Programmer's Digest
Volume 1
Double Issue #23/24

Stopset Progression

Continuing Education For The Dedicated Radio Programmer

New Reasons To Play the Worst Spots First

"Inventory overload" seems to be spreading like wildfire at radio stations throughout the United States. Operations that last year were holding the line at 9 or 10 commercial units an hour have liberally expanded to 12 or 13 today. Many GM's privately acknowledge that they expect to be pushing 15, 16, even 17 units next year (largely 60 second messages). In some ways, it's almost a throwback to the early 1960's when most stations ran 18 minutes of spots each hour (but could get away with it because listeners had yet to experience a true "more music" reference point and the average length of songs was under 2:30, so lots of songs were still featured in the hour).

(Continued — See **Stopset Progression** on Page 2)

The Pith of THE NAB RADIO SHOW

From The Programmer's Perspective

The scene is Seattle — home of Bill Gates, Nordstrom's, 747's, coffee houses, grunge bands, the Space Needle, precipitation, beautiful waterways, some great Radio . . . and . . . site of the **1998 NAB Radio Show.**

Special 16-page DOUBLE Issue

To provide the kind of in-depth coverage you'll find meaningful and instructive, I've called an "audible" and combined issues #23 and #24 into a 16-page comprehensive NAB **double-issue.** In this way, with no space limitations, we can delve into the fine detail of many of this year's excellent presentations (while still furnishing the **"PD"** short features you've come to expect).

Our complete NAB report starts on page 3.

Inside "PD" Issue # 23/24

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Programmer's Digest Publisher/Editor **Todd Wallace** is a 30-year programming veteran — as a #1 jock, PD, GM, and station owner. Over the past 24 years, he has provided programming consultation services to over 100 radio stations. Internationally recognized as the "founding father" of the "callout" research concept, over 200 stations have used his systems of "in-house" music, tracking, and perceptual research.

Stopset Progression

(continued from Page 1)

By the way, just so you know, this phenomenon is not just limited to music stations. Spotloads at many major market spoken-word stations are already in the high teens/lower 20's, which in many cases has had an immediate impact on Spring and Summer book Arbitron time-spent-listening levels.

As this "increase profits by growing the top-line" practice picks up momentum, the smart programmer needs to be thinking a few chess-moves ahead, in an effort to *minimize* the potential TSL-hit and deal responsibly with this looming issue.

Certainly, I don't want to sound like a "prophet of doom", that when you add spots your ratings automatically go down – but – it *is* a fact of life: when commercial-count jumps from the old standard of 9 units to the new high-watermark-level of 16 spots in a typical hour, the *compounded* effect (hour after hour after hour) represents *a significant fundamental change* in your "product" (from the viewpoint of your listener). Think listeners won't notice? **Think again!**

Don't Get Cute

And don't ever think you can pull the wool over their eyes (ears) by simply pretending that everything is business as usual. One of the major nails in the coffin of Top 40 AM stations in the 70's was when they tried to "fool" listeners into thinking they were playing "less commercials" than the new music-intensive FM stations were (they arrogantly, and mistakenly, thought listeners "wouldn't really notice" that they were in fact playing 2 or 3 minutes more clutter each hour). Don't let this happen to you during this period of added spot-content.

Let's Be Realistic

This situation is *not* going to go away. And it will likely get worse before it gets better. So with all this in mind, let's look at some constructive ways of helping you deal with it – maybe even *lead the way* to the next breakthrough theory.

Marketing Adage

You have but ONE chance to make a first impression!

Words to remember when you launch or re-launch a radio station or personality.

TW Tip # 3145

Fortunately, there *are* a few "camouflage" techniques you may find useful and, hopefully, effective . . .

Avoiding The "Endless Stopset"

A good starting point is: **number of breaks in the hour**. It's one thing to spread a 9 unit load over two spot islands in the hour, but dispersing 16 commercials in just two pods becomes very risky business. Considering the acknowledged theory that most tune-out is generally thought to "begin" with the third unit of a stopset, imagine how listeners must feel if you play *eight* spots in a row!

Radio/Advertising/Marketing genius **Chuck Blore** once noted that "unlike TV, in radio (commercial) zapping is not a physical process, it's a mental one". I generally concur with that philosophy. But putting 8 units in one stopset may be pushing that theory to the limit – if listeners feel "trapped" in an "endless stopset", they may feel that their only escape is to bail out (physically).

