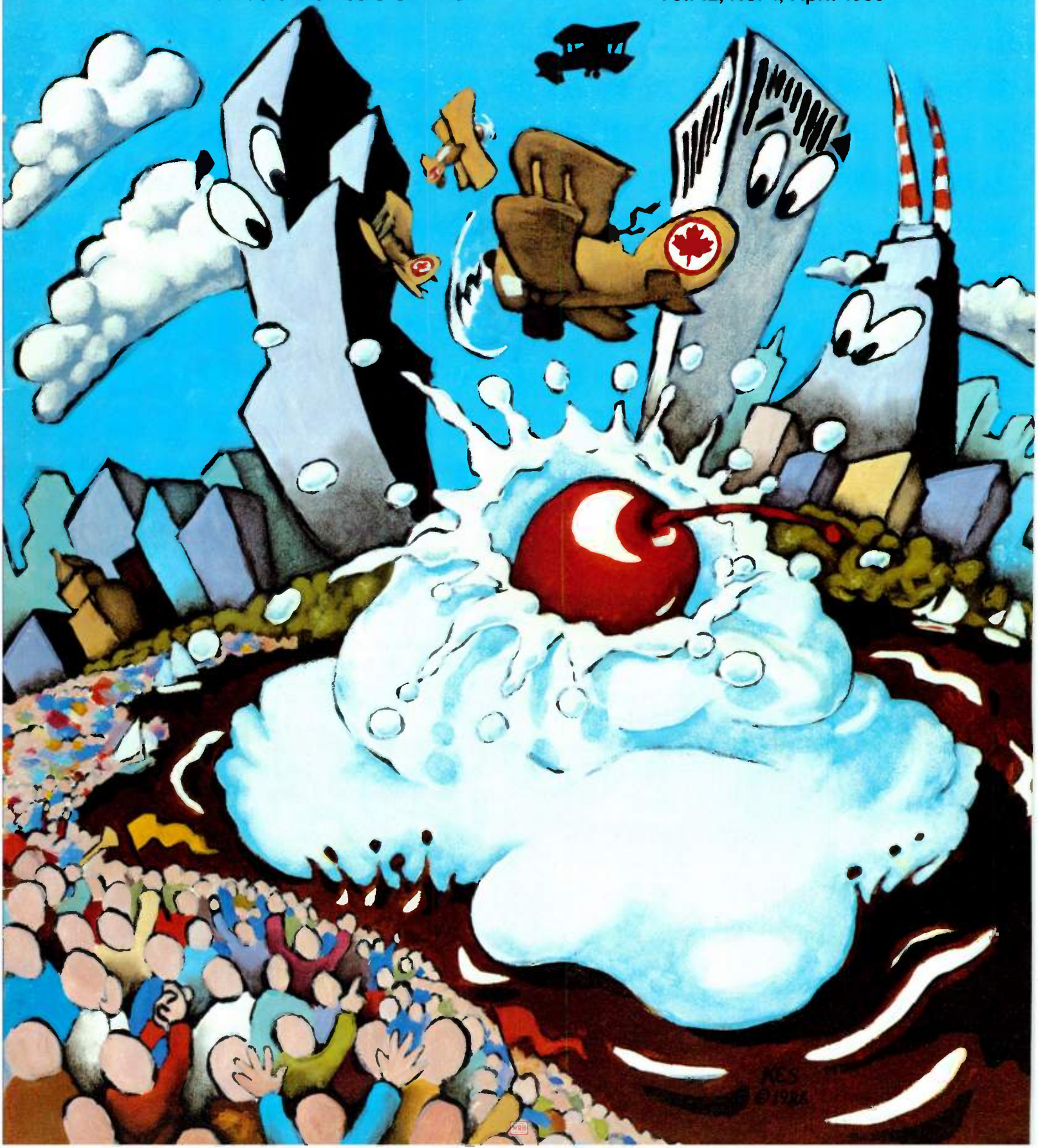


National Association of Broadcasters

RadioActive™

For The Radio Members Of NAB

Vol. 12, No. 4, April 1986



Historical Perspective

Mel Allen Named To NAB Radio Hall of Fame

"In 1943, when Allen entered the United States Army as a private in the infantry, he had a record of broadcasting three World Series games and was among the most popular sports announcers....Upon his discharge he became the radio voice of the New York Yankees, since which he has broadcast the 1946 All-Star game, the All-Star and World Series in 1947, 1948, 1949, and 1950. It was in 1949, when Joe DiMaggio hit four home runs in three games—after a long absence because of an injured heel—that Allen shouted 'How about that!' over the microphone every time the player 'belted a homer.' Catching the fancy of the fans, the exclamation has become so closely identified with Allen that he is known as 'Mr. How-About-That.'"

From: *Current Biography 1950*, Edited by Anna Rothe; The H. W. Wilson Company, New York, New York (1951).

Station Information



Photo © 1986 Harry Langdon

Stan Freberg Radio Spots Available

This month's cover, painted by Karl E. Scofield, depicts a classic Stan Freberg radio spot which shows the effectiveness of radio advertising by proving anything imaginable is possible on radio—including converting Lake Michigan into a giant hot chocolate topped off with whipped cream and a two-ton maraschino cherry.

Freberg, renowned for brilliant advertising concepts and production achievements, is this year's keynote speaker at the NAB Annual Convention Radio Luncheon on April 15, 1986. He has updated the Lake Michigan spot and has also produced a new spot for radio this year in association with NAB.

Convention attendees may pick up free copies of both spots at the conclusion of the Radio Luncheon, or by coming to the Dallas Convention Center Radio Office (Room W113) until 10 a.m. April 16. Both spots are good for unlimited airplay through September 1987.

The spots can also be ordered by writing to:
Freberg Radio Spots
NAB Radio
1771 N St. NW
Washington, DC 20036

Next month's cover will be based on Freberg's all-new radio spot devoted to the theatre of the mind. If you thought this month's cover was unusual...just wait until May!

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Artwork ©1986 Karl E. Scofield.
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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.



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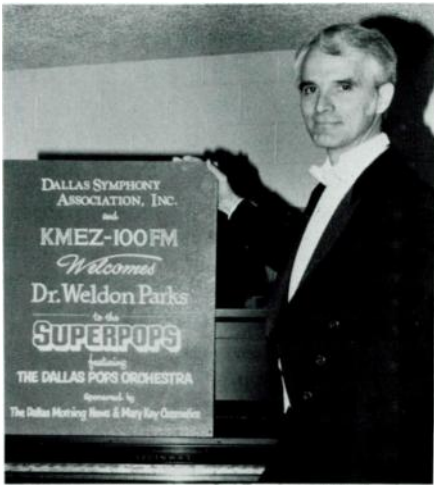
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Shoptalk

— by Heather McPhail



Dr. Weldon Parks, winner of the KMEZ/Dallas Symphony 1985 "SuperPops Guest Conductor Contest."

Radio—A Symphony's Best Friend

KMEZ has provided support to the Dallas Symphony Orchestra since 1980. That support includes providing announcers to emcee Dallas Symphony concerts, airing PSAs and advertisements about the symphony, and paying for the printing of concert programs. The only easy-listening station in the Dallas/Fort Worth area, KMEZ is the symphony's "official" radio station. Recently the station won an award from the Dallas Chamber of Commerce for its support of the arts in the Dallas area.

The station gives away tickets on the air to "Superpops" concerts, where guests such as Jim Nabors and Cyd Charisse entertain audiences with popular music. KMEZ also promotes the "SuperPops Guest Conductor Contest," in which a randomly-chosen winner conducts the symphony in a selected march for one performance. "It really draws a big crowd that night," says KMEZ Promotions Director Angela Jones. KMEZ listeners and symphony followers send thousands of entries to the station each year in hopes of being chosen as the guest conductor.

For the free "Festival in the Park" concerts, the station helps organize church group members who act as ushers. For "Starfest," an outdoor festival where artists such as Al Jarreau and Amy Grant have performed with the symphony, the station gives away tickets on the air.

Call Jones for more information at (214) 348-3800.

Shoot For A Bronco

Boise State University basketball fans always hope their Broncos will win. This past season, fans had a chance to win a Bronco—a 1986 Ford Bronco—in KBOI's "Shoot For A Bronco" contest.

Listeners registered at sponsor locations throughout Boise, Idaho. Before each Broncos home game, four names were drawn to determine that game's contest participants. Each contestant received tickets to the game and a food chain's meal certificate.

During halftime, the four contestants attempted to win the Bronco and other prizes by shooting baskets. To win the Bronco, a four-shot sequence had to be completed within 25 seconds. The shots had to consist of a layup, a free throw, a top-of-the-key, and a half court.

A successful layup shot won a contestant a five-dollar gift certificate at a food chain. A free throw basket was good for a pair of jeans. Contestants who completed these two shots and a top-of-the-key shot won portable television/radios. If the half court shot and the other three shots were completed in 25 seconds, the contestant won all of the above prizes plus the Bronco.

For details call Promotions Director Nancy McDaniel at (208) 336-3670.

Property Pointers

Buying or selling a home today requires reliable information about the housing market. To meet this need, KYW in Philadelphia, Pennsylvania, sponsored an "Ask the Real Estate Expert Day" in cooperation with the Philadelphia Board of Realtors.

Homeowners, as well as prospective home buyers, were able to find out the best time to buy or sell a house, how to get a mortgage they can afford, and how to get equity out of the homes they already own. Because neither the callers nor the realtors were identified, persons seeking housing information were able to discuss their needs in confidence.

The show is one of four "expert day" programs KYW broadcasts each year. It is sponsored by "Call For Action," a national telephone referral and action service staffed by volunteers. The show is not broadcast. KYW listeners call in to off-air "Call For Action" phones during a designated time slot while KYW continues its regular programming. The station does periodically report the progress of that particular "expert day" program on-air, however.

