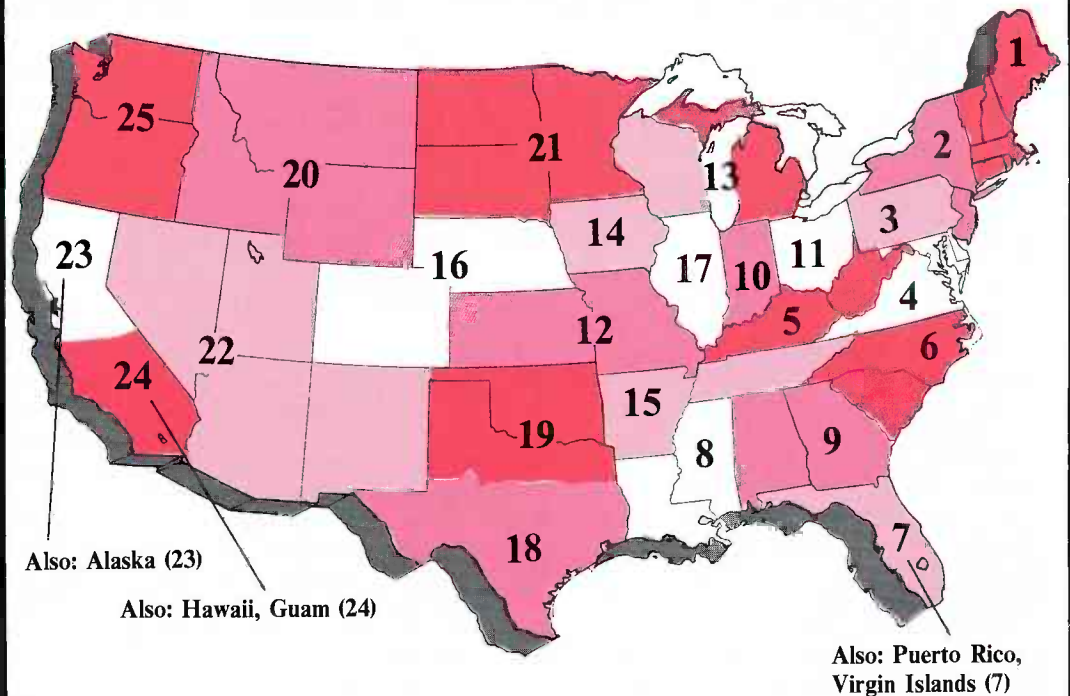
14

Paul W. Olson
President/General Manager
KLEM/KZZL
KLEM Inc.
37 2nd Avenue, N.W.
Le Mars, IA 51031
(712) 546-4121

15

Fred Baker, Sr.
President
KFSA/KISR
4 Glen Haven Dr.
Fort Smith, AZ 72901
(501) 782-9125

NAB Radio Board Districts



16

Ray Lockhart
President/General Manager
KOGA AM/FM
P.O. Box 509
113 West 4th
Ogallala, NE 69135
(308) 284-3633

17

Dean Phelps
General Manager
WIVS/WXET
300 Commerce Dr.
Crystal Lake, IL 60014
(815) 459-7000

18

Dick Oppenheimer
President
REO Broadcast Management
2407 Enfield Rd.
Austin, TX 78703
(512) 482-0982

19

Bev E. Brown
Owner/Manager
KGAS
218 East Sabine Street
Carthage, TX 75633
(214) 693-6668

20

Roy Mapel
General Manager
KIML
P.O. Box 1009
Gillette, WY 82716
(307) 682-4747

21

Paul C. Hedberg
Owner
Hedberg Broadcasting Group
P.O. Box 528
Spirit Lake, IA 51360
(712) 336-5800

22

Lee R. Shoblom
President
KFWJ/KBBC/K45AJ (LPTV)
Shoblom Broadcasting, Inc.
2001 Industrial Boulevard
Lake Havasu City, AZ 86403
(602) 855-4098

23

Thomas L. Young
Owner/President/GM
Young Radio, Inc.
KVON/KVYN
P.O. Box 2250
Napa, CA 94558
(707) 252-1440

Willie Davis
President
All-Pro Broadcasting
1710 East 111 St.
Los Angeles, CA 90059
(213) 564-7951

24

Robert L. Fox
President
KVEN Broadcasting Corp.
KVEN/KHAY
P.O. Box 699
Ventura, CA 93002
(805) 642-8595

25

Gary Capps
Owner/Operator
Capps Broadcasting
P.O. Box 5068
Bend, Oregon 97708
(503) 382-5611

Sally Hawkins
President & General Manager
WILM
1215 French St.
Wilmington, DE 19801
(302) 656-9800

Radio Board Appointees

Where Are The Teachers?

The hope for the future of radio lies in the development of a sharing/teaching attitude among the old pros and the raw recruits. The seasoned professionals who inhabit and take their living from this exceptional medium owe the debt that will finance the future.

The business of creating this exceptional medium is a serious one—but where are the teachers? Who is taking the time to show the new talent how things are done? The success of a radio station as a profit center begins and ends with the organization's commitments to maximize its potential. The secret to attaining this goal is in the training of new kids on the block to make them productive.

Winging It With Inexperience

The radio industry automatically attracts the young, the enthusiastic, the aggressive, and the talented. The energy of youth is vital to any organization's game plan. Enthusiasm and aggressiveness are self-fulfilling. Talent is special, and can't be taught.

The problem is that energy gone haywire is a disaster, and talent without direction is an incredible waste. Effective management requires the harnessing of energy and talent to achieve the best possible end result.

Department by department, there are different ways of evaluating inexperience.

We do not have to deal with inexperienced management, because members of that fraternity quickly follow the trail of the Snail Darter and the 5-cent cigar.

Engineers have always been in their own world. With today's technology spitting out new gizmos every few months, engineers can only hope to stay abreast of how to use the machinery as it is installed.

The d.j.s, well, what can I say about the d.j.s? Nobody really knows what makes them tick. I do know, however, that Father Time has done away with the critics in the weekly jock meetings. (Remember when the jocks would meet and chew each other out for screwing up somewhere?) You have to wonder, though, how the inexperienced d.j.'s contribution to a station's end-product affects its saleability. This problem is compounded when the inexperienced

by Tom Breneman

programmer, rep, or broker is added in.

Marketing and programming, however, are the areas where we find the most frequent examples of "winging it."

Sales

Take the new man in sales, for example. It would be unduly judgmental to say he is not talented. The point is that he is poorly equipped. Generally, he is hired and turned out on the streets stone cold. Even if he is given the last person's accounts, he still needs to be given an understanding of the community he is serving. He has to be indoctrinated to the special circumstance in the marketplace and the advertisers' special problems.

He also has some special circumstances of his own to deal with. Replacing the last rep can be a tough spot to be in without back-up from management. Shouldn't the new guy be given some special tools? How about some formal introduction to the community? A good tape of some spec spots might give him the boost he needs to contribute to the success of the station.

Does your new rep know what you are trying to do? Does he understand your programming rationale and your objectives? Is he made to feel like part of the team?

The rep is the front-runner for the station's business success. It sure couldn't hurt for marketing and programming to have regular meetings.

Air Talent

How does good or great air talent get its chance? The job lies with the program director. All you have to do is put a newcomer on the air, leave him alone, then check the ratings to see what's what. Right? Wrong!

Every PD today should have a monitoring system in his office and a gnawing feeling that he has the once-in-a-lifetime opportunity to make an impact on the development of the station's air talent. This is not to mention the responsibility the PD has to the station itself.