The only short-term saving grace may be that, if *all* stations, including your competitors, are wrestling with increased spot-loads of their own, the listener's radio-dial options of where to tune-out to may be limited.

But – but – this may create more ominous long-term "demand" for other media like commercial-free satellite radio or internet streaming audio stations (**Lee Abrams** has to be chuckling as he watches all this unfold). At the very least, it may encourage listeners to start listening to more tapes and CDs.

(Continued — See **Stopset Progression** on page 10)

Maybe This *IS* Rocket Scientry After All!

"Research is what I'm doing when I don't know what I'm doing".
— *Wernher von Braun*

(Thanks to consultant Doug Erickson for finding this quote for us)

TW Tip # 7137 and #19047

The Pith of THE NAB RADIO SHOW '98

NAB coverage by most trade publications has tended to center around the "executive summary" for upper management and corporate execs.

We all know, for example . . .

- that Clear Channel's **Lowry Mays** was honored (and deservedly-so) with the 1998 NAB National Radio Award
- that Jacor's **Sam Zell** mentioned a "coming recession" in his keynote remarks. but thought the future of radio was "extraordinarily good"
- that CBS's **Mel Karmazin** chooses "not to participate" in any recession
- that brokers are saying multiples have peaked and are coming down
- that **Dr. Laura** urged broadcasters to embrace morality
- that FCC Chairman **Bill Kennard** is championing microradio for local communities
- and we know who the Marconi Award winners were.

If you'd like more information about this, you know where to look.

The **"Pith"** approach to convention coverage is less "conventional". We'll try to ferret out information that will help add to a *programmer's* experience, looking for the profound points and actionable theories that seem to somehow never get reported elsewhere. Thus, we'll concentrate mostly on the sessions and workshops that contained continuing education about programming and marketing. (We'll feel we've done our job if you find yourself thinking "I didn't know that!" as you read the following accounts.)

The Impact Of The Internet On Radio

Probably the most eye-opening session for PDs was the unveiling of the *Radio In The New Media World* study, presented by Arbitron Exec VP **Pierre Bouvard** and Edison Media Research President **Larry Rosin**. This is one of the finest presentations I've ever seen (and those who know me know I don't throw raves like that around lightly).

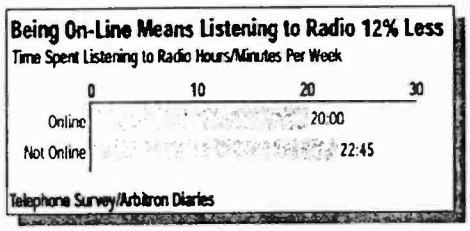
While consolidation is opening many new doors for radio, for the first time radio, as a medium, is being confronted with new audio alternatives (internet radio and digital satellite radio, in particular) which could affect radio *usage* (and ultimately radio's effectiveness in the overall marketing mix). This is the first national study to give us a glimpse into how much of an impact these new media are likely to have.

The study consisted of two distinct samples:

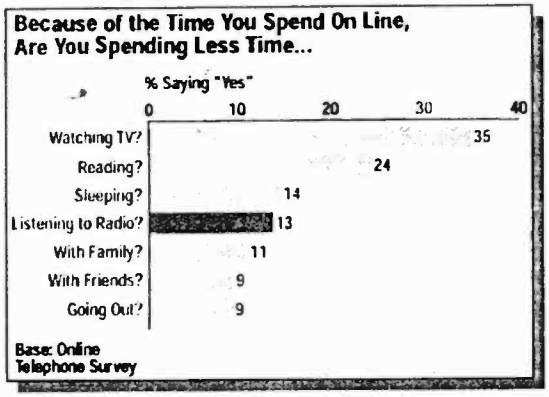
- a re-interviewing of 1,600 radio diarykeepers from the Spring Arbitron sweep
- and a separate on-line study of 1,300 audio users

There were 20 key-findings. (I've added **bold-face fonts** to discoveries that are of particular significance to programmers)

- ✓ 31% of Americans are Online at work or at home (currently have internet access).
- ✓ **Online users spend less time with radio** (12% less, 20 hours weekly compared to 22:45 for those not online (this compares samples of the telephone survey to Arbitron diary averages)



- ✓ Internet usage increases as the day progresses (14% morning drive, 22% midday, 21% afternoon drive, **40% at night**, 3% overnight)
- ✓ 13% of those online report ***less*** time spent with radio due to internet usage (this confirms the earlier comparison between samples). **The good news: 35% say they're *watching TV less.***



- ✓ **Listeners to Alternative (46%), Oldies (42%), and AC (39%) are mostly likely to be online – Spanish (12%) and Country (21%) P1's are the *least* likely.** (For all formats, see the graph on page 6).