For more information, contact Advertising and Promotion Manager Susan Weiner at (215) 238-4896.

Station Visibility On Wheels

KDES in Palm Springs, California, believes its new promotions van will increase the community's awareness of the station. The KDES "Kruiser" has been used at a promotion for a local donut shop and at a national fruit festival.

During the donut shop promotion, listeners were invited to join a KDES air personality in the van for free coffee and donuts. The local fire department, people in bathrobes, and a dump truck driver were among those who stopped to visit. The donut shop wants to repeat the promotion.

KDES also took the van to the National Date Festival to do a live broadcast. According to Promotional Director Susan Trexler, listeners enjoyed seeing the KDES announcer in person. The festival attracts nearly one million people each year.

Call Trexler at (619) 325-1211 for details.



The KDES "Kruiser"



A Bumper Crop Of Listeners

During its \$125,000 cash giveaway promotion "Sticker On," KNIX in Phoenix, Arizona, rewarded commuters for listening to the country station.

Participating listeners put KNIX bumper stickers on their vehicles and tuned in the station during their commutes. Station personnel in KNIX news trucks cruised the roads looking for cars and trucks with KNIX stickers. The KNIX news truck driver described the car or truck he was following to the station announcer via two-way radio. The conversation was broadcast so that anyone tuned to the station could hear the description of the chosen vehicle. The KNIX driver then asked, over the air, for the driver being followed to pull over. When safely stopped, the driver/listener was offered five envelopes from which to choose his prize. Four of the envelopes contained \$100, and one contained \$1,000.

The bumper stickers were available from convenience stores. Window posters advertised the promotion, and store employees wore KNIX buttons. As an incentive to help the promotion, clerks and managers were entered in drawings for Las Vegas trips if their stores' KNIX material was appropriately displayed.

The back of each KNIX sticker had an entry blank to be turned in at any participating local auto dealer. At the end of the promotion, two entry blanks were drawn for new trucks.

Half a million bumper stickers were originally printed. By the first day of the promotion, 200,000 more were needed.

KNIX buys a great deal of television advertising, according to Promotions Director Paul Orsinger. The ad for this campaign was filmed in one of the convenience stores. To promote the bumper sticker idea, KNIX used country music star look-alikes for people to "bump" into. KNIX also had the people in the ad putting bumper stickers on cars. The ad tied in all three elements of the campaign: the convenience stores, the car dealer, and KNIX.

For details, contact Orsinger at (602) 966-6236.

Calling All Stations

Keep "Shoptalk" notified of all your promotions by contacting *RadioActive* Associate Editor Heather McPhail at (202) 429-5421 or by writing to "Shoptalk" in care of NAB Radio, 1771 N St. NW, Washington, DC 20036.

Just In Case You Were Wondering . . .

The last issue of *RadioActive* went to press before we received the winning message in KIOI's "What's Your Sign" contest, in which the winner could put a Valentine's Day message on a billboard. The winning message is above. Kevin proposed to Simmie soon after her message appeared on San Francisco's Bayshore Freeway.

Rock 'N' Bowl Around The Clock

You can rock and bowl almost around the clock in Santa Clara, California, on Friday nights and Saturday mornings. For the KOMA "Rock 'N' Bowl" promotion, listeners join station air staff at midnight on Friday until 3:00 a.m. on Saturday at a local bowling alley.

"It's a smashing success," says bowling alley manager Ron Davenport. Usually a slow time for the facility, the midnight to 3:00 a.m. slot now has most lanes filled Friday nights.

KOME mid-day air personality Stephen Page sometimes puts together a team and challenges Music Director/air personality Candi Chamberlain and her team to a few games, adding another fun dimension to the "Rock 'N' Bowl" evening.

For more information, call Promotions Director Mindy Vargas at (408) 985-9800.

How To Buy The Man Of Your Dreams

More than 30 of Cleveland's most eligible bachelors donated themselves recently to the American Cancer Society's "Bid For Bachelors." The auction won a successful bidder the "man of her dreams" for his version of an ideal date. The event also won the local unit of the Cancer Society over \$10,000.

After paying an admission fee, potential bidders were able to mingle with the bachelors for one hour before the auctioning began. WGCL's popular air comedian "Mother Love" was the emcee for the party.

Eligible bachelors included former Cleveland Brown Gregg Pruitt, a millionaire, a model, and a comedian.

For more information, contact Promotion Assistant Dolores Doran at (216) 861-0100.

Heading South For The Winter

WWOM-FM offered its listeners a chance to escape the winter blahs in Albany, New York, with its Fourth Annual Suitcase Party and a trip to Fort Lauderdale, Florida.

Listeners qualified to attend the party by participating in an on-air contest. All semi-finalists were then told to come to the party with their suitcases packed—the winner and guest would board their flight immediately following the drawing.

Miami, Orlando, and Puerto Rico have been winners' destinations in previous years.

For more information, contact Program Director Jon Knott at (518) 456-6101.

WLTW Airs In London

New York City's WLTW is playing in London over a restaurant's sound system. Smollensky's Balloon owner Michael Gottlieb liked the New York "lite" station so much that he is having WLTW ship him tapes taken directly off the air to play in his Dover Street restaurant. Anyone eating at Smollensky's Balloon will hear New York traffic reports, news, weather, time checks, and music.

"It's a great gimmick!" says WLTW Program Director Phil Redo. "It's obviously not going to attract many listeners for us...but I'll bet it will be a hit with Londoners curious about New York."

For more information, contact Redo at (212) 382-6072.

Lifestyles Of The Roach And Famous

"Ace" O'Connell, morning man at WHMD in Hammond, Louisiana, was reading *USA Today* one day and noticed that the Brookfield Zoo in Brookfield, Illinois, was offering zoo animals for "adoption." Anyone could adopt one of the specified animals by sending the zoo a contribution. What caught O'Connell's eye that day was that the Giant Brazilian Cockroach, an insect between four and five inches long, could be adopted for \$10.

O'Connell called the Brookfield Zoo on the air and adopted a cockroach in the name of WHMD News Director Mary Pirosko. The station then decided to have an adoption ceremony to celebrate its new Giant Brazilian Cockroach.

For the adoption ceremony, WHMD had the mayor of Hammond waiting on the steps of city hall to present the cockroach's adoption papers to Pirosko, who arrived in a white chauffeur-driven limousine dubbed the "Roach Coach." A speaker, "Professor Frontal A. Botomy," spoke on the lifestyle of the Giant Brazilian Cockroach. According to Promotions Director Alan Rider, Professor Botomy was led off by "nice men in white coats." A band played "La Cucaracha" (which is Spanish for "The Cockroach") and "Born Free" as 100 helium-filled balloons lifted a Louisiana cockroach to freedom in the air.

"It stopped traffic for about 45 minutes," Rider said of the adoption ceremony. The event also received national exposure: *USA Today* covered the ceremony and did a follow-up.

For more information, call Rider at (504) 345-1070.

A Musical Marathon To Help The Needy

A 24-hour marathon to raise cash and clothing for the needy was held recently by KSMT in Breckenridge, Colorado.

KSMT announced items on the air specifically requested by the Summit County Social Services department for needy residents. Listeners could call in and request a song in exchange for a donation. The donation could be the item or cash pledged toward that item.

Breckenridge's Congressman in

Academy Awards Nominations Via Radio

Dover, New Hampshire, station WOKQ recently based a promotion on the Academy Awards. The station asked listeners to send their choices for best actor, best actress, and best picture to the station to win movie-related prizes. The Academy Awards nominees for these honors were announced on the air throughout the two-week promotion.

The station randomly picked winners of movie passes several times each day. At the end of the contest, all entries which had picked all three category winners correctly were eligible for the grand prize: a VCR. This winner was chosen the day after the Academy Awards ceremony.

For more information, contact Promotions Director Tony Young at (603) 742-7060.

We've Only Just Begun

Two northern Alabama newlyweds recently won a free honeymoon to the Poconos from Athens station WZYP during the station's first Bridal Fair.

The Bridal Fair's 50 booths featured automobiles, diamond rings, tuxedos, catering services, photographers, and many other merchants involved in the wedding business.

Two Bridal Fair shows included fashions for the bride and groom and leisure clothes for the honeymoon. A panel of home and lifestyle specialists were available to talk to couples about their future marriages.

For more information, contact Promotions Director Rocky Roberts at (205) 233-1414.

Washington called the station, as did members of John Denver's band, Dolly Parton's band, and the Nitty Gritty Dirt Band.

The station promoted the marathon over the air and in free advertising space donated from three local newspapers.

KSMT serves an area encompassing a number of ski resorts. KSMT's Marshall McKinney said that some vacationing skiers also donated items to the needy.

Call McKinney, who is both morning drive announcer and program director, for more information at (303) 453-2234.

"Tell A Friend" Helps Format Change

Country station KIDS in Palmyra, Missouri, bought country station KHMO in neighboring Hannibal. To announce KHMO's switch to MOR, the station used a promotion called "Tell A Friend."

To enter the contest, each participant filled out a form saying he had told a friend about the new KHMO, and included the name of the friend. At the end of the promotion, the station randomly drew one of the entry forms and announced the name of the entrant's listed friend on the air. If that friend called the station within a specified amount of time, he and the listener who named him won a prize.

To build KIDS's own audience, the station used a promotion called "Secret Serial Number." The object of this game was to guess a 10-digit string of numbers and letters by the end of the contest in order to win \$100. Each day of the contest, listeners called to guess that day's digit. Listeners guessed the first digit the first day of the contest, the second digit the second day of the contest, and so on. Announcers gave clues as to whether or not that day's digit was a letter or number. The correct guess each day won that listener \$10.