Consistent quality programming makes the sales department's job a whole lot more

gratifying as well. (This is a business—remember?)

Management

A few words here to you folks who love to buy and try to run radio stations: enjoy the pride of ownership, but either lead, follow, or get the hell out of the way. Sure, it's your money—but the impact your station can have on your community—and definitely does have on the people who work for it—is not to be trifled with. The bragging at the club can quickly turn on you in this quickly-changing industry.

Experienced owners act like experienced coaches in any team sport, by sharing wisdom, directing and encouraging the talent at hand to maximize potential.

Experienced general managers are essential, but they are hard to come by. No matter where you are located, there is always a bigger or more lucrative market beckoning. When you have an experienced GM, be sure to give him enough support to do his job. If an experienced GM's presence does not make itself felt, as it should, you might want to look to top management or ownership for the cause of the communications failure.

The Name Of The Game

Making a winning radio station takes patience, hard work, and experienced direction in all phases of the show. The winners have to be a team; otherwise, there is no score high enough to make you victorious. The name of the game is the same as in every other kind of business: you have to make the cash register ring. The quality of your product, the ability of your sales force, and the level of management expertise are all affected by experience or the lack of it. Dedicated management and owners can beef up the clout of their team only by spreading their knowledge with the people on it.

Make your team as big on experience as you can. The quickest way is to teach them what you know—now! ■

Tom Breneman is president of Breneman Radio Services/The Breneman Review, 23117 Collins St., Woodland Hills, CA 91367. He may be reached collect at (818) 348-3162 after 10:30 a.m. PST.



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Broadcasters have specialized business insurance needs—and it takes a specialized program to meet them. Like the NAB General Business Insurance Program from the CNA Insurance Companies.

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- **Libel and First Amendment Protection**—Broad protection against lawsuits, to help preserve your programming and editorial freedom.
- **Valuable Policyholder Services**—You will receive assistance in developing an individualized loss control program. Local claims services are also available.

The NAB is tuned in to your needs. For more information about the NAB General Business Insurance Program, contact:

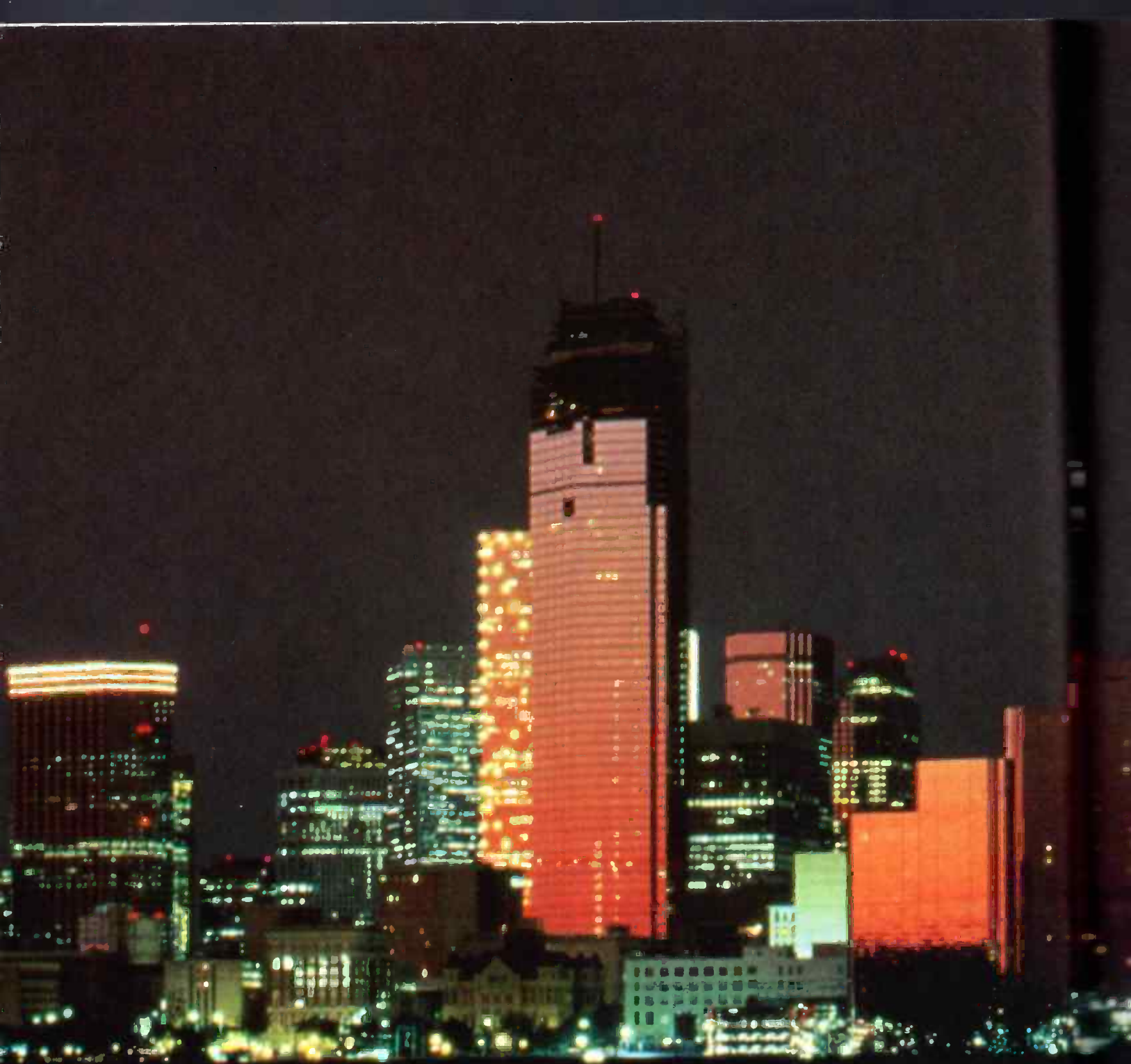
James G. Graff
NAB Account Executive
CNA Insurance Companies
CNA Plaza, 36S
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Maginnis and Associates, Inc.
332 S. Michigan Ave.
Chicago, IL 60604
(312) 427-1441

The NAB General Business Insurance Program is underwritten by Continental Casualty Company, one of the CNA Insurance Companies.

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For All the Commitments You Make®





DALLA



Radio '85 Management and Programming Convention

September 11-15, 1985

Dallas is the site for **Radio '85**, the biggest all-radio event of the year. The National Association of Broadcasters and the National Radio Broadcasters Association have combined their efforts for the second consecutive year to produce the most important meeting of 1985, filled with sessions, people, entertainment, and information.

The next nine pages will give you a preview of the convention and a taste of Dallas. Included are an agenda of all sessions and entertainment events, a list of convention exhibits, general convention information, and an overview of Dallas radio stations. We've even thrown in a guide to Dallas restaurants specifically recommended by Dallas radio professionals.

If radio is your life, Dallas is where you should be in September. On-site registration is available at the Loew's Anatole Hotel in Dallas on Wednesday, September 11 from noon to 8 p.m. **(Note that if you have pre-registered and wish to pick up your registration materials on Wednesday, you can obtain them only at the Anatole that day—not at the Convention Center.)** After Wednesday, all on-site and pre-registered registrations will be handled at the Dallas Convention Center. For more details see page 20.