(Continued — See Pith Of NAB on page 6)



Oz Snap!

When a former PD goes all the way to the top in this business, programmers everywhere feel a special sense of great pride about their profession. Even more so when that individual sets a strong example of how to be an effective, honorable and principled executive – a true *gentleman* people believe they can totally trust. Such is the case with **Paul Thompson**, Managing Director of DMG/Australia (the London Daily Mail Group's media arm Down Under).

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It was Paul Thompson who, 18 years ago, took a small FM station in Adelaide, South Australia (SA-FM) and built it into a successful nationwide chain (Austereo), which he then brilliantly merged with Village Roadshow's Triple M network to create Australia's largest radio group (in ratings, revenue, and profits).

He now runs the largest group in terms of number of stations – DMG has 55, mostly regional (the Aussie term for "small market") stations (and counting) – and is considered a leading contender in the new round of metropolitan licenses to be awarded by the ABA over the coming year. His action plan for regional radio will have profound and far reaching implications, as he helps to better organize the national sales effort while bringing new cost- and operational-efficiencies to the smaller markets via hub-and-spoke operation (which will also lift the quality of programming).

His reputation as a meticulous and thoughtful detail-person precedes him. Quite capable of making the tough decisions, but also very much a people person. As a PD, he would devote unbelievable hours to having jocks in a frame of mind that would maximize their on-air performance . . . something he went on to do station-wide as a manager and group-wide as a leader.

His management style is driven from a wonderful ability to inspire people with his vision and is particularly effective at building great loyalty to his cause. People who work (or once worked) for him almost idolize him. The common feeling is – you're not working for the company, you're working for Paul.

His competitors respect him, especially his dedication. "The kind of football coach you always hate to play against", as one put it. "Only the greatest radio mind alive", said another. In fact, his mission statement while at Austereo perhaps best summed up the Thompsonesque vision: **"To be best radio company in the world; good enough in Australia to compete on a world basis".**

Another example of Paul's profile and proverbs comes from a document he once gave to employees about "guiding vision, core values and winning principles": *"We employ only people who are now, or who have the potential to be, the very best in their field. The best people must have an environment that allows them to maximize their talent. This involves giving them the tools they need to succeed and creating a climate of learning and growth."*

Paul doesn't cut corners, he asks pointed questions, knows where to go to find the right answers and procedures, and works tirelessly to get results. He also believes in a constant *raising* of the bar (this is perfect, now, how can we make it *better*).

The shape of competitive radio in Australia would not be what it is today were it not for the work-to-date of Paul Thompson. And you can bet he'll have a major influence on the shape of things to come. *TW Tip #7138 and #8037*

A Tip Of The TW Cap

- To subscriber **Steve Rivers** — for recommending **"PD"** to all Chancellor PD's at the recent Chancellor Programming Meetings.
- To subscriber **Bill Moyes** — for quoting the **"PD"** article about "Why Power Contests Work" (see issue #2) in his monthly Moyes Research Associates client newsletter.
- To subscriber **Jaye Albright** — for "strongly recommending" **"PD"** to the subscribers of her client newsletter *Radio IQ*.
- To subscriber **Reg Johns** — for distributing **"PD"** in the FairWest Direct suite at the NAB Radio Show (and introducing us to so many international broadcasters).

Thank you. Thank you. Thank you. Thank you.

The FUN Factor

Jacor CEO **Randy Michaels** stole the show at the NAB Radio Show session entitled **"Has The Fun Machine Run Out Of Gas?"**. This week and next, **"PD"** takes a deeper look at where "fun" fits within the new world order, as viewed through Randy's rose-colored glasses You'll find his off-the-cuff comments in Seattle contain profound insights every PD should take on board.

The Set Up

Randy started the session with a serious tone and message . . .

"Everyone here knows that there is probably nobody in this business who has had more fun than I have. But I'm here to tell you we are in a real time of stress and change. And we have new constituencies to play to. We're in a business where we've told the world that consolidation is going to drive fundamental change – and we haven't given ourselves time to learn how to do it.

