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Dahl, Steve (1954-), is cited, possibly unfairly, as an early example of radio's "shock jocks." Throughout the 1980s, Dahl and his partner Garry Meier ran afoul of everyone from the Federal Communications Commission to the Archdiocese of Chicago, and fans loved it.

A Los Angeles area native, Dahl started his radio career at age 15 at tiny underground KAFY in Bakersfield, getting his break when a DJ passed out on the air. He had over two dozen radio jobs, 20 of which he was fired from. Dahl evolved his free-form style at WWWW in Detroit, where station management was negotiating a sale, and didn't keep an eye on him until he pulled in a 7.2 rating. When Dahl left for Chicago, he was replaced by young Howard Stern.

After less than a year at progressive rocker WDAI, Dahl objected to a format change to disco. WLUP-FM ("Chicago's Loop") hired him in 1979, where he shortly teamed with overnight announcer and Chicago native Garry Meier (1949-), forming *Steve & Garry's Breakfast Club*.

The pair played off their contrasting styles—funster Dahl rambled about anything that interested or annoyed him, until Meier's dry quip got them back to earth for a commercial. Steve Dahl recorded parody songs and held "Disco Demolitions" in which disco songs were "blown up" on the air. This culminated in the Chicago White Sox 1979 Disco Demolition promotion, in which a pile of records was blown up during a double-header, and rambunctious fans forced a forfeit of the second game. WLUP fired the pair in 1981, but they were quickly hired by WLS, and continued their antics until 1986, when they returned to WLUP. In 1993, however, Meier quit the show, and Dahl ended up with an all-sports format morning show, which suffered in competition with other sports stations. Later, Dahl found his feet again when he moved to WCKG.

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Mark McDermott

Dailey, Janet (1944-), one of the mainstays of the stable of Harlequin and Silhouette novelists, is the author of close to a hundred formula romances. Adept at the Harlequin fictional prescription, Dailey writes stories of fated lovers who undergo series of trials and overcome a series of obstacles, includ-

ing, often, animosity against each other, to claim their destined union. Her first novel, *No Quarter Asked* (1974), established this pattern, from which she has seldom strayed during her 25-year career. Despite changing gender mores, she has stuck to a traditional profile for her hero (conventionally masculine, stoic but passionate, strong but vulnerable, often roguish or rebellious) and heroine (conventionally feminine, chaste but sexually awakened, resolute but craving surrender).

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Liahna Babener

Dallas (1978-1991), one of the most popular prime-time TV drama series of all time, was the story of a family of Texas oil and cattle barons that epitomized the greed and consumerism of the 1980s Reagan era. Not since *Peyton Place* in the 1960s had a prime-time drama soap appeared on television. *Dallas*, however, became the great escape for viewers, defining the American dream as "anything is fair in the pursuit of riches and power." With its emphasis on high living, the show was a distorted reflection of the decadent 1980s.

The basic plot of the show was the old Romeo and Juliet motif: the rivalry of the two former partners in the oil field, Jock Ewing, played by Jim Davis, and Digger Barnes (David Wayne; Keenan Wynn), later written out of the show with the character's death in 1980. Eventually, the mom-and-pop oil business, Ewing Oil, became the largest independent oil company in Texas, and the Ewing family lived in style at Southfork Ranch. The feud was escalated with the marriage of Bobby Ewing (Patrick Duffy) and Pamela Barnes (Victoria Principal). After Digger's death, his son Cliff (Ken Kercheval) continued the never-ending, and never successful, fight to destroy Ewing Oil with J. R. Ewing, the elder brother (Larry Hagman) as his chief nemesis.

Dallas first appeared on CBS in the spring of 1978 for a five-week trial run. The show was renewed for the 1979-80 season in the 10 p.m. Saturday time slot. As popularity increased later in the season, it was moved to Friday at 10 p.m. where it ruled that time slot for most of the 1980s. *Dallas* reached its height of popularity in 1980 with the "Who Shot J. R.?" episode. Over 300 million viewers sat glued to their television sets in 57 countries around the world to find out who shot J. R. The consummate model of marketing hype, the episode revealing the killer (his sister-in-law Kristen) garnered a 53.3 rating and a 76 audience share, meaning that every 3 out of 4 television viewers