For additional information, phone NAB Radio at (202) 429-5420 between the hours of 9 a.m. and 5 p.m. EST. **See you in Dallas!**

A S

Radio '85

Management & Programming Convention

Agenda

RADIO '85

As you read the following rundown of convention activities, please keep in mind that registration, exhibits, and all sessions are located at the Dallas Convention Center unless otherwise specified. Also, the only repeated sessions are the following format rooms: country, A/C, CHR, news/talk, and AOR.

WEDNESDAY

12:00 - 8:00 p.m.
Loews Anatole Hotel
Registration Open

7:00 - 9:00 p.m.
Loews Anatole Hotel
Welcome Reception

THURSDAY

7:30 - 9:00 a.m.
Syndicators/Program Producers Breakfast

8:00 a.m. - 5:00 p.m.
Registration Open

9:15 - 10:30 a.m.
Opening Session

10:30 a.m. - 6:00 p.m.
Exhibit Hall Open

10:45 a.m. - 12:15 p.m.
Common Traits Of Successful Managers
Recruiting & Training
Effective Salespeople

How The Competition
Sells Against You

Living With The New FCC Rules
AM Programming Success Stories
Rep Roundtable

12:15 - 1:45 p.m.
Walk-Around Lunch

1:45 - 3:15 p.m.
"Porn Rock": Too Hot To Air?
Computers & Your Station Operation
What Does A Sales Manager Do?
Programming For Small Market Radio
Controlling Your Legal Costs
Moving The Tower—
New Programming Strategies
Ask The Ad Manager

1:45 - 5:00 p.m.
Leadership & The One-Minute Manager
—with Dr. Patricia Zigarmi

3:30 - 5:00 p.m.
How To Buy A Radio Station
Studio & Transmitter Maintenance
Selling For & Against Combos
Grooming Program Directors
To Be General Managers

Music Licensing:
Paying The Price
The Incredible Case
For AM Stereo Now!

6:30 - 7:00 p.m.
Loews Anatole Hotel
Wine Tasting Reception

7:00 - 8:30 p.m.
Loews Anatole Hotel

★ Dick Clark's ★
Rock 'n Roll Revival



Featuring:
The Shirelles,
Freddie Cannon,
Del Shannon,
and more!

1:00 p.m. - 12:00 midnight

Loews Anatole Hotel
Hospitality Suites Open

FRIDAY

7:30 - 8:45 a.m.

Specialized Sales:

Co-op, Phone, Jingle Packages
Effective Direct Mail Campaigns
On-Air Station Promos That Work

9:00 a.m. - 6:00 p.m.

Registration Open
Exhibit Hall Open

9:00 - 10:30 a.m.

Radio '85/RTNDA Joint Satellite Feed
Training For New Program Directors
Sales Staff Structure & Compensation
Effective Management Communication
AM/FM Improvement

AOR Format Room

Country Format Room

Hiring & Firing: Keeping Within Bounds
With The FCC and EEOC

10:45 a.m. - 12:15 p.m.

How To Sell Promotions
Without Giving Away The Store
Older Demographics Are Selling Better
Financial Planning & Budgeting
Popular Research Techniques
Competitive Audio Processing
Long Form Network Programming, Part I
A/C Format Room
News/Talk Format Room

12:30 - 2:30 p.m.

Radio Award Luncheon
—with Radio Award recipient
Larry King, host of Mutual's
"The Larry King Show"

2:45 - 4:15 p.m.

New Financing Techniques
For Buying & Selling Stations
Maximizing The Use Of Trades
Effective Radio Station Marketing
SCA Update & Opportunities
Managing Cash Flow
CHR Format Room
Classical Format Room

2:45 - 5:30 p.m.

Marketing Warfare—with Jack Trout

6:00 p.m. - 12:00 midnight

Loews Anatole Hotel
Hospitality Suites Open

SATURDAY

7:00 - 8:00 a.m.

Dallas Bachman Lake
Fun Run (buses leave Anatole 6:30 a.m.)

8:30 a.m. - 12:00 p.m.
Registration Open

9:00 a.m. - 5:00 p.m.
Exhibit Hall Open

9:00 - 10:30 a.m.
Strategies In Radio
Marketing Warfare

Morning Radio Success Stories
News In A Music Format

The Future Of Broadcast Engineering
As A Profession

Easy Listening Format Room
Hispanic Format Room
CHR Format Room (repeat)

10:45 a.m. - 12:15

Marketing: The Competitive Edge
Sports Programming
Sales Forecasting & Budgeting
New Programming Competition
Developing New Local Dollars
80-90 Allocations, Applications,
And Opportunities

Country Format Room (repeat)
News/Talk Format Room (repeat)

12:15 - 1:00 p.m.

Lunch Break

1:00 - 2:30 p.m.

Managing The Small Market Station
Selling Your Radio Station
Without The Numbers
Rates & Revenue—
How To Maximize Inventory
Show Prep—Making Every Break Count
The New Technologies
Women In Sales, Programming,
And Station Management
AOR Format Room (repeat)
Big Band Format Room

1:00 - 4:00 p.m.

Personnel Management—How To Get
The Most Out Of Your People
—with Bill Brower

2:45 - 4:15 p.m.

Station Acquisition & Management
Through Computerization
Long Form Network Programming, Part II
National Sales—National Growth
Programming Looks At Ratings & Research
Money-Making/Self-Liquidating
Promotions

Walking The Programming Tightrope
Urban/Ethnic Format Room

A/C Format Room (repeat)

6:00 - 10:00 p.m.

Loews Anatole Hotel
Texas Bar-B-Q

Eddie Rabbitt & Tammy Wynette

★ In Concert ★



8:00 p.m. - 12:00 midnight
Loews Anatole Hotel
Hospitality Suites Open

Don't Forget . . .

You can register early for Radio '85
at Loews Anatole Hotel *on Wednesday,*
September 11, from 12:00 noon to 8:00 p.m.
(Registration on Thursday, September 12
through Saturday, September 14 will be held at
the Dallas Convention Center.)

Radio '85 Shuttle Buses

Airport Arrivals/Departures

A LINK shuttle representative will greet Wednesday arrivals at the baggage area of the Dallas/Ft. Worth Airport. On that day only, shuttle service will be available from the airport to the Anatole and other convention hotels for \$8. On Sunday only, the shuttle will run from the Anatole and other convention hotels back to the airport for \$8. Round-trip tickets purchased Wednesday are \$15.

Hotel/Convention Center Shuttles

Free shuttle buses will run every five to ten minutes from 7-9 a.m. and 4-6 p.m., and every 15 to 20 minutes all other times.

Wednesday, Thursday, Friday, and Saturday: Shuttles run between all hotels and the Anatole from 6 p.m.-midnight.

Thursday, September 12: 7 a.m.-6 p.m. Service between all hotels and the Dallas Convention Center.

Friday, September 13: 7 a.m.-7 p.m. Service between all hotels and the Dallas Convention Center.

Saturday, September 14: 8 a.m.-6 p.m. Service between all hotels and the Dallas Convention Center.

Exhibit Hours

All exhibits are located in the West Hall, second floor of the Dallas Convention Center. The hours are:

Thursday 10:30 a.m.-5:00 p.m.
Friday 9 a.m.-6 p.m.
Saturday 9 a.m.-5 p.m.

Complimentary Lunch: All attendees are invited to Thursday's complimentary lunch in the Exhibit Hall from noon to 1:45 p.m. No other convention activities are scheduled during that time.