To involve advertisers in the promotion, the station sold advertising packages in exchange for placing displays showing correctly-guessed digits in clients' stores. "That was a little in-store traffic generator," says KIDS/KHMO General Manager Bud Janes.

For more information, call Janes at (314) 221-3450.

Ford Trivia

A Ford dealer recently teamed up with KTLO AM/FM, Mountain Home, Arkansas, for a trivia contest testing listeners' knowledge about Ford products. The dealership which sponsored the promotion supplied KTLO announcers with the trivia questions. Listeners were invited to stop by the dealership for clues.

Each winning caller received free soft drinks and was entered in a drawing for \$1,000. The drawing was held during a live remote broadcast from the dealership.

For more information, call KTLO Account Executive Shannon Brooks at (501) 425-3101.

11:39 A.M.
JANUARY 28, 1986
CONCORD, NEW HAMPSHIRE

Broadcasters must always walk the fine line between subjectivity and objectivity; between allowing themselves to be human, with all the emotions that go into it, and accurately reporting the facts. We do it every day, but it is especially important during a disaster.

As one of the three radio stations in Concord, New Hampshire, WJYY-FM followed the progress of Christa McAuliffe's dream to be the first "Teacher in Space" from before she was chosen.

Being predominantly a music station, WJYY had only a one-man news department—Jerry Little—who went to Cape Canaveral February 23 to cover the shuttle launch. Lift-off was postponed three times, and Little fed us live updates explaining what was going on. Veteran broadcaster Ed Brouder, who has since become part of the news department, filled in for Little at the station.

At 11:38 a.m. on January 28, all of us at the station were glued to the TV, watching the lift-off and listening to Little's live report. It felt like a personal triumph as "our" hometown teacher began her ascent to the stars. Then we watched in horror as Little tried to relate what was happening. His reactions were those of a professional, but those of a caring person as well. . . those of a husband and father who had gotten to know Christa McAuliffe over the months. When it became evident that continuing the report at that time would be painful for Little, Brouder immediately went on the air at WJYY. We suspended all music programming and commercial announcements, and juggled reports from our AP wire service, monitored CNN and ABC for

by Carol Ann Pretzel

information from NASA, and continued to air Little's reports. Although we were all in a state of shock, we pulled together to get the information to the people. At about 12:30 p.m., Program Director Chuck Morgan decided we should open the phones for people to have a chance to express their shock, fears, and thoughts. Morgan and Assistant PD Glenn Hollis alternately engineered the phone-ins, while Brouder talked with the people. After Concord High School let out early, at 1:00 p.m., many students phoned in with their reactions. A psychologist from the local mental health center contributed

WJYY-FM followed hometown teacher Christa McAuliffe's dream from the beginning. This is how they reported the end.

timely advice for parents to help their children deal with the tragedy.

Everyone at WJYY was helping in some way: monitoring the network; fielding phone-ins; dispensing information about memorial services to Brouder, Morgan, or Hollis; writing news copy; attending the 3:00 p.m. press conference at Concord High; or cutting sound. . . doing what had to be done. Even General Manager Lindsey Collins and Sales Manager Stu Richter, the co-owners of the station, were scrambling behind the scenes.

The call-ins alternated with more live reports from Little and news from AP until about 8:00 p.m. NBC-TV included a portion of our programming during their vignette of Christa McAuliffe on Wednesday's "Today" show, as did PBS's "McNeil-Lehrer Report."

Wednesday, January 29, WJYY was the moving force in establishing a moment of silence at 9:59 a.m. We personally contacted 23 other radio stations throughout the state which agreed to participate; others were notified by AP wire. At 10:00 a.m., we broke our silence with a tribute: a rebroadcast of the lift-off, from glory to tragedy, played over Judy Collins's rendition of "Amazing Grace."

This was radio as it is meant to be: immediate, informative, and human. The tears in one newsman's voice as he tells us what is happening, and the calming influence of another's, serving the people—and giving them a forum to get angry, cry, or question. ■

Carol Ann Pretzel is a copywriter and part-time announcer at WJYY in Concord, New Hampshire.

Stevens & Grdnic

What's Funny, What Isn't, and How To Tell The Difference



All Star Radio's Ron Stevens and Joy Grdnic, the most widely-syndicated comedy act on radio in the nation, are heard daily on more than 300 stations. They have released two comedy albums—"Somewhere Over The Radio" and "Retail Comedy at Wholesale Prices"—and have written, performed, and produced nearly 1,000 comedy vignettes. As performers, they appear regularly on network and syndicated television, performing their own material live or in comedy videos.

They are currently working on their third comedy album, their second comedy book, and their first comedy home video.

RIA: Almost every d.j. thinks he is funny—but a lot of them are wrong. How can the average jock improve his attempts at comedy?

Stevens: I think most jocks get their biggest laughs when they ask for raises.

Jocks have to pay more attention to their shows. Program directors and jocks are not listening enough to their listeners, or to what is going on in the world. They have to take every little piece of input they can get, such as what happened in the news today, what is going on in the streets, what the weather is like, or who won the baseball game last night. All these little pieces of information, these little tidbits of life, are perfect platforms for comedy.

I'm totally against just using a comedy service, be it written or produced, because that stuff—be it American Comedy Network, Stevens and Grdnic All Star Radio, or anything—is just something somebody else did and it can be just too generic. You have to incorporate the here and now.

If that doesn't work, go to Paramount.

by James Dawson

In the back they have trash cans where they throw away old scripts, and you can go through that stuff. We do it all the time.

RIA: Is finding the uncommon angle that makes everyday things funny something that can be developed, or does it require a special talent?

Stevens: I think it requires a consistently conscious effort. A lot of disc jockeys may

“Don't try too hard. If you start small, the listeners will appreciate it.”

— Ron Stevens

occasionally think, “Gee, I've got to get funnier. I think I'll spend some time this afternoon doing that.” But it is really an ongoing process.

You can easily not be funny, though, without even trying.

Grdnic: And nobody said it was going to be easy. So as long as nobody said it, you don't have to believe it.

RIA: But isn't it really just hit or miss? If you can't sit down and plan to be funny, then you either are funny, or you aren't.

Stevens: No, I don't agree with that. I think you can plan to be funny. But there is always a problem with detecting a

person trying to be funny. Trying too hard to be funny is worse than not being funny at all. That's a problem a lot of jocks run into; they feel embarrassed when they try something that doesn't come off because people could see right through it.

Don't try too hard. Most bits are too long. The d.j. goes past the joke. But if you start small, the listeners will appreciate it. A word, a line, little things—they all add up in the end.

Grdnic: It can be just the inflection of a word, or the attitude you are using.

Stevens: Listeners accept radio as a leisurely, passive companion throughout the day. There's no pressure given to the disc jockey to be funny.

Gary Owens once said that the reason he was able to be funny in radio for years was because he wasn't funny every time he opened the microphone to talk. He was funny here and there, and the longer the listener waited for the next joke, the more he had invested in time waiting for it. So Owens would be funny maybe one out of every four times he opened the mike.

Grdnic: And then it would seem even funnier, because the listener wasn't constantly bombarded by “funny.”

RIA: You mentioned that d.j.s don't have any pressure on them to be funny. How big a problem is this, considering that d.j.s have no real way of telling if they are succeeding or bombing?

Stevens: They get immediate bad feedback. If they did a lousy job, they tend to get feedback not from the listeners but from their colleagues—maybe their boss, or the program director. It's not like a stand-up comic on stage who hears the laughter, though.

Grdnic: But there is a value in that. If you don't hear anything, you don't know

you're bad, so you don't have to worry as much.

Stevens: Plus you don't feel the spray of the spit, or the splat of the tomatoes. But it is hard to be funny when you don't know someone out there is appreciating it. So you go to your phones and hope someone says, "Gee, what you did was really funny." Instead, they say, "Where do I get tickets to last night's concert?"

Grdnic: Or they've called the wrong radio station for a contest.

RIA: *Do even the best d.j.s get much response? It's hard to picture a lot of people calling a radio station saying how much they appreciate the jokes.*

Stevens: Exactly. In fact, the disc jockey who expects that is missing the point of his existence.

Grdnic: But they will get occasional calls from some sick, demented person who will say how good a show was.

Stevens: I think that on average you get about three phone calls per job.

RIA: *How do the two of you manage to know what is funny? Do you need to have a kind of internal "laugh-meter" that lets you know something will work?*

Stevens: Oh, no. It's an external laugh-meter. It cost us a lot of money! We bought it at Radio Shack, and it uses up a lot of batteries.

Grdnic: And it breaks all the time.

Stevens: That's a very good question, really. Especially in our case, where we are trying to write comedy that is funny not just now but a year or three years from now all over the country—including Guam. It is hard. We try to perceive what is funny and test things out with friends in and outside the industry.

RIA: *As far as local d.j.s are concerned, would it be a good idea for them to do things like stand-up comedy at a club's open-mike night?*

Stevens: That depends on how much the person is into comedy. If a person is on the air just because he wants to be funny, by all means he should get down to a comedy club as quickly as possible to have a better outlet. But the radio station is not there so the guy can be funny.

This is stuff that we learned the hard way. Comedy for the sake of comedy usually isn't funny. If you have another reason to be there—such as giving the weather—you can use that. A d.j. should never forget the real reason he is there: to play records, to give information. . .

Grdnic: . . .and to take those calls! He has a job to do, and that's the bottom line. Don't point fingers at yourself saying you are "the comedy show." If you come in saying it is a comedy show, and that you are doing comedy every time you open

"There is an inherent gift, as far as 'funny' goes. But there is something to be said for practice. If you do it long enough and hard enough, you are going to get better."

— Joy Grdnic

your mouth, then people will adopt an attitude of, "Okay—make me laugh." And then you're not on their side.