In addition to listeners and advertisers – we now have shareholders. And those shareholders have tremendous expectations. So there's a lot less time to screw around and goof off and enjoy the things that got most of us into this business in the first place. We are now, like it or not, in a serious business. I think Jacor may have been the last renegade company. And now, we're merging with Clear Channel, which has been one of the Top 5 stocks on the New York Stock Exchange for the last 5 years. There are many analysts who believe that, with the Jacor merger and the platform that Clear Channel has established, it's the next Coca Cola. It's a real serious 10 billion-dollar-plus company and we have a *responsibility* to the shareholders. And so some of the things that maybe I've done with some of you in the bars in the past, may not be appropriate as the tenor and the relevant drivers in this industry have changed so dramatically. Put that on top of a somewhat dicy financial market and I think we really have an obligation that we're going to have to go through this period where it's not so much fun. We're going to have to take it *seriously*.



"Rambo" Randy —
Every picture tells a story!

And I want you to know that you may think of me as someone who has skated through life, doing whatever I like entertaining myself, and if someone else is entertained, too, well that's fine, and so far that's worked out.

But I want you to understand that, after having dinner with Lowry Mays last night, I realize that we *are* in a new environment this is a *different* business. And while, sure, we have an obligation to make it fun again, it's *never* gonna be like the old days. Consolidation and the emergence of Wall Street as one of our most significant drivers has changed this industry forever."

The Gotcha!

"And (pounding on table) I am here today to make a personal commitment to you that although fun is not off the agenda, it's a different attitude. We *all* have a different responsibility. You have to consider the big picture.

And I tell ya' what . . . "

(Randy stands up on his chair, *sans* pants, revealing his American flag boxer shorts!)

"If anyone in this room . . . doesn't agree with me . . . "

(Randy pulls out a huge Super Soaker water cannon, spraying the audience with water, achieving remarkable range!)

(This is greeted with 45 seconds of laughter, hoots, and applause.)

The Real Message

"Y'know, if you're not having fun – what a silly thing! How are ya' ever gonna' make the share price go up unless people (are having fun). I *meant* a lot of what I said earlier, a lot of our (industry) people are *not* havin' fun. And there's probably a lot more we can do about it, but with this amount of change no matter what we do, we're *all* going to go through a period where we're not real sure if this is fun. But if we don't make it our obligation to make *this* time in Radio the most fun time ever, that's too bad.

I am a huge fan of the pioneers in our business. I've often regretted that I wasn't there in the 1920's when they figured out how to make Radio a commercial entertainment medium, and in the 1930's when a depression

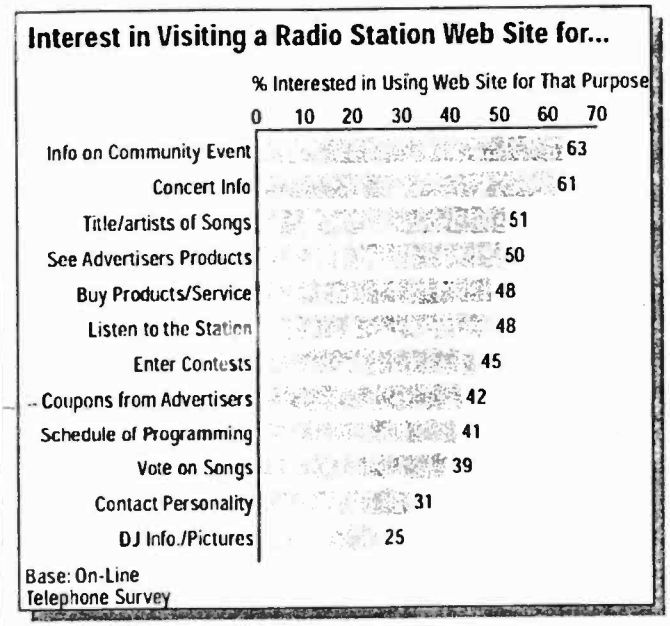
(Continued — See **Fun Factor** on page 6)

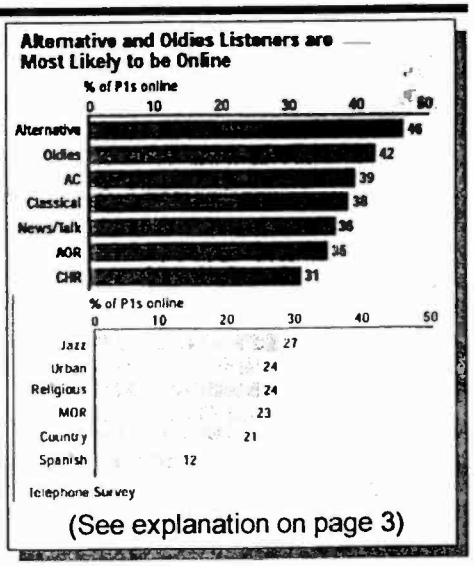
The Pith of THE NAB RADIO SHOW

✓ **Nearly 60% have heard stations talking about their Web sites. 25% have visited a radio station Web site at least once.**

(**Wallace Wisdom note:** a very important figure to find out in the future is what percentage visit ***weekly***, so we can compare this directly to our cume calculations.)