Dallas: The Basics

- Seventh largest U.S. city
- Area: 378 square miles
- Altitude: 450-750 feet
- Population: 938,250
- Sales Tax: 6.125 percent
- Time/Temperature: (214) 844-6161
- Largest U.S. airport (Dallas/Ft. Worth)

Sample Cab Fares

Dallas/Ft. Worth Airport to Downtown Hotel: \$20

Downtown to Old Town/Greenville: \$10-13

Downtown to LBJ area: \$16-18

TV Spot Theatre

The TV Spot Theatre, a continuous showing of the best radio station TV spots from all over the country, will be in the Exhibit Hall from Thursday to Saturday at the Convention Center. Special thanks to TM Communications for arrangements.

Further Details . . .

. . . are available in the Convention Program or from the on-site Radio Office (Room 113 of the Dallas Convention Center).

Registration

Wednesday afternoon *only*, registration is in the lobby area of the Anatole Hotel. Registration for exhibitors and exhibitors' guest passes is in the Convention Center.

Beginning Thursday and on Friday and Saturday, registration for exhibitors and attendees will be in the Convention Center.

The registration desk should be the first stop by all convention attendees, including pre-registered, on-site registrations, spouse registrations, panelists registration, special event tickets, registration updates, hospitality suites, exhibitors, and guests.

Registration Hours

Wed. (Anatole only) Noon-8 p.m.
Thursday 8 a.m.-5:00 p.m.
Friday 9 a.m.-6 p.m.
Saturday 8:30 a.m.-Noon

And, Of Course, Southfork

If you are a fan of TV's "Dallas" and would like to visit the real Southfork Ranch, you are in luck. Although tours are discontinued for filming during the summer, the ranch will be open again for tours of the grounds and patio area during the Radio '85 convention dates.

Southfork is located north of Dallas off Highway 75. Exit Parket Road and go east six miles. Turn right on FM 2551 to Southfork Ranch. Southfork is open from 9:00 a.m. until dusk for \$4 per adult and \$2 for children 4-10.

Car Giveaway

No purchase necessary to win 1986 automobile. Registered attendees—deposit auto registration ticket in Exhibit Hall. All others—include name, address, and phone number on a postcard mailed to: Radio '85, c/o Trade Associates, Convention Center, Dallas, TX 75201. Contest limited to radio broadcasters. Drawing will be held Saturday, September 14, 1985.





Station ID

—by Catherine Seigerman

Radio In Dallas

Dallas in 1985 is one of the country's bravest new radio markets. In the past ten years or so, more than a dozen major group owners have acquired stations in the Dallas/Ft. Worth area. Competing for a share of the market's more than \$100 million in revenues has been a test of survival for smaller stations, and has generally redefined radio in Dallas. Below, RadioActive profiles some of the city's major stations and presents insights from station managers on the dynamics of Dallas radio.

KRLD 1080

Metromedia's **KRLD** is the only news/talk, sports, and information station in Dallas. It is the flagship station for the Texas State Network, originating coverage of the Dallas

Cowboys and college teams during football season. Along with a weekly average of 16-20 sports programming hours, 50 traffic reports from the 1080 Traffic 'Copter are aired daily. "In Dallas," says General Manager Ed Wodka, "traffic is a continuous problem from 6 a.m. to 7 p.m." Weekday mornings feature newsmen Phil Adler, Brad Barton, commentator Alex Burton, sports anchor Art Haynes, and news reports from the station's two offices in Dallas and Ft. Worth. Of the 90-person staff, Wodka says 30 are reporters. On weekends, syndicated and locally-originated gourmet, horticulture, and home repair talk shows are aired.

KRQX^{AM} 570

98→KZEW

Eugene Boivin, vice president and general manager of "classic rock" station **KRQX** and its AOR FM counterpart **KZEW**, describes Dallas as one of the best radio markets in the country. "The most

targeted demo is 25-54," says Boivin, "but there are a strong number of 18-34 and 18-49 buys coming in also. That is why the market can support five good contemporary FM stations. In the past five years, some really good group owners have acquired stations and raised the competition level and overall product quality." **KRQX/KZEW** belong to one of those groups, Belo Broadcasting.

Boivin explains that **KZEW**'s "Morning Zoo" team of six years, Bella and Rody, provide the foundation for the station's personality line-up of Chris Taylor middays and afternoon announcer Tempie Lindsey. On AM stereo **KRQX** ("K-Rocks"), Program Director Dennis Anderson and News Director Ken Baker do mornings with CBS RadioRadio News. Sharon Wilson airs middays, and afternoons feature long-time Dallas personality Drew Pierce. Sunday mornings, **KZEW**'s call-in show "Zoo Talk," airs its 18-34 listeners' viewpoints on various topics, and weekdays the station uses NBC Source news. Station

promotions are geared toward listeners' lifestyles, says Boivin, and include the yearly "Zoo World" fair which attracts 300,000 people.

RELAXING KMEZ 100FM-1480AM

KMEZ AM/FM's easy listening mix uses newer pop and MOR selections. "It's not just violins and harps anymore," says General Manager Chester Maxwell. The Group One combination has operated since 1968, first with a country-formatted AM and beautiful music on the FM. Maxwell explains that by simulcasting the easy listening format instead, both stations' shares can be counted together, and **KMEZ** has become the only AM easy listening station in the market. Outdoor summertime concerts are the station's main promotions, attended by up to 25,000 people who come to hear the Dallas Symphony and artists such as Chuck Mangione, Al Jarreau, and John Denver. Ninety seconds of news per hour is aired during drive times, and the station has a staff of 30.

Kiss 106.1FM

It has been one year since ABC put a CHR format on 100kw **KTKS-FM** in Denton, about 40 miles north of Dallas. The station's slogan, "The Switch is on to Kiss 106," is appropriate, says General Manager John Hare, who explains, "We have gone from virtually last in the marketplace to about tenth after putting the new format on the air last September." Personalities Zippo (6-10 a.m.), Rod Prahin (2-6 p.m.), and Humble Billy Hayes (6-10 p.m.) deliver the station's straight CHR format, and **KTKS**'s mostly local news is light. TV spots and cash giveaways are the station's most frequent types of advertising and promotion.

90.FM

Dallas's main public radio station is **KERA-FM**, a National Public Radio (NPR) affiliate which is owned by the Public Communications Foundation for North Texas. Classical music on weekdays and jazz from 8 p.m. to 5 a.m. compose the majority of **KERA**'s programming. NPR shows "Morning Edition" and "All Things Considered" are program staples and are interspersed with local news and public affairs segments. Following "All Things Considered" at 4-7 p.m. is the "Evening Talk Show," hosted by Karen Denard, which provides a forum for listeners to call in and discuss issues covered in "Morning Edition" and "All Things

Considered." The American Public Radio network's "A Prairie Home Companion" and "Flea Market" are included in the station's weekend features, along with the *Christian Science Monitor's* "Monitor Radio," "The McLoughlin Group," and "Wall Street Week" on Saturdays, in addition to radio drama on Sunday evenings. Classical music is aired weekends from 6 a.m. to 4 p.m. "We have a sizeable number of local sponsors," says Sharon Williams, assistant to General Manager Susan Harmon. "Morning Edition" is one of our strongest programs, and our audience appreciates the overall variety we offer."