Stevens: Right—they get defensive about it. Or sometimes offensive about it. If you are trying too hard, people perceive it, and they resent it. Kind of like the fourth season of "Saturday Night Live."

RIA: *Here's a big, general question: can anyone be funny?*

Stevens: I heard something yesterday: "Comedy is things going wrong." I don't remember who said it. But when you look at comedy that way, you can position yourself for it. If you position yourself as, "Hey, I'm a hip, funny guy, and everything I say is funny," you are putting yourself in the wrong place.

Grdnic: You can be funny and not know it, and that's the funniest thing.

Stevens: But can you intentionally be funny, starting not funny...like, "Today I'm not funny, but I'd like to be funny six months from now"? That's a question Steve Allen pursued for several years and wrote a couple books on. And they weren't funny.

If I'm funny, anybody can be funny. I don't know. I think anybody but Alan Thicke can be funny.

Grdnic: There is an inherent gift, as far as "funny" goes. But there is something to be said for practice. If you're not that good at it but you do it long enough and hard enough, you are going to get better.

RIA: *What is it that makes you laugh?*

Stevens: Interviews like this, the color green. . .

Grdnic: Bodily function jokes.

Stevens: Professionally, when we are writing, I like man versus machine jokes, where we are the victim of our own inventions. We've all been a victim of those kinds of things, and can all identify with them.

Grdnic: Gee, that's a hard question, because I think so many things are funny. I laugh at a lot of things.

Stevens: She does. In fact, she almost lost her first job in radio for just laughing at

everything the general manager said—when he was yelling at her.

Grdnic: I've gone through so many different phases. At one point I would laugh at hip, sophisticated humor, and now I laugh at real, basic slapstick like someone falling on a banana peel. It just changes all the time.

RIA: *If you could give d.j.s just one piece of advice on how to be funnier on the radio, what would it be?*

Stevens: Buy. . .our. . .service. Oh, you mean other than buy our service!

My advice is to ask one question. When our first album came out, we actually had several program directors and disc jockeys call the label and ask, "What do I do with this stuff?" Or "How do I use this stuff?" At first I took it as an insult, but then I realized it was a serious question. We would say, "Well, you put it on the turntable and drop the needle and pot it up."

Every time you are going to put on a produced bit, or write a bit, or open the microphone, ask yourself, "How do I use this moment?" If you ask yourself that question, it leads to all the other right questions: should it be produced? Should it be live? Should it be one sentence? Should it be a throwaway? Is it something I can get a running gag out of?

The bottom line is preparation. Prepare. Think before you open the mike.

Grdnic: And discipline.

Stevens: No, no discipline—we're dealing with disc jockeys!

Grdnic: My advice is to wear tighter clothing. That's basically it. Wearing tighter clothing will constrict you, and you will feel a need to let it out a little more. ■

James Dawson is editor of RadioActive. For more information on All Star Radio and the comedy of Stevens and Grdnic, contact: Creative Process Incorporated, 16565 San Fernando Mission Blvd., Granada Hills, CA 91344; (818) 366-4403. By the way, it's pronounced "Grid-nick."

Funny for Nothing

(And Your Yocks for Free)

Imagine the dismay I felt, as the purveyor of a radio comedy service, when I was asked to write about ways of finding *free* comedy. At first I was defensive, then afraid that revealing such secrets would force me to live a life of eating McSpamLTs. Finally, after a call to the White House, I accepted the challenge.

As talent, you must know what you are looking for before you can find it for free. When guidelines have been established by management and talent detailing what the morning show is—and what it is not—you can start finding free comedy that fits.

Each station's plan for locating free comedy will differ, but the sources will remain the same. Here are eight of them: thinking; newspapers; television and movies; news; local personalities; local comedians; strange people; and—most important—life. Attention to these items can increase the humorous output of any morning show. Let's take them one by one:

Thinking: Each day you should have an outline of what will take place in that day's show. This is only a guide; each item can be moved, changed, or deleted. It is a way of saying, "I'm going to do this now, and that will lead to this..."

This is the same logical progression stand-up comedians use. It forces you to think not once, not twice, but three times about what is going to happen when. It also allows you to add, move, rewrite, or delete items without ruining the pacing of the show.

Newspapers: They aren't *free*, but they are *cheap*—and they're crucial to the success of a morning show. The local paper and a copy of *USA Today* are almost as important as coffee. The mistake is not reading them before going on-air. Make mental notes of the headlines. Read at least the five most important stories of the day. Also, this is the place to find parody commercial ideas, such as "Marcos for Cash-N-Carry luggage ...it's A-Keen-O way to leave!" Hundreds of concepts can be found by knowing what is at the top of your listener's mind.

Television and Movies: These offer

by Roger Wilko

another way to connect with the audience, and too many people overlook them. This is also another area that lends itself to parody commercials. It is crucial to pick up a *TV Guide*, and to know what films are doing well and which are bombing.

News: The best investment a morning d.j. can make is a VCR. Tape the previous night's 11 p.m. news and watch the first 10 minutes while you are getting ready for

Each station's plan for locating free comedy will differ, but the sources will remain the same. Here are eight of them.

work. This will increase your awareness of late-breaking national and local news. The more you know about an issue, the more comedy you will be able to get out of it.

Local Personalities: In every community there is a dirty politician, a weatherperson everyone dislikes, or a local scandal. You must be aware of these—and know who you can and cannot make fun of.

This puts local topicality into your show and makes the audience feel comfortable. It is also to your advantage to be quick on these issues. When you beat other performers to local material, you create a machine that becomes more and more difficult to beat with each passing day.

Local Comedians: The best way to get other funny people on your show is by creating a relationship with a local comedy club that can supply you with local talent. Most will come on your show for the exposure, and not request payment.

Also, contact touring comedians coming to your town. Many would love to be a guest or sit in with you to promote their shows. The bottom line is you end up with top quality comedy at no charge.

Strange People: Somebody is always doing something strange in the world. There are those crazy stories that come across the wire, or find themselves as a paragraph in the local paper. They only take a few minutes to research, and can be a great addition to any show. Take down the name of the person, get their number, call, tape the interview, and put it in your show at your convenience. This gives you total control, and creates the idea of a live interview.

Life: There are key elements that connect you with the audience, such as the daily obstacles of paying rent, using credit, working hard, and not going on vacation enough. Take universal themes such as these and have fun with them.

There are many ways to find comedy, but they must be used properly. Use them well and your show will benefit. Always look for the connection between an item and your audience. Then explore the possibilities of how to present it—and don't settle for the first idea.

As a morning d.j., you get a few minutes every morning to share a few ideas with thousands of listeners. Never forget those people. When you get successful, don't fall in love with yourself, fall in love with them.

But make sure you get a blood test first. ■

Roger Wilko, a.k.a. Roger Wilkerson, is president of Comedy Writer, 1747 Lincoln Blvd., Suite 314, Santa Monica, CA 90404; (213) 305-7216.

13 WAYS TO RUN YOUR STATION RIGHT INTO THE GROUND

Presenting helpful, how-to advice is one goal of RadioActive—and so is finding new subject areas to cover each month. We recently realized that one aspect of station management has never been examined in the 116-issue history of the magazine. And so, for everyone who thinks “In Search of Excellence” missed a bet by not interviewing John DeLorean, we present the following baker’s dozen of ways your station can emulate the Edsel.

— Ed.

by Cheri D. Hawke

get tough, just do what your advertisers do: don’t pay, and duck phone calls.

5. Don’t file or pay taxes—state or federal. Be very evasive when the authorities call.

Sure, the tax boys will follow you to the ends of the earth...but you’ll think of some good excuse. They’re spending too much of your money on things you don’t like, anyway...and paying the light bill or meeting your payroll is more important.

Besides, you heard somewhere that they never send first offenders to jail.

6. Don’t let your staff know when things are tough and you need to cut back.

You would have to be *nuts* to tell your staff about hard times. They’d be out the door and down the street to the competition before you could say “Chapter 11.” They won’t notice things are getting tighter if you keep your mouth shut.

Of course, you could chance telling them, and mention that they will be rewarded when times get better if they stick around and help out now.

Naaaaaaaaahhhhhh.

7. Don’t keep an eye on your accounts receivable.

You wouldn’t want to make a client mad by taking him off the air, even if he has owed you several thousand dollars for more than 90 days. Give the guy a break. Otherwise, you’ll get both your sales team and the client honked off at you.

8. Don’t have staff, sales, or jock meetings to let people know what you expect.

If they were any good, they would already know what to do. That’s what you pay them for. Besides, this way they are

challenged to think up new, exciting ways to make you happy.

9. Don’t be available to staff members when they need to discuss business or personal problems.

Who do they think you are, Ann Landers? You don’t need more problems that have nothing to do with you and don’t affect the bottom line.

10. Be sure to make the community aware that you are doing them a favor by supporting their organizations.

They should kiss your feet for running PSAs in perfectly good, saleable time—like 3:24 a.m. Sundays. And if you have to go to one more Kiwanis meeting on your poker night, you’ll start charging them a personal appearance fee.

11. Don’t have staff parties, and don’t give gifts or bonuses.

These things all cost money. ‘Nuff said.

12. Don’t work past five or come in early.

The staff will only think you are trying to make them feel guilty. Besides, most of your people in sales come in late and leave early, so why shouldn’t the boss? Your martini is waiting.

13. Don’t belong to any trade associations or broadcasting groups.

They just cost money, and if you have been in the business three or four years you already know everything they can tell you anyway. Besides, if you are going to Dallas or New Orleans, do you really want to be bothered with business? ■

Cheri D. Hawke is president of Sound Radio Enterprises, Inc., and station manager and co-owner of KSYC/KYRE in Yreka, California.