✓ 71% of those who have visited a radio station Web site have returned at least once.





(See explanation on page 3)

Features that drive return visits the most (see graph at left) include community event info (at 63%), concert info (61%), title/artist info (51%), find out more about advertisers/products (50%). Only 25% said DJ info/pictures.

✓ Listeners show interest in Web site functions that can generate revenue for stations. **40% express interest in printout out coupons,** for example.

✓ Listeners are having difficulty recalling radio advertising information (25% say "frequently", 38% "sometimes). Likeliness to go to a radio station's Web site for information about products/services: 29% "very", 47% "somewhat".

(Continued — See **Pith Of NAB** on page 7)

The *FUN* Factor

(Continued — from page 5)

caused people to have less spendable income for entertainment so they turned to the Radio which really blossomed as an integral and essential part of every American home.

I'm often sad that I wasn't there in the 1950's when television came in and a bunch of kids playing phonograph records and reading wire copy reinvented our business and created a very personal niche medium that's stronger than it ever was before television.

I'm glad about the time period I *was* through — the emergence of FM, the bringing science to the art, adding research to creativity. I'm a huge fan of the people like **Todd Storz** and **Gordon McLendon** and people who really made our business *fun*.

And you look back at their accomplishments, you know you look at **Bill Drake**, I mean these guys were running 5, 6, and 7 radio stations – and that was *heavy!*

Hell, *we're* running that in a decent sized *town!*

When you look back at what *we're* doing, it's *so much* more significant, it's *so much* more powerful, and we have a real obligation, to ourselves and everyone else, to make *this* time *the* most fun of anytime in Radio. We gotta' work through the stress. **It's *way* too serious to take too seriously.** And I intend not to."

Wallace Wisdom: If you know what's good for you, keep this man away from a ***Sledge-O-Matic!***

TWTip # 7139 and #8036

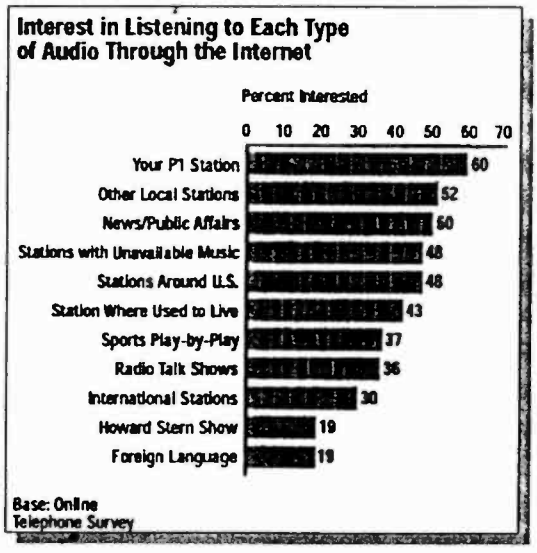
Next Week More The World According To Randy Michaels

■ **On music playlists —**
"Next thing you know, you're playing 43 records. Wait a minute — **Todd Wallace** is in the room — that'd be *long* for you, wouldn't it? Your list has *never* been 43, has it?"

■ **On encouraging participation by talent —**
"An effective method I've used is explaining what I call 'the *asshole* factor'"

■ **On knowing "how far" you can go —**
"There's a very fine line between *really big fun* and *really bad trouble*."

- ✓ Threats to radio listenership: listener perceptions that radio does not play the music they want (4% "poor job", 13% "fair", though **47% say "very good"**) or provide sufficient news/info (3% "poor job", 15% "fair", but again **41% say "very good"**).
- ✓ **76% wish stations would say the titles and artists of songs being played.**
- ✓ **57% of on-line users are aware of streaming audio; 19% have actually listened to radio online** (6% of all Americans).
- ✓ **29% of all Americans would prefer to listen to stations from *outside their market area* if they could.**
- ✓ Internet audio desires: **listening to your favorite station ranks #1 (60%), 52% to other local stations. But enough of the online users show significant interest in services that are not now part of their normal listening patterns for concern** (music that's unavailable to them, stations around the US and the world, stations "where I used to live", etc.). (See the table at the right).