KPLX-KLIF

KLIF/KPLX is a country combination owned by Susquehanna Broadcasting Co. In 1974, Susquehanna bought Dallas-licensed KLIF-AM and five years later acquired KPLX-FM in Ft. Worth. Both stations went from MOR to country during 1980, and although they sometimes simulcast special country features, each is programmed differently. "The FM is a foreground personality-oriented station," says General Manager Dan Halyburton, "and the AM is more full-service country with talk and information programming." KPLX's contemporary mix draws an 18-49 audience with frequent TV spots, large cash giveaways, and a "Flex Your Plex" promotion featuring music celebrities like Ronnie Milsap, the Judds, and Alabama. "When people 'flex their Plex' they hold their arms up and flex their muscles—and turn on KPLX," Halyburton explains. "Both stations are very visible through outdoor promotions and billboard ads." Each station also has a strong morning show, with Perry Dorsey on KPLX and AM Program Director Dan Bennett announcing NBC and UPI news. KLIF airs Talknet 7 p.m. to 1 a.m., and offers a variety of talk shows on weekends.

KESS

i La Fabulosa!® Stereo 94

KESS-FM is a 100kw Spanish-formatted station owned by the Latin American Broadcasting Corporation for nearly ten years. President Marcos Rodriguez says, "We cater to a mostly Mexican audience. Our signal goes north into Oklahoma and 90 miles south into Waco, Texas, so we have other markets besides Dallas/Ft. Worth." KESS's music mix varies from the "Super Menu Show" which attracts teens, to as many as five remote music broadcasts per week. News and information are extensive, and Rodriguez adds, "We are able to present news from all over the world that is reported by Spanish correspondents." UPI, AP, and the Spanish EFE wire services are used in addition to a substantial amount of local news. Community events are also aired, including three annual Hispanic festivals attended by more than 200,000 people.

KAAM
All Oldies
KAFM
Maximum Hits

KAAM and KAFM have had a "rock 'n roll oldies" AM format and CHR on the FM since 1982. Bonneville International Corp. bought the stations in 1978 when, according to General Manager Bill Steding, the format was an adult contemporary potpourri at both stations. "When our FM went

CHR," he says, "we started the National Music Review, which is a policy to eliminate songs with offensive lyrics from the CHR playlist." The policy is publicized mainly to advertisers such as Coca-Cola, with whom KAFM is now conducting a "Hot Tops" promotion circulated on 120 million Coke cans. The station's predominantly female 18-34 listeners also tune in for KAFM's weekend music video simulcast with Channel 11 TV 12-2 a.m. Steding says KAAM's oldies format was the first in Dallas, consisting of more than 5,000 titles dating from the '50s. Along with Mutual Radio News, the station airs news actualities from the '60s throughout the day, plus "Library of Laughs" at 7:25 a.m. and 5:25 p.m. featuring '60s-era comedians. The stations broadcasts a significant number of live concerts as well.

"Dallas has grown from a \$50 million market five years ago to a more than \$100 million market in 1985," Steding comments. "The spring Arbitron book listed the young, upscale audience here as representing more than 50 percent of the population, which is about twice the national average. Our stations are very much into research because in this market you can no longer program just by intuition."

all hit
97.1 KEGL
The Eagle

KEGL-FM was acquired by Sandusky Newspapers Inc. in 1982, and changed its format to personality-oriented CHR last September. "We already had a

very high cume and one of the best morning shows," says General Manager Norman Rau. "The market had two well-established AOR stations, and we felt there was a real void for CHR." Rau adds that KEGL's monthly Porsche giveaway contest which began last September was a perfect vehicle for promoting the format change. "We relate to the market by using a lot of local color," Rau adds. Morning team Stevens and Pruett, as well as popular evening personality Kidd Kraddick, use listener call-ins throughout their shows. Rau says KEGL is Dallas' only CHR station with a traffic helicopter, although its traffic reports and most of the station's information programming have a more "fun" than matter-of-fact approach. "We do an incredible amount of research," comments Rau, "and do at least five outside promotions a week." The station's listeners are 12-34 with an 18-34 skew. Rick Dees' show has recently been added Saturday mornings, and Sunday mornings feature Casey Kasem's "American Top 40."

WRR 101 FM

WRR-FM is the only commercial city-owned station in the country, broadcasting a classical format at 100kw. "We are about to increase our power to cover a 100-mile radius," says General Manager Maurice Lowenthal, "which will make us one of the most powerful classical stations in the country." In addition to its music programs, the 37-year-old station provides its affluent 25-54 audience with news five minutes each hour, traffic reports, and syndicated financial reports from the *Wall Street Journal*, *Barron's*, and *Forbes*, offered to the Dallas market exclusively by WRR. Arts critic John Ardoin of the *Dallas Morning News* airs his music and theater reviews, and on Sundays a Broadway musical show is featured. The station's music library includes about 1,000 compact disc recordings. "We take a progressive approach to programming," Lowenthal comments. "WRR is primarily a full-service radio station which happens to play classical music."



WBAP, on the air since 1922, is a fixture in the Dallas radio market. When Capital Cities bought the station and **KSCS-FM** in 1974, WBAP retained its traditional full-service AM format, which blends country music with information programs geared toward adult males. **KSCS** is programmed with an original all-music Country format, and has a separate staff of 20. WBAP's 50-person staff includes eight sports and seven news people and a farm director. "The AM has a lot of very specialized programs," says General Manager Warren Potash. "We have a truckers' show at night, and a farm show every morning from 5-6 a.m., followed by news, traffic, weather information, and Paul Harvey. In the evenings we do play-by-play coverage of the Texas Rangers, the Mavericks, and Grand Prix racing. We do everything around here!" Public affairs programs include the weekly "North Texas Forum" interview show and editorials.

KVIL

Ron Chapman is A/C **KVIL's** program manager and morning man. In his 17 years at the station, Chapman says, "We first set our sights on a 25-34 audience, which expanded to 18-49, then shifted to 25-54. The biggest difference the growing market has made on our stations is an increased promotion budget." The station, owned by John Blair and Co., has a music mix that falls between adult contemporary and CHR, explains Music Director Chuck Rhodes. The only syndicated program featured is Dick Clark's adult contemporary countdown on weekends; otherwise, **KVIL's** programming is original. Long-time personalities Ken Barnett and Buddy Baron are on the air middays, Larry Dixon does afternoon drive time, and evenings feature Lynne Haley. Musicologist Bud Buschardt's Sunday oldies hits show follows **KVIL's** "Staff Meeting" talk program where current events and news are discussed.

KCBI-FM

KCBI-FM is one of three religious stations in Dallas. Although its power is far exceeded by the others, station president Dr. Paige Patterson says **KCBI** has received as much as half a million dollars in its annual three-day fundraising drive. **KCBI's** programming is about 40 percent inspirational talk shows, like "Issues of the '80s" hosted by Richard Land which presents theological analyses of current news on Fridays at noon. Another popular program is an interview show hosted by a well-known psychologist whose guests discuss a variety of topics from a Christian perspective. In addition to daily Bible expositions, the remainder of **KCBI** airtime is devoted to traditional evangelical music. The station even broadcasts overseas via shortwave four hours a day to South America and Moscow, says Patterson, from its brand new, state-of-the-art facilities in downtown Dallas.



KTXQ-FM programs and promotes itself mainly as an AOR concert station, according to Programming Assistant Denise Maynard. "KTXQ has several exclusive concert sponsorships," she says, "like the annual Texas Jam which we have presented for the past five years. It draws a huge crowd and has seven or eight different rock bands such as Rush, Ozzie Osborn, Bryan Adams, ZZ Top, Journey,

and Ted Nugent." The station is owned by Gulf Broadcast Group, and captures a mostly male 12-34 audience. "We're trying to broaden our range and appeal to more 18-34 women, although we have some in the 25-30 category," Maynard says. Midday personality Red Beard's show airs 3-7 p.m., in addition to his weekly nightclub remote called the "Bring-In-The-Weekend Party." **KTXQ** frequently carries live Westwood One concerts, and specially features "Jazz Brunch" Sunday mornings, plus Dr. Ruth Westheimer's syndicated "Sexually Speaking" show.