1. Don’t have a good FCC attorney.

You can always call the FCC or read the regulations and know all you need to know. If you have ever tried to call the FCC, you know how easy it is to find someone sympathetic to your problem—and reading the regs is no more difficult than deciphering instructions on how to assemble a Chinese bicycle.

2. Hire people who don’t care about the station or the community—and pay them lots of money.

Don’t worry—they’ll never take advantage of your generosity. You have better things to do than keep track of sales staff performance and community contacts. They sold themselves to you before you hired them, and that’s all that matters.

3. Don’t set goals.

Your staff will know what you want. Setting goals and giving incentives are ideas only lesser managers would consider.

4. Don’t keep track of what your bookkeeper pays, such as taxes, ASCAP, and local business bills.

Don’t you trust your own bookkeeper? Fear not—any commitments you make will filter down to him soon enough. If things

The Great STEREO AM • AM STEREO • Stakes •

The judges have made their decisions, the ballots have been counted, the results are in, and six AM stations have been named winners in NAB's "Great AM Stereo Stakes." The contest was designed to acknowledge the efforts of AM stereo stations which used the most effective and creative methods to promote AM stereo. Each winning station received a \$500 cash prize and a complimentary registration to the 1986 NAB Annual Convention.

For more information about any of the following winning promotions, use the contact name and number provided to get in touch with the individual stations directly.

Congratulations from NAB Radio go to all the winners, and special thanks go to the many other AM stereo stations around the country who entered.

KXKW Lafayette, Louisiana

KXKW, recognizing that people cannot appreciate AM stereo broadcasts fully unless they have AM stereo receivers, follows its hourly station IDs with

by James Dawson

announcements of locations where the receivers can be purchased. These promos have run twice each hour for two years, and local audio stores report getting

Six Prize- Winning Stations

increasing numbers of requests for the radios.

The station offers a co-op plan for area audio stores and car dealerships. Under the plan, KXKW provides \$15.20 in 50-50 co-op for every unit sold from those businesses. One local auto dealer who sold

more than 150 cars equipped with AM stereo radios was allowed more than \$2,200 in co-op. The station's only stipulation is that the client must mention that AM stereo units are available at the place of business advertised, and that listeners can come in for a free demonstration.

KXKW also goes on location whenever possible and sets up listening booths to demonstrate the quality of AM stereo. During 1986, permanent display booths will be set up in all area audio stores and car dealerships.

The station also provides retailers with AM stereo radios to give away and to keep for themselves when they buy commercial packages. This annual promotion provides the retailers with more store traffic, since listeners must register for the radio giveaways at individual stores, and gives KXKW another way to expose people to AM stereo.

For more information, contact General Manager Damian Calato at (319) 232-2632.

WVLK Lexington, Kentucky

Through a series of on-air promos devoted to pointing out the quality of AM stereo, WVLK is letting Lexington-area listeners know they will "hear the difference" when they tune in. Here is an example:

"AM stereo...a bright, crisp sound in two channels...that's what you'll hear from your kinda' radio station, 59 WVLK, on October first. AM stereo...a revolution in the broadcast industry! AM stereo on WVLK...you'll want to hear the difference...the music will take on a new approach!"



You'll notice a higher quality sound on your radio...and with the purchase of an AM stereo receiver, you'll be astonished! Music on Radio 59, WVLK, will be incredible! So talk to your electronics dealer about an AM stereo receiver for your home and your car...you'll hear the best in news, sports, information, and music in AM stereo from your kinda' radio station, 59 WVLK!"

The station also produced a series of print ads, one of which began, "There are 657,600 ears in the Lexington Metropolitan area. All ears are tuning to stereo AM WVLK radio 59." The graphics showed eight pairs of ears, including some animal ears and two ears of corn. WVLK even included a giant pair of ears on either side of a station billboard to emphasize that the station was stereo.

Contact Operations Manager Susan Piston at (606) 253-5953 for more information.

KYSM

North Mankato, Minnesota

Promotion and Advertising Manager Mark Braun reports that he wanted to promote AM stereo in a big way when KYSM changed over in 1984. Included in the introductory promotion was a grand prize trip to Hawaii for two, giveaways of more than \$3,000 in AM stereo receivers (all traded with local dealers), a new station logo and jingle package, 10,000 four-color car window stickers, four full-page color print ads, a billboard campaign, TV blitz packages for three weeks, and shopping mall AM stereo demonstrations. He says the station even updated its music format and timed the introduction of AM stereo broadcasting to the introduction of the new sound.

The result? Braun says there was overwhelming audience acceptance and a 244 percent increase in station ratings.

One slogan used during KYSM's cooperative AM stereo receiver giveaway



promotion by a local sponsor was: "Sound World, KYSM and Pioneer announce a cure for mono."

In addition to sending out letters explaining the merits of AM stereo to all

KYSM offered to put up antennas at no charge for audio stores which needed better AM reception in their showrooms.

area stereo retailers and auto dealers, KYSM offered to put up AM antennas at no charge at audio stores which needed better AM reception in their showrooms.

The station's mall remotes were held during the Christmas season. The malls were glad to have the booths, Braun says, because live remotes were broadcast at no charge to them. Flyers were passed out to shoppers, and Braun reports that at least one \$100 receiver was sold as a Christmas gift solely because of an AM stereo listening demonstration.

Announcers at KYSM were supplied with many pre-written "sell lines" about the station's stereo status to plug in between songs, and the use of the station's legal call letters was dropped except on newscasts and legal IDs. The station became identified simply as "12-3-0 stereo."

Although the station never attempted to disguise the fact that a new kind of receiver was necessary to fully appreciate AM stereo. Braun says he knows many favorable comments about KYSM's new sound came from people who were not listening on AM stereo receivers. He says these listeners have reported that they think the station sounds better in stereo even if they are still listening in mono.

For more information, contact Braun at (507) 345-4673.

KANE

New Iberia, Louisiana

KANE hosted two demonstration booths at the Iberia Builder's Association Home and Trade Show to promote the sound quality and technical innovation of AM stereo. One booth in the exhibit hall included an AM stereo radio with five sets of headphones and switches which allowed listeners to hear the difference between mono and stereo reception. The second booth was outdoors, and included



KANE Stereo AM 1240

two cars equipped with AM stereo radios. Visitors were invited to sit in the cars and hear the station in mono and in stereo. More than 6,000 people took part in the demonstrations over one weekend.

Station advertisers also played a part in promoting KANE's changeover to AM stereo. An advertising package called "KANE's AM Stereo Sellabration" gave Sony AM stereo radios as bonuses to clients who purchased three-month advertising campaigns. KANE sold 25 of the packages, obtaining sales well in excess of the cost of the entire AM stereo system. Advertisers had the option of giving the radios away or keeping them... and 90 percent chose to keep the radios for themselves.

The station also aired a TV campaign introducing the change to AM stereo.

Contact General Manager Art Suberbielle at (318) 365-3434 for more information.

KSO

Des Moines, Iowa

According to Program Director Jarrett N. Day, "Selling AM stereo as a tool has to be a full-time, ongoing campaign. It has to be done on the air, in the newspaper, and through billboards, using letterhead, bumper stickers, business cards, and even concert tickets." KSO has used all these methods, and a few more.

The station's official slogan is "Great Country Stereo KSO," which is now the only way all KSO air talent refer to the station in on-air references.

KSO has arranged for local car dealers to suspend paper "hangers" from the mirrors of cars in their showrooms. The hangers call attention to the fact that AM stereo is available "so you can hear Iowa's first AM stereo!"

Newspaper ads also point out that KSO is Iowa's first AM stereo station, and the word "stereo" has been incorporated into the station's logo.

Contact Day at (515) 265-6181 for more information.

KALL

Salt Lake City, Utah

A "Famous Ears" contest which introduced KALL's AM stereo sound was that station's winning entry in the Great AM Stereo Stakes.

"A personality station with the reputation of KALL 910 couldn't rely strictly on a strong informational campaign," says Director of Marketing Gary B. Howard. "We had to make it fun. Additionally, we were approaching a ratings period, so programming was anxious to encourage listening." The campaign involved having listeners use rhyming clues to guess the identities of 12 famous people.

A promotion proposal outlining all details of the promotion was custom-made for each company contributing a trip, mall space, or merchandise. Newspaper ads and on-air promos announced both the switch to AM stereo and the locations of AM stereo listening booths at seven area malls.

KALL printed a brochure which included a "small dose" of information about AM stereo along with the "Famous Ears" contest details, clues, and an entry blank. (Throughout the duration of the contest, additional clues were given to help listeners identify the ears. Four of the ears were those of KALL air personalities.)

Special signs were made up that pointed the way to listening booths and announced that passersby could win free prizes. In order to get the word out even more, 257,000 direct mail pieces were printed and mailed to area homes.

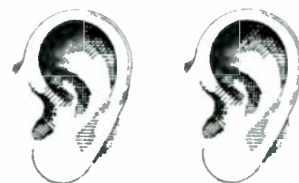
Station surveys done before the "Famous Ears" contest revealed that few people in the area were aware of AM stereo technology. Post-promotion surveys showed that not only were significantly more people aware of AM stereo than before, but that many thought KALL had introduced AM stereo to the market... despite the fact that five other area stations had acquired it earlier.

Call Howard at (801) 364-3561 for more information. ■

James Dawson is editor of RadioActive.



KALL 910 AM STEREO FAMOUS EARS CONTEST



Managing to Communicate and Communicating to Manage

by Jim Holly

Recently, I found myself in the unfortunate and all-too-common situation of having marital difficulties. Not wanting to give up without a fight, my wife and I decided to seek help from a marriage counselor.

At first, I was reluctant to admit the situation existed—let alone talk or write about it. However, I soon realized two important facts.