- ✓ **26% of all Americans are "very interested" in direct-to-car digital satellite radio audio programming.** 30% "somewhat interested".
- ✓ **Adults 25-44 comprise the majority of internet listenership.** 61% of all internet listening is occurring among adults 25-44 (25-44 U.S. population is 37%).
- ✓ Internet radio users are much more likely to work in an office (70% compared to 41% of all workers).
- ✓ **One third of Americans report radio does not come in clearly at work.** Better reception is reported at home and in-car.
- ✓ **AOR and News/Talk are most preferred formats of internet listeners (those who have listened to streaming audio). AOR 23%, N/T 21%, AC 11%, CHR 10%, Alt 10%, Country 8%, Oldies 6%, Classical 3%, Jazz 3%, Black/Urban 2%.**
- ✓ **Internet listeners like what they're hearing (29% love, 38% like, 28% okay, 4% dislike, 1% hate). And say they're "listening more" (76%).**

The session concluded by presenting 8 compelling questions to consider for your next strategic planning meeting:

- ❑ What local attributes of my station will distinguish it from hundreds of new stations playing the same format?
  Stationality will be more important than ever.
- ❑ What is the state of my station's local brand equity?
  Stations cutting back on research may want to reconsider this strategy.
- ❑ Are you satisfied with the level of commitment to your station's Web site?
  Is it time to take it beyond just "promotional vehicle" status.
- ❑ Should your company consider a revenue-generating marketing strategy for your Web site?
  Especially considering the desire to see products and services being advertised.
- ❑ What is your strategy for attracting internet advertisers?
  Radio has proven its ability to drive consumers to advetisers' Web sites (Vermont Teddy Bear Company, for example).
- ❑ What is your company's position on putting its *programming* on the internet?
  Can webcasting enhance at-work listenership?
- ❑ Should you create online format to serve uncovered format niches in your marketplace?
  Format holes too small to devote a full-powered AM or FM signal to may now see the light of day.
- ❑ Should growing radio companies consider purchasing internet radio broadcasters?
  This would be one way of "controlling" the new competition.

Arbitron noted that, in conjunction with RadioWave.com, they will begin webcasting measurement of over 300 Web stations by the end of this year and will be testing refinements to its diary that will enable better capture of satellite radio and internet audio entries).

Wallace Wisdom: The entire report can be downloaded free from the Arbitron Radio website (www.arbitron.com) — worth doing! **This is a landmark study you'll refer to frequently.** *TW Tip# 1068, #3149, #7141, 10045, #15043, #16047, #17031, #19049, and #20021*

Elements Of Stationality | Puget Sound-Bites

Selected "sun-breaks" from around-the-dial in sleepless Seattle (Oct 98)
(Stations are listed in ratings rank-order, based on their Summer '98 Arbitron 12+ share)

■ **KUBE CHR (New Century) 6.6%**
"Kube 93, Today's Hit Music"
"Kube 93, kickin' off 40 mintues of Today's Hit Music, commercial-free every hour"
"Don't touch that sticker! The Kube 93 Hot Patrol is in a ZIP code near YOU"
"Don't touch that sticker! The Kube 93 Hot Patrol might be in your rearview!"
"Kube 93 Old Skool Lunch with Julie Pilat — non-stop, commercial free!"
"Kube 93 is givin' away the biggest single prize in the history of Seattle radio! And you already have the game piece in your pocket. Win $93,000 in the world famous Kube 93 "Dollar Bill Game". Do YOU have the 93-thousand-dollar bill?"

■ **KMPS Country (CBS) 5.2%**
"*This* is Country music variety: (3 short artist endorsements) "This is 94.1 KMPS Seattle. And THIS is another *extra long* music set".
"We got the Northwest covered — Today's Country and your all-time favorites."
"The Northwest *HOME* of Country music superstars, 94.1 KMPS"
"Winner At Work time – (name), you have 9 minutes 41 seconds to call and win (concert tickets). We'll call out another Winner At Work name at 3:15 today"
"Ichy's Quickies" (Morning jock Ichabod Caine's spotlight on Country music)

■ **KBSG Oldies (Entercom) 4.9%**
"The BEST Oldies, all the time! K B S G"
"That's 17 great Oldies last hour – more than any other radio station in town! Now another long set of songs from the station that *specializes* in fun Oldies, back-to-back. Good times and great Oldies on