KHVN KNOK

William Chatman, **KHVN/KNOK's** former vice president and general manager, says the AM station just switched from an urban contemporary format to inspirational music. **KNOK** has retained an urban format, but since 1984 has geared it more toward CHR to attract a white as well as black audience. Along with its "Fresh Hits," **KNOK** features United Stations Network news afternoons, and personalities Drew Dawson until 10 a.m., Mickey Madison from 10 a.m. to 3 p.m., Baron Bacon during evening drive, and Woody Woods from 7 p.m. to midnight. While the FM reaches an 18-49 listenership, **KHVN** attracts a 25-60 demo and programs National Black Network news, in addition to live church service broadcasts all day on Sundays. ■

Catherine Seigerman is contributing editor to RadioActive.

Dallas/Ft. Worth Area Radio

AM	
KRXQ	90.9
	Jazz, Reggae, News, Talk
KKDA	92.5
	CHR
WBAP	94.1
	Hispanic Music, News
KFJZ	96.3
	Country
KHVN	97.1
	Personality Top 40 CHR
KRLD	97.9
	AOR
KVIL	98.7
	A/C
KLIF	99.5
	Personality Country
KAAM	100.3
	Easy Listening
KXOL	101.1
	Classical
KDNT	102.1
	AOR
KMEZ	102.9
	Top 40 A/C
KMIA	103.7
	Personality A/C
	104.5
	Urban Contemporary
	105.3
	Easy Listening
	106.1
	CHR
	107.5
	Urban Contemporary

FM

KERA 90.5
National Public Radio,
News, Talk, Classical, Jazz

Radio '85 Exhibits

All of this year's exhibits will be on display at the West Hall of the Dallas Convention Center on the 2nd floor. Listed below are the exhibitors registered at the time of publication. For a complete list of all Radio '85 exhibits, see the Convention program.

— A —

Ad Team
Booth 821

All Star Radio
Booth 207

American Image Productions
Booth 818

AWRT
Booth 539

Analysis Tech., Inc.
Booth 901

Arbitron Rating Co.
Booth 716, 617

Associated Press
Booth 610

Audio Broadc. Group
Booth 337

Audio Technologies
Booth 228

Auditronics Inc.
Booth 406

— B —

Broadcast Audio
Booth 710

Broadcast Electronics
Booth 600

Broadcast Mgmt. Plus
Booth 434

Broadcast Music Inc.
Booth 735

Broadcast Prom. & Mktg.
Booth 438

— C —

Cablewave Systems
Booth 816

Call for Action, Inc.
Booth 439

Century 21 Programming
Booth 625

Clayton Webster Corp.
Booth 437

Columbine Sys.
Booth 400

Comark Communications
Booth 208

Communication Graphics
Booth 817

Compucon Inc.
(see program)

Continental Elect.
Booth 807, 906, 908, 910

Creative Works
Booth 727

Custom Business Systems
Booth 510

— D —

Dataworld
Booth 820

Delta Electronics
Booth 317

Dielectric Comm.
Booth 810

Dorsey & Donnelly Enterprises
Booth 408

— E —

Electronic Research
Booth 308

Eventide, Inc.
Booth 905

— F —

Fidelipac Corp.
Booth 800

Film House, Inc.
Booth 638

FirstCom Broadcast Services
Booth 426

Flash Technology
Booth 206

— G —

Green, David Consultants
Booth 911

Grizzell Productions
Booth 743

— H —

Harris Corp.
Booth 500

Health Communications
Booth 335

Howe Audio
Booth 424

— I —

Intl. Tapetronics/3M
Booth 907, 909

— J —

J & H Music Prog. Inc.

Booth 422

JAM Creative Prod.

Booth 417

Jefferson-Pilot Data Sys.

Booth 326

Johnson Electronics Inc.

Booth 200

— K —

Kalamusic

Booth 916

— L —

LPB Inc.

Booth 523

— M —

Marketron

Booth 722, 726

Marti Electronics

Booth 535

Media General Broadcast Services

Booth 526

Wm. Meeks Productions

Booth 928

Metro Traffic Control

Booth 226

Miller, Kaplan, Arase & Co.

Booth 216

Motorola Inc., AM Stereo

Booth 700

Motor Racing Network

Booth 717

Music Director Prog.

Booth 622

Mutual Satellite Services

Booth 321

— N —

Nat'l Public Radio, Sat. Ser.

Booth 309

Nautel

Booth 343

NEC America Inc.

Booth 204

Network Prod. Music

Booth 900

— P —

Peters Productions

Booth 211

Philips TV Systems

Booth 624

Potomac Instruments

Booth 903

Peter Powell Associates

Booth 634

Public Interest Affiliates

Booth 527

— R —

Radio Advert. Bureau

Booth 538

Radio Computing

Booth 919

Radio Data Systems

Booth 616

Radio Syndication Net.

Booth 423

Radio Systems Inc.

Booth 210

Register Data

Booth 616

Rockcom, Inc.

Booth 723

— S —

Sacred Heart Program, Inc.

Booth 202

Shively Labs

Booth 516

Si-Tex Marine Elect.

Booth 623

Leonard Sloan & Assoc.

Booth 435

Snider Comm.

Booth 436

Society of Broadc. Eng.

Booth 227

Spotwise Prod.

Booth 217

Strata Marketing

Booth 316

Systemation

Booth 825

— T —

Tapscan Inc.

Booth 522

Tennaplex Sys. Ltd.

Booth 320

TFT Inc.

Booth 229

TM Communications

Booth 929

Transmission Structures Ltd.

Booth 420

— U —

United Ropeworks (U.S.A.) Inc.

Booth 917

United States Army Reserve

Booth 339

U.S. Tape & Label

Booth 327

— W —

Weather Services Corp.

Booth 307



Dallas Restaurant Guide by Dallas Radio Broadcasters

RadioActive contacted the managers of several Dallas radio stations for their opinions on the restaurants in the area. Here are some of the favorite eateries of radio professionals at KERA-FM, KZEW/KRQX, and KVIL-FM.

Margie Poole
Director, Advertising & Promotion
KZEW/KRQX, Dallas

Margie Poole says that for the members of KZEW/KRQX's sales department, a great restaurant cannot simply serve good food—it must deliver food and service at a good price. Here are some of their favorites.

Turtle Cove: 2731 W. Northwest Hwy.; 350-9034. Seafood.

Jozef's: 2719 McKinney; 826-5560. Seafood.

DiPalma's: 1520 Greenville; 824-4500. Italian.

Pietro's: 5722 Richmond; 824-9403. Italian.

Alfredo Trattoria: 5404 Lemmon; 526-3331. Italian.

Kirby's: 3715 Greenville; 823-7296. Steak.

Ceret: 703 McKinney; 720-0297. French.

Javier's: 4912 Cole; 521-4211. Mexican.

Genera's: 5818 Live Oak & Skillman; 827-9590. Mexican.

The Bronx: 3835 Cedar Springs; 521-5821. Eclectic.

Forbidden City: 5290 BeltLine; 960-2999. Chinese.

Mr. Sushi: 4860 BeltLine. Japanese.

Susan Harmon
Station Manager
KERA, Dallas

Chiquita: 3810 Congress at Oak Lawn; 521-0721. A small, very informal, and excellent Tex-Mex restaurant which also specializes in Mexico City-styled cooking. Probably the best Mexican restaurant in town and extremely economical. Festive atmosphere as well.