Having a marriage in trouble does not necessarily mean failure. . . in fact, it puts us in the majority. Also, seeking assistance from an objective, qualified professional for any problem that is worth solving is certainly justifiable.

Similarly, if I as the operations manager of my radio station found our programming to be in trouble, it would certainly be a reasonable option to seek the help and advice of a consultant. Both marriage and the running of a radio station involve people, and are subject to rough times which may require outside objective assistance.

As the marriage counseling sessions continued, I was amazed at the similarities I discovered between working toward a good marriage and operating a good radio station. Looking at it logically, I shouldn't have been surprised. I have been aware for years that a quality station requires a "marriage" between the programming and sales departments. Radio stations also thrive on communication, not only between the station and its listeners but, more importantly, *within* the station.

There have been two particular sessions in which the marriage topics we discussed directly paralleled people management issues at the station. The first dealt with solutions to individual problems. Through our sessions I discovered that there are two types of problems: system problems, which can often be solved by changing or modifying the system; and people problems, which require a change within a personality.

A system problem which develops within a radio station can be dealt with and solved by management. For instance, if your production director comes to you complaining that he keeps receiving production orders without start dates and is really steamed at the sales department, the problem can be dealt with by attacking the system. In this case, the system the account executives use when writing up an order is inadequate.

A people problem is one that a manager will deal with, but cannot entirely solve

I was amazed at the similarities I discovered between working toward a good marriage and operating a good radio station.

on his own. These can be very frustrating situations for managers, especially for those who care deeply about their stations and their employees and who pride themselves on being good problem solvers. When dealing with a people problem, a manager will work with the system to try to correct it, give advice to the employee, listen, reason, encourage, and draw on his experience and knowledge. Yet a real people problem requires a change of some sort within the employee. Whether it is an attitude, a personality trait, or a habit which needs to be either learned or

broken, the ultimate change and eventual solution to the problem must come from within the person.

Take the example of an announcer who constantly forgets to take meter readings. Management can try several options. The manager can explain to the employee the importance of taking readings, relate experiences of past problems when readings were missed, suggest the employee tie a string around his finger, post a memo regarding penalties for missing readings, put a copy of the memo directly in the employee's mailbox, and even suggest or state that the employee's job is at stake. If the problem persists, then what exists is a people problem, not a system problem. The manager must accept the fact that the solution cannot be accomplished by altering the system, but must come from within the employee. A good manager cannot assume unjustified guilt if the employee in a people problem is not able to make necessary changes.

Communication is the most important element within a station, yet it is easily neglected or mishandled. Each individual needs communication on his own level. The "one size fits all" method of management communication is a style which can lead to disaster.

Each individual at the station has individual personality traits, abilities, attitudes, and emotional qualities which are all distinct and different from the person at the next desk. Each employee requires a separate management plan and should be handled as if he is unique or priceless, because your staff is your station's most precious asset.

I am certainly not in a position to help you out with your mate, but perhaps these observations can help strengthen the "marriages" within your radio station. ■

Jim Holly is station operations manager at WZVN-FM in Lowell, Indiana.



Regional Manager Vince Turner



Vince Turner has been an NAB regional manager for seven years. His territory spans Minnesota, Wisconsin, Illinois, Iowa, Kansas, Missouri, Nebraska, North Dakota, and South Dakota.

RIA: What kind of broadcasting experience did you have before becoming a regional manager?

Turner: I started in broadcasting in 1964 when I was in high school. I was a cameraman for a television station in Alexandria, Minnesota. Then I left and went to broadcasting school at the Brown Institute. While I was going to school I worked at two television stations in production.

I was in the Marine Corps for two years. When I got out I began working in radio at an FM station. I wanted to work in radio sales, so when they started planning to automate the station I went to work in sales for another station in Brainerd, Minnesota. After I finished two years at a community college, I transferred to the state university system in St. Cloud. While there I worked for three different radio stations.

RIA: What other types of work have you done at radio stations?

Turner: I have done everything from calling on accounts to being the assistant news director—in a two-man operation, I might add. I have also done on-air work and a lot of production work.

RIA: What have you enjoyed most about broadcasting?

Turner: I'm very fascinated with the sales aspect of broadcasting. To me, that's where the action is; that's the fun part of the business. When I call on stations I like to talk sales. I want to find out the latest promotions they are using.

RIA: You have worked in both news and sales. Have you encountered any animosity between those two departments?

Turner: Yes I have. It takes a good manager to be able to bridge the animosity between those two departments. A good manager is one who is able to get the news department, sales department, promotions department, and on-air staff to work as a united force—not as a group of individuals fighting with one another.

“The small market radio station has an awesome responsibility. It is usually the leader in promoting the community itself.”

RIA: What are some of the crucial issues for broadcasters in your territory?

Turner: There is a farm crisis here in the midwest. The backbone of this economy is farming. According to a recent study, there are what are called “hungry counties” here in the midwest—counties that are below the poverty level, yet are not receiving any food stamps or aid. Right here in the midwest where they're producing all this food, there are many

areas with people below the poverty level.
RIA: Are broadcasters doing anything to help combat this problem?

Turner: Broadcasters are trying to make ends meet and are trying to draw attention to this problem, to focus attention on the issue of agriculture here. The problem is, here in the midwest we already know what's wrong. Broadcasters are working closely with politicians so they can create a farm bill that will be equitable for the folks here in the midwest.

RIA: What made you decide to enter radio as a career?

Turner: It's a great deal of fun. The people who work in radio are real characters. They are a lot of fun to be with, and I enjoy their company. They're fiercely independent, and I like that quality in people.

I enjoy small market radio, and one of the reasons is the people sitting out there who listen to their local radio stations and believe every word they hear. The small market radio station has an awesome responsibility. It is the booster of the community. It is usually the leader in promoting the community itself.

Small market radio is fascinating. When you work at a small market radio station you do everything. You're able to get your hands on all aspects of broadcasting. Unfortunately, with the way the economy is right now, small market radio stations are the ones feeling the hardest pinches.

I can't think of a better way to make a living. Willie Mays used to say, “By golly, I'm able to play this game and they're going to pay me, too.” I'm much the same way; they're paying me and I'm able to play this game, too. ■

Interview conducted by RadioActive Associate Editor Heather McPhail.

The NAB Annual Convention

April 12-16, 1986 Dallas, Texas



Dolly Parton At Closing Session

Country star Dolly Parton will provide the 64th NAB Annual Convention's closing entertainment on Wednesday, April 16.

A three-time Grammy winner, Parton has appeared in three films— including "Nine to Five," for which she wrote the title song. She has recorded four gold albums, and her collaboration with singer Kenny Rogers resulted in the platinum hit single "Islands in the Stream."

Chief Justice Burger Speaks on Constitution 200th

Chief Justice Warren E. Burger will speak April 16 about next year's observance of the U.S. Constitution bicentennial.

New Presentation Promotes Radio

"Radio: The Mind Connection," an audio presentation by Otis Conner Productions promoting radio's unique appeal, will be featured at the Radio Luncheon on April 15. Afterward, it will be available to attendees in a package including a script and reel-to-reel tape.

Also in Store . . .

Radio's Computer Showcase, Saturday, April 12, 11 a.m.-1 p.m.; Radio Production Workshop, Sunday, April 13, noon-2 p.m.; Syndicators Breakfast, Monday, April 14, 7:30-9:30 a.m.; NAB Radio Idea Swap Shop, Wednesday, April 16, 8:30-9:45 a.m.



NBC Talknet's Sally Jessy Raphael is one of the panelists featured at Saturday's "Making Money With Your Mouth."

Reaching the Top In Talk Radio

One of Saturday's main programming sessions is "Making Money With Your Mouth," featuring some of talk radio's best talents. Metro market and network personalities will discuss how they have made a success out of their personal styles.

RADIO AGENDA

SATURDAY, APRIL 12

11:00 a.m. - 1:00 p.m.

One-to-One Sessions:

- Engineering for Managers and Programmers
- Doing Your Own Research
- Instant Book Analysis
- Minority Employment Opportunities
- Legal & EEO Workshop
- Program Consultants
- Ask NAB Services
- Ask the FCC
- SCA Opportunities
- Radio Computer Showcase
- Radio Production Workshop

1:00 - 2:15 p.m.

- Radio in Search of Programming Excellence

2:30 - 3:45 p.m.

- On-Air Personality Workshop
- Small Market Programming
- Radio in Search of Programming Excellence
- Follow-up Discussion

4:00 - 5:15 p.m.

- Making \$\$\$ with Your Mouth
- Building on Basics '86 —with David Klemm
- Surviving in AM Radio

5:00 - 6:00 p.m.

Get-Together Reception

SUNDAY, APRIL 13

Noon - 2:00 p.m.

- Minority Radio
- Daytimers Forum
- Radio Acquisitions
- Rep Roundtable
- Political Ads (Legal)
- Radio Production Workshop
- Inexpensive Computer Software

2:30 - 5:00 p.m.

Opening General Session

MONDAY, APRIL 14

7:30 - 9:30 a.m.

- Syndicators Breakfast

8:00 - 9:15 a.m.

- MegaRate\$: How To Get Top Dollar For Your Spots

9:30 - 10:45 a.m.

- Managing & Motivating
- How to Sell Agencies (RAB)
- Increasing Revenues through Community Promotions
- What's New at the FCC
- Selling Retailers (RAB)

11:15 a.m. - 12:45 p.m.

- RAB General Session

11:00 a.m. - 12:15 p.m.

- Fitting Yourself for the Campaigns Ahead

1:00 - 2:15 p.m.

- MegaRate\$ (repeat)

Free Afternoon to Visit Exhibit Hall

TUESDAY, APRIL 15

7:45 - 9:00 a.m.

- FCC Breakfast
- Getting \$\$\$ to the Bank Faster!
- Small Market Management
- Making Money with Direct Mail (RAB)
- Getting to Know Your Local Advertiser through Research
- Selling Combo Rates (RAB)

9:15 a.m. - noon

- Are You Playing with a Full Deck? How to Manage Yourself and Others —with George Glover

9:15 - 10:30 a.m.

- Building Co-op Dept. (RAB)
- Allocations
- Station Acquisitions
- MegaRate\$ Follow-up Panel Discussion

10:45 a.m. - noon

- Common Traits of Successful Managers

- Telephone Cost Management
- Vendor Money: How Can Radio Compete (RAB)
- Stop the Madness: Abuse in the Station
- Small Market Sales (RAB)

12:15 - 2:30 p.m.
Radio Luncheon

2:45 - 4:00 p.m.

- Fred Palmer on Management
- Operating a Small Market Radio Group
- Packaging for Profitability
- The State of Radio Sales Training (RAB)
- Hiring & Firing

4:15 - 5:30 p.m.

- What's Next for New Owners? —with Mark Kassof
- Shaking Up Your Market
- Promotions That Work
- New Retail Research (RAB)
- Music Licensing

WEDNESDAY, APRIL 16

8:30 - 9:45 a.m.

- NAB Swap Shop
- Station Financing
- Spanish Radio

10:00 a.m.

Closing Brunch, Closing Session

Shaping the Future

Helping Today's Students Become Tomorrow's Broadcasters

A perennial complaint of many radio station managers, particularly those in small markets, concerns the lack of a sufficient and qualified radio work force. With so many people wanting to enter the broadcasting field, how can this be? Many station managers put the blame on the colleges, often suggesting that the ivory towers do not prepare students for the real world. Yet most managers fail to contribute to the development of our future broadcasters.

The relationship between radio station management and colleges should not be an adversary one. Let's look at some of the positives often overlooked by managers:

- Colleges today not only require faculty to have earned graduate degrees in broadcasting (on the Ph.D. level, more often than not), but also require significant professional experience. In previous decades, broadcasting was not considered an authentic college discipline. Administrators have reacted to the popularity of broadcasting among college students by supporting broadcasting courses previously thought to be frivolous.

- From a technical standpoint, many college radio stations are comparable to—and often better than—commercial stations. Remember those FM frequencies once considered worthless? Many an AM Daytimer would love to swap signals with most FM educational stations. Many of my radio students are often disappointed to find equipment at commercial stations which is inferior to the equipment they have worked with in college.

- College radio stations are no longer just jukeboxes broadcasting to college dormitories. Many stations provide professional-level programming with the help of National Public Radio, independent syndicators, and commercial network news (with spots deleted). Some college stations are even commercially licensed, and compete directly with other stations for commercial dollars.

- With the advent of search and scan radios in both cars and homes, many

by Michael A. Collazo

listeners are involuntarily "finding" college radio stations. Before, these people would select only those signals they previously assigned to their radios.

- With the abundance of college students enrolled in broadcast programs, internships are becoming more competitive, with only the top students being offered to stations.

So what have you done for future broadcasters lately? Most managers fail to contribute to the development of a stronger work force because they do not consider themselves academicians, are not familiar with the local colleges, or simply do not feel any responsibility for helping

If you have been negligent when it comes to training future employees, do something — anything!

plan the future of potential broadcasters. Yet those same managers will continue to complain that the colleges don't know what they are doing.

Here are some positive steps you can take to help train your future employees:

- If you do not have an internship program at your station, start one. Contact local colleges or high schools and let them know of your interest. Most schools have internship directors who can work with you to establish goals and guidelines.

- If you already have an internship program, improve it. Eliminate some of the meaningless "gofer" tasks which are usually relegated to the interns. (Of course, you must keep coffee orders in.) Outline specific requirements and work assignments for interns as you would for all your employees. Include a few pages of internship guidelines in your station manual. Remember that interns often have classes to attend and should not be used merely as free help to replace professionals.

- Offer to lend your management expertise to college broadcasting departments. Internships will offer you the opportunity to be in touch with the colleges. Take advantage of it. Offer to form or serve on broadcasting advisory boards. Suggest improvements in the broadcasting curriculum.

- My favorite suggestion is that you should design and teach your own evening adult education class. This will not only keep you directly in touch with your audience and customers, but will also serve as a possible workforce pool (people in sales who want to enter radio, for example). Just as important, it will keep you sharp concerning all aspects of broadcasting as you prepare notes and field questions.

These observations and suggestions can help managers and future broadcasters bridge the gap between expectations and reality while improving the quality of future radio employees. If you find that you have been negligent or at least dissatisfied when it comes to training future employees, then do something—*anything!* You will be helping yourself, the colleges, your future colleagues, and the radio industry. ■

Michael A. Collazo is an Assistant Professor of Communication at Seton Hall University, South Orange, New Jersey. In that capacity he also serves as General Manager of WSOU-FM.



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Defamation in the Workplace

Jane Smith has been your station's evening drivetime announcer for the last five years. You, the general manager, circulate a memo to the station staff notifying them that Jane is no longer employed by the station. Also in the memo is the following language: "Jane Smith's services have been terminated as of this date because of alcoholism, inefficiency, lack of punctuality, and unreliability." (*Welch v. Chicago Tribune Co.*)

Bill Jones, the station's chief engineer for the last two years, has recently resigned to relocate to Midtown, USA. You, the general manager, hear that he has been hired by the top station in that market. You send a letter to Bill's future employer. Included in this letter is the following language: "If a person leaves this station, it's because either their work or their personal habits are not acceptable. I do not recommend Bill." (*Davis v. Ross*)

Your news director told a newspaper reporter that one of your station's reporters was discharged due to "unsatisfactory coverage over this last weekend on top of another instance of the same thing." The news director told another newspaper reporter that the station's now-dismissed news staffer "simply didn't perform his job as far as his responsibility for covering the news is concerned." (*Bock v. Zittenfield*)

Any problems? Plenty. You could be sued for defamation. Defamation in the workplace is a very real but rarely discussed issue. If you make negative statements like those above to a third person, you could expose your station to liability. As an employer or supervisor, you need to be aware of and sensitive to this growing area of the law.

Defamation has been defined as any statement which harms the reputation of

another as to lower him in the estimation of the community or to deter third persons from associating or dealing with him. (*The Law of Torts*) If the defamatory language is written or printed it is called libel; if it is spoken it is called slander.

When is a statement considered libelous or slanderous? Usually, four elements need to be present (although these elements may vary from state to state). First, the communication must be false and harm someone's reputation. Second, the

As an employer or supervisor you need to be aware of and sensitive to this growing area of the law.

communication must be received by a third party. Third, the person making the statement must not have been "privileged" to make the statement. Fourth, the communication must cause actual injury to the defamed individual, although such damages are likely to be presumed. Let us look at each of these elements in more detail.

A statement made in the workplace can be defamatory if it implies to a third person the commission of a crime or disparages the other's fitness to perform the duties of his office, employment, trade, or profession. (*Employment*

Termination Rights and Remedies) For example, in one case a discharged employee applied for unemployment compensation. The employer, in completing the Unemployment Compensation Commission form, wrote the following: "A drastic reduction in the sales in the store from the time she took that job indicated a lack of capability on her part to adequately accomplish the tasks at hand." However, it was shown at trial that the sales data for the period in which the employee was in charge of the department was incomplete. The court ruled that the statement could be regarded as defamatory. (*Rogozinski v. Airstream By Angell*)

A statement which accuses an employee of committing a crime or being untrustworthy is often held to be defamatory. For example, when an employee told a customer that the former manager had been fired for stealing, the court ruled that that could easily have been found to be slander. (*Tandy Corp. v. Bone*) Language in a memo to an employee, accusing the employee of falsifying information on time cards, has also been found defamatory. (*Vinson v. Linn-Mar Community School District*)

The second element needed before a statement is considered to be defamatory is "publication." "Publication" of defamatory matter is the intentional or negligent communication of such matter to someone other than the person defamed. (*Chicarella v. Passant*) It need not always involve something written in a newspaper, magazine, or journal. Many people would not think of intraoffice communications or memoranda as coming under the heading of "publication." Yet many states consider intraoffice communication to be defamatory. The Kansas Supreme Court

held recently that remarks made in the course of employment between two supervisory employees regarding the work of another employee is publication and a defamation action against the employer can be taken. (*Luttrell v. United Telephone System, Inc.*) Kentucky, Massachusetts, New York, and California are states in which the courts have held that communications between supervisory employees concerning a third employee are publication. However, other courts such as those in Nevada, Missouri, Arkansas, Georgia, and Louisiana have held that intracorporate defamation is really the corporation talking to itself and not publication.

An employer is often not liable for a defamation action because of the defense of privilege. (This article does not discuss the element of fault because the issue involves the complex interplay of First Amendment values with the power of states to set appropriate standards of liability in defamation actions.) Privileges are defined as either absolute or qualified. Absolute privilege is a defense, usually, in confidential relationships such as husband-wife, parent-child, physician-patient, and attorney-client. In addition, persons making statements in the following situations often claim the defense of absolute privilege:

1. statements made by legislators during legislative proceedings;
2. statements made in the course of judicial or quasi-judicial proceedings by judges and lawyers;
3. statements made by lawyers in the course of their professional duties; and
4. statements concerning the acts of executive officers or public officials.

Generally, the courts have granted employers a "qualified" privilege to make defamatory statements. However, there are many elements of the qualified privilege of which you should be aware. If one element of the qualified privilege is missing, the defense is lost.

The essential elements (of qualified privilege) are good faith by the defendant, an interest or duty to be upheld, a statement limited in its scope to that purpose, a proper occasion, and publication in a proper manner and to proper parties only. (*Judge v. Rockford Memorial Hospital*)

If all of the above conditions are met, the privilege gives you the right to make a statement whether or not the statement would be otherwise defamatory.