Chez Gerard: 4444 McKinney at Armstrong; 522-6865. A good-value French restaurant with exquisite cooking. Outstandingly fresh food. Probably the best French restaurant buy in the city. Requires reservations.

La Touraine: 1710 North Market in the West End Historic District; 749-0080. A good French restaurant, fairly reasonable, nice atmosphere.

Newport's: Also in the West End, at 703 McKinney/The Brewery; 954-0220. Outstanding seafood restaurant in a restored brewery. Good value and great seafood. Reservations required.

Zodiac Room: Neiman-Marcus, Main at Ervay downtown. This is a great old-line restaurant, and you need reservations. It's perfect for lunch and could give visitors a good sense of Neiman's downtown store. One of my favorites. Includes live music.

Silvano's: 311 Market at Ross. Italian in the West End. Elegant, delicious Italian/Continental cooking. Very welcoming atmosphere.

Of the most elegant category of restaurants, Harmon suggests Jean-Claude's (2404 Cedar Springs; 653-1823); Routh Street Cafe (3005 Routh at Cedar Springs); and the Old Warsaw (2610 Maple). All of these are in a two-block area near a new development called The Crescent. She adds that they are very elegant, pricey, and different in style, and that each has a very different atmosphere. "The Old Warsaw reminds one of Europe/Vienna," she says. "Jean-Claude's is like eating in someone's home and is very elegantly French. Routh Street Cafe is a lighter, elegant style with the best of American cooking. The chefs at Jean-Claude and the Routh Street Cafe are especially famous here."

David Spence
GM

Vicki Salkeld
Nat'l. Sales Sec.
KVIL, Dallas

Cafe Cancun: Caruth Plaza—Central Expressway at Park Lane. Mexican with nice atmosphere. Moderate prices.

Jozef's: 2719 McKinney Ave. Exquisite, fresh seafood in pleasant surroundings. Attentive service. Moderate to expensive.

Andrew's: 3301 McKinney Ave. Great burgers, red beans, and rice. New Orleans setting. Inexpensive.

Les Saisons: 165 Turtle Creek Village. Provincial classics—charming French country setting. Attentive service. Expensive.

Capriccio: 2616 Maple (near Cedar Springs). Fantastic Northern Italian fare in graciously restored old house. Moderate.

Da Piccolo: 4537 Cole at Knox. Excellent Italian—quaint, romantic setting. Moderate to expensive.

Lawry's Prime Rib: 3008 Maple at Carlisle. Excellent prime rib—elegant surroundings—great service. Expensive.

Dakota's: 600 N. Akard; 740-4001. American cuisine. Moderate to expensive.

The Grape: 2808 Greenville at Goodwin; 823-0133. French/Continental. Moderate.

Jennivine: 3605 McKinney; 528-6010. French cuisine. Expensive. Reservations required.

L'Ambiance: 2408 Cedar Springs; 748-1291. French. Expensive.

St. Martin's: 3020 Greenville; 826-0940. French. Moderate.

Pantelli's: 1928 Greenville; 823-8711. Greek/Middle Eastern cuisine. Moderate.

Ristorante Vincenzo: The Quadrangle, 2800 Routh, Suite 165; 742-3872. Italian cuisine.

On the Border: 1350 Northwest Hwy. at Saturn, Garland, TX; 460-8000. Mexican cuisine. Moderate.

Moctezuma's: 3202 McKinney; 559-3010. Mexican. Moderate.

Atlantic Cafe: 4546 McKinney at Knox; 559-4441. Seafood. Expensive.

Newport's: 703 McKinney in the Brewery. Seafood. Expensive.



NAB Staff Telephone Directory

Here are some of the people at NAB who are ready to help you.

All numbers begin with the prefix (202) 429-

President • Eddie Fritts.....	5444	Vice President for Administrative Services	
Administrative Assistant to the President		• W. Bernard Burns.....	5394
• Timothy Moore.....	5446	Vice President, Conventions and Meetings	
Minority and Special Services		• Hank Roeder.....	5356
Vice President, Minority and Special Services		Assistant Director • Hilda Jannesson.....	5353
• Dwight Ellis.....	5498	Associate Membership Director	
Director, Broadcast Resource Programs		• Michael Riley.....	5419
• Claryce Handy.....	5497	Meetings Coordinator • Yvette Harris.....	5357
Radio	5420	Director, Data Processing • Edgar Quiroz.....	5349
Senior Vice President for Radio		Assistant Treasurer • Donald Pearce.....	5431
• David Parnigoni.....	5420	Director, Personnel • Ann Miller.....	5438
Vice President, Radio Administration		Public Affairs	5350
• Ron Irion.....	5374	Senior Vice President for Public Affairs	
Radio Coordinator • Elsie Hillman.....	5417	• Shaun Sheehan.....	5350
Membership Administration Manager		Vice President for Public Affairs	
• Patti Johnson.....	5401	• Rory Benson.....	5478
Member Service Rep. • Dianna Babb.....	5404	Director, News Bureau • Robert Hallahan.....	5479
<i>RadioActive</i> Editor • James Dawson.....	5416	Directors, Media Relations	
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Public Inspection File Requirements

The Most Frequently-Asked Questions

The local public inspection file was established by the FCC to provide information on station operation and programming to the general public at the local level. As the FCC continues its deregulation of broadcasting, the public inspection file takes on added importance.

Many filing requirements at the Commission have been eliminated, but broadcasters must still keep documents on file in the public inspection file. In its radio deregulation decision, the FCC stated that “continued reliance on the public file as an index to the general programming responsibilities of licensees does not constitute a significant departure from our present system.” The federal courts have also stated that the public inspection file continues to be an integral part of the Commission’s regulatory scheme. Though a licensee may not receive many requests for access to the file, it is now more important than ever to keep the public file current. Not keeping this file up-to-date could raise questions at the Commission regarding the licensee’s qualifications and ability to manage a station. An incomplete file may result in a monetary forfeiture.

Listed below are some of the most frequently asked questions by radio licensees about the public file, along with their answers.

Question 1: Do all letters from the public have to be placed in the public file?

No, only letters concerning station

programming and operation need to be included.

Question 2: If a licensee contracts to sell his station, need the contract of sale be placed in the station’s public file before the assignment application is filed with the FCC?

Yes. All contracts or other documents relating to ownership or control of the licensee must be placed in the public file.

Question 3: Are there documents that should be retained in the public file longer than seven years?

Yes. As the rule is now written, the FCC

As the FCC continues its deregulation of broadcasting, the public inspection file takes on added importance.

requires that many materials placed in the public file be retained until the FCC or the Courts have taken final action on an application. Consult Section 73.35 and 73.36 of the Commission’s Rules or the NAB Legal Department for specific cases.

Question 4: If an FCC application in your public file incorporates materials by reference, should the copy of the referenced materials also be included in the public file (even though such materials were not part of the application)?

Yes. All referenced materials must be included.

Question 5: Should the buyer of a station only keep the public file covering the period commencing on the date on which he overtook the station?

No. The buyer is responsible for a complete public file even though some material dates back to the stewardship of the prior owner.

Question 6: When should the issues/program list be placed in the public file?

All broadcast stations are required to place a quarterly issues/programs list in the public file on the 10th day of January, April, July, and October. Each list is required to be kept for the term of the license only.

Question 7: How long is the FCC’s booklet entitled “The Public and Broadcasting—A Procedure Manual” required to be kept in the public file?

It is required to be kept in the file indefinitely. However, the Commission has indicated that it may revise the "Manual" in the near future.