One of the key elements of the qualified privilege is that the publication be made in a proper manner to proper parties only. If a memorandum explaining that an employee was terminated because of

A comment may subject you to a defamation lawsuit and costly litigation. Any employee action should be carefully documented and only disseminated to the proper persons.

alcoholism was posted on a bulletin board, for example, the qualified privilege could be lost because the statement could be communicated to third parties who had no interest in why the employee was terminated. (*Welch v. Chicago Tribune Co.*) The communication should be "limited to those persons who have a legitimate and direct interest in the subject matter" (*Benson v. Hall*) or to a person to whom publication is generally within the accepted standards of decent conduct. (*Libel, Slander and Related Problems*) The defense of qualified privilege was granted in the case of a university department chairman sending letters to the university president, vice president, and the vice president of administration regarding the reassignment of one of the department's secretaries. (*Benson v. Hall*)

Privilege also is a matter of state law so the extent and what constitutes an abuse of qualified privilege varies greatly from state to state. Although we indicate the qualified privilege is a defense in certain circumstances, you should not rely on the existence of the defense in your day-to-day station operations. The proper way to do business is not to make libelous or slanderous remarks.

The last element needed in determining whether or not a statement is considered libel or slander is the element of damages—a monetary award. Usually, damages in a defamation action are general, special, or punitive.

The amount of the award of general or presumed damages does not always need to be proved. Generally, the employee only needs to prove that the defamatory publication injured his reputation. Juries award general damages to compensate the employee for any injury (i.e., shame, humiliation, loss of good name) he receives as a result of the defamatory statement.

Special damages are awarded to an employee because of a loss of something of value. This loss must be proved in terms of time and amount and the employee must prove the harm done to him was the

direct effect of the defamatory language. Special damages may be awarded, for example, if the employee can prove that he is unable to obtain employment because of defamatory language.

Punitive damages are awarded to the employee as a means of punishing the employer. They are awarded in hopes of preventing the same or similar behavior by him and by others.

This has been a very general discussion of the law of defamation in the workplace. Specific principles are difficult to enumerate because the law varies from state to state. As you can see, though, a flippant or sarcastic comment in your station may subject you to a defamation lawsuit and costly litigation. Any employee action should be carefully documented and only disseminated to the proper persons. You should consult local counsel for a more detailed explanation of the specific defamation principles applicable in your state. ■

Catherine Howe Grant is a Labor Relations Specialist in the NAB Legal Department.



Employee Relations Seminar

The expanding and complex area of defamation law will be discussed in greater detail at the Employee Relations Seminar to be held at NAB Headquarters in Washington, DC, on May 20, 1986. Additional topics—including hiring and firing, employee privacy, and sex and age discrimination—also will be covered.

For further information, call Catherine Howe Grant of the NAB Legal Department at (202) 429-5473.



Station ID

— by Catherine Seigerman

WBRU-FM

Providence, Rhode Island



WBRU-FM morning announcer Martha Cameron, intern Barry Fishman, and d.j. Jim Gascoigne.

Twenty years ago, WBRU-FM in Providence, Rhode Island, was founded by a group of alumni from Brown University. The station's 20kW signal covers all of Rhode Island and parts of Massachusetts and Connecticut. WBRU has gone through considerable growing pains in the last few years to realize its competitive potential.

Although Brown Broadcasting Services, Inc., operates WBRU independently from Brown University, the station traditionally has served as a training facility for students. This educational purpose had given way to an "All Over the Road" version of AOR programming until 1982.

"Our ratings were so bad four years ago that we were about to go under," recounts General Manager Doug Mayer. "For a long time before that, we were the only rock station in town." When a new AOR competitor went on the air, Mayer says WBRU's staff realized they could no longer get by as a loosely-run, idealistic operation. "WBRU had no consistency," he recalls. "The programming varied from d.j. to d.j. It was college radio that happened to be on a commercial station. We realized we had to get serious with what we were doing."

Instead of selling the license or making the station non-commercial, the Brown Broadcasting Service's board of directors and voting station members decided to hire an AOR consultant. WBRU took on an AOR oldies format which Mayer describes as "great old rock by important groups like the Beatles and Creedence Clearwater Revival, plus newer cuts by Huey Lewis and Rush; no 'corporate rock' or heavy metal like Foreigner or Journey."

Other music shows include "Jazz After Hours" from midnight to 6 a.m. and "The 360 Degree Black Experience in Sound," which Mayer says gets some of the station's highest audience ratings because black music programming is scarce in the Providence area. While this show delivers

a high share of women, the station generally attracts men 18-34.

Unlike Providence's student populations at Brown, the Rhode Island School of Design, the University of Rhode Island, and Providence College, the city's year-round population is older and more conservative.

"For a long time, advertisers here were apprehensive about going with WBRU because we had that 'college' image," Mayer says. "But we are in the process of dispelling the myth that we are less professional than other stations here—although a couple of them still undercut us by telling advertisers we are not worth a buy." Mayer says WBRU's lower rates overcome the competitive backbiting.

Because the station is a non-profit organization and puts revenues back into operations and equipment, WBRU has been able to do more with programming than some other Providence stations. In 1984 the station sent reporters to the Democratic and Republican Conventions. The news team compiled convention reports plus national and international news while in San Francisco and Dallas, and aired it all live on WBRU via satellite during drive times. As a result, the station received the Rhode Island AP award for best news coverage of the election.

News is usually kept to a maximum of only a few minutes per hour, and the station uses NBC's "The Source" and CBS's "RadioRadio." A short, originally-produced talk segment called "Viewpoints" is aired Sundays, and often features interviews with musicians. But Mayer says that, in general, WBRU tries not to let anything get in the way of the music.

Although he acknowledges that Brown University could be a resource for in-depth talk programming, Mayer says, "It would alienate the regular Providence residents and make us sound like snobs. In fact, our announcers try not to refer to Brown University at all."

The fact remains, however, that WBRU personnel are mostly Brown alumni and students. The board of ten directors is nearly all alumni, and the staff members are mostly recent graduates or student interns. "The program director's job is given to a graduating senior, and lasts for one year," Mayer says. "We found it was too much for a full-time student to handle." WBRU attempts to counteract this high turnover rate in programming by maintaining a stable and professional sales staff.

A rigorous two-year internship is required before a student may work full-time at the station. "The program involves learning about all aspects of radio: ratings, engineering, record reps, consultants, rotations, and legalities," says Mayer. "Interns also do shows on WBRU-AM every week, then sit in with one of the FM d.j.s for a semester, and help produce spots. Then they might engineer a show for awhile, and do a middle-of-the-night show on WBRU-FM. At that point, with the exception of morning or afternoon drive time, they are pretty much air-cleared."

WBRU has an AM carrier-current signal which has been piped onto the Brown University campus for 50 years. The AM programming has no advertising, and primarily features university sports such as hockey and basketball along with various two-hour shows hosted by students. As many as 120 students are involved with the AM during a given semester.

Instead of becoming another AOR casualty of the '80s, WBRU-FM has developed a system of priorities where everybody wins. The community can relate to the programming, while students still have a flexible AOR format to work with at a station where they can really learn the radio business. ■

Catherine Seigerman is contributing editor to RadioActive.



From the desk of _____ **David E. Parnigoni**
Senior Vice President, Radio

AM is Alive

During the past year, there has been much talk about AM radio. In recent months, we have started to see some action taken to help AM radio. If this older, primary service is to be restored to its former vitality, however, a lot more needs to be done.

The FCC has begun by addressing the regulatory issues. There have been a number of bold new proposals relating to authorization of synchronous transmitters, AM-FM simulcasting, and other areas. The expansion of the AM band from 1605 kHz to 1705 kHz, though providing new competition for everyone, likely will give new opportunities for full-time operation by Daytimers. NAB is supporting the U.S. delegation to this month's negotiation sessions in Geneva on expanding the AM band. NAB, in its Petition on AM Improvement, has asked the FCC to give Daytimers first crack at expanded band operations. NAB is also working to improve the lot of AM broadcasters through the industry efforts of the NAB AM Improvement Committee and the National Radio Systems Committee.

On the technical side, receiver manufacturers, working with NAB, are making progress toward building better AM radios. Also, we are seeing increasing numbers of stations converting to AM stereo. NAB, through its own efforts to improve AM transmission, is constructing an AM broadcast station to experiment with new antenna designs that will help decrease skywave and increase groundwave. There is no question that these technical improvements will help the cause of AM radio.

What we have not addressed is the attitude problem of many AM-FM broadcasters. In many markets—both large and small—there are successful AM stand-alone stations. (Yes, even successful Daytimers.) It is the attitude of the combo operator with both an AM and FM in the same market that needs addressing. His FM is often successful. But what does he do with his AM? The listeners out there really don't care whether they listen to FM or AM; if you give them what they want to hear, they will listen to your AM station.

Now look at the way many sell their AM stations with combo sales staffs. We think every market is different, and each station operator has to make the decision that is best for his. However, if you have a combo sales staff, there is a good chance that many of the people selling for you don't even listen to your AM station themselves. So how can they sell it? The AM often is thrown in as part of the package. We used to do that with FM, until we learned FM with better programming and technical quality could attract an audience and could be sold on its own.

The message is worth repeating: AM radio can regain its status as the primary service through regulatory, technical, and programming changes. Most important would be a change in the negative attitude of broadcasters themselves. People will listen to AM if you give them what they want. Once this is accomplished, tell your salespeople how wonderful AM radio is, and let them listen.

AM radio never really went away—and it's not dead, either. It is simply being ignored by many. It can come back. It is up to all of us who have a vested interest in AM to act now.



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