Question 8: Does the licensee have to make available to the public its records of all requests for broadcast time made by or on behalf of candidates for public office?

Yes. These records must be kept in the file for two years.

Question 9: Is a licensee required to keep written agreements between the station and citizens' groups in the public file?

Yes, these agreements must be kept in the public file for seven years.

Question 10: Does a radio licensee have to include copies of network affiliation contracts in the public file?

Radio licensees are no longer required to file these contracts with the FCC, or to include them in their public file.

Question 11: Should copies of contracts with music licensing organizations be included in the public file?

These contracts are not required to be in the public file.

Question 12: If a licensee chooses involuntarily to keep material in the public file after the expiration of the required retention period, is the station obligated to make the material available to members of the public?

Yes. If a member of the public requests to see the information, it must be made available.

Question 13: Can a licensee permit members of the public to inspect the public file, but prohibit anyone from making copies of material in the file? How long does the licensee have to honor requests for copies of material in the public file?

Copies must be provided within seven days at reasonable cost and at no profit to the licensee. The exception to this is when there are no copy machines in the community. In that event, additional time would be allowed.

Question 14: Is a licensee required to honor requests for copies of public file materials if the request is made by mail?

No.

Question 15: Can a licensee insist that an individual state the purpose for which he has requested to examine the public file and identify the group or organization which he represents?

No.

Question 16: When is the licensee required to have its public inspection file available to

Not keeping this file up-to-date could raise questions at the Commission regarding the licensee's qualifications and ability to manage a station.

the public?

The public file should be available during normal business hours.

Question 17: Can the public file be located in the station's main studio even if the main studio is not in the station's community of license?

The public file may be kept there if it is accessible to the public.

The NAB Legal Department has prepared a new "Counsel Memo" which

provides a checklist of what is required to be in your public file. This was included in the July "Info-Pak" sent to all NAB member radio and television stations. If for some reason you have not received a copy and would like one, please let us know. If you have any other questions, contact the NAB Legal Department at (202) 429-5430. ■

Sarah Rogers is an NAB Legal Department paralegal.

Guidelines For Radio: PROMOTION II

Book Three in NAB Radio's "Guidelines" Series

Book Three in NAB Radio's "Guidelines for Radio" series is "Promotion II." This sequel to NAB's 1981 radio promotions guide picks up where that volume left off.

Like "Guidelines for Radio: Promotion," "Promotion II" reprints the best promotion-related articles from *RadioActive* magazine. As an added feature, "Promotion II" includes never-before-printed transcripts of idea exchange sessions from the last two NAB Annual Conventions. These sessions feature advice and suggestions from broadcasters around the country on putting together station events and sales promotions that really work.

"Guidelines for Radio: Promotion II" is available for \$7.50 from the NAB Services Store at the Radio '85 Management and Programming Convention in Dallas, or by mail from NAB Services, National Association of Broadcasters, 1771 N St. NW, Washington, DC 20036. For telephone orders, call NAB Services toll-free at (800) 368-5644.



From the desk of

David E. Parnigoni
Senior Vice President, Radio

There are several major radio meetings held each year. In the spring, there is the NAB Annual Convention. Winter brings RAB's meeting. And this fall, the combined radio convention and programming conference "Radio '85" takes place, co-sponsored by NAB and NRBA.

On September 11-14, 1985, thousands of radio broadcasters will descend on Dallas for three and a half days of thought-provoking sessions, a dazzling display of exhibits, an extensive array of hospitality suites, outstanding entertainment, and camaraderie. "Radio '85 Management and Programming Convention" promises to have something for everyone. In all, there are nearly 85 sessions scheduled, including 12 management, 22 programming, 14 sales, 15 format rooms, and 19 devoted to miscellaneous topics. More than 300 speakers will participate.

"Radio '85" gets off to a rousing start on Wednesday night with a huge welcome reception. Everyone who attends the convention is invited. Thursday night will be an evening filled with fun and memories, as Dick Clark presents his "Good Ol' Rock 'n Roll Show." Friday's award luncheon will feature the recipient of this year's radio award, Larry King of Mutual's "Larry King Show." On Saturday evening, the convention concludes with a gigantic Texas Bar-B-Q, which will feature the drawings for a free Hawaiian vacation for two and a brand-new 1986 automobile. The evening concludes with a star-studded show featuring Tammy Wynette and Eddie Rabbitt.

We look forward to seeing you all at "Radio '85" in Dallas.

A part of any major radio meeting is the NAB Store, and "Radio '85" will be no exception. You are invited to come and browse at the NAB Store, which will be located in the Exhibit Hall of the Dallas Convention Center. It can be your one stop for a variety of publications and promotional materials. Publications on sale will include the new editions of the NAB Legal Guide and Engineering Handbook, "Radio in Search of Excellence," and the just-published "Guidelines For Radio: Promotions II." During the convention, be sure to stop by during exhibit hours.

At "Radio '85," you'll want to say hello to the NAB Regional Managers. They will be there to help answer any questions on member services and membership. If your station is not an NAB member, a regional manager will be glad to explore with you the reasons why you should join 4,500 radio stations who are currently a part of NAB. As a member of NAB, your own lobbyists, legal experts, research staff, science and technology experts, management consultants, PR staff, labor relations experts, and insurance specialists are ready to help you.

NAB Regional Managers

Jim Mackin Northeast CT, ME, MA, NH, NJ, NY, PA, RI, VT (202) 429-5406	Ed Huse Mid-Atlantic DC, DE, GA, MD, NC, SC, VA, WV (202) 429-5405	Tom Hayden South AL, AR, FL, LA, MS, PR, VI (813) 784-6330	Dan Edwards Central IN, KY, MI, OH, TN (812) 476-5284
Vince Turner Midwest IL, IA, KS, MN, MO, NE, ND, SD, WI (507) 694-1444	Bill Mitchell Rocky Mountains South AZ, CO, MT, NM, OK, TX, WY (303) 390-5727	J.T. Anderton Pacific States AK, CA, HI, ID, NV, OR, UT, WA, GU (213) 543-2954	

RadioActive Feedback

This issue of *RadioActive* will be seen by more readers than any other issue this year. Whether you received this copy through the mail or picked it up at the Radio '85 Convention, please take a few minutes (and a stamp) to let us know your opinions on the magazine.

Articles, suggestions, and other creative input from radio professionals are always welcome and encouraged. If you have an idea for a story, or have been waiting to read an article on a topic that has not been used yet, let us know. If you can suggest a writer for an article on a specific topic, get in touch with us and we will take it from there. (Also, do not hesitate to list yourself as a possible contributor or interview subject.)

Below is a list of subjects and ideas for *RadioActive* articles. Look over the list and mark those topics you think should be given highest priority. If you can suggest people to write about or be interviewed on the subjects you choose, list them where indicated. Finally, if you would like to be contacted in conjunction with any of these topics, include this information as well.

- | | |
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| <input type="checkbox"/> Regional Radio Networks | <input type="checkbox"/> Teaching Broadcasting Courses |
| <input type="checkbox"/> Porn Rock | <input type="checkbox"/> Hiring Support Staff |
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| <input type="checkbox"/> Dressing For Success | <input type="checkbox"/> Record Collecting |
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Suggested writers (name, address, phone):

Rating RadioActive

Below is a listing of various features which appear in *RadioActive*. Some are in every issue, while others appear irregularly. Let us know how you feel about each feature by marking the appropriate column.

Great! I Want More!	Very Good	Okay	Needs Work	Drop It	Features
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Other Comments: _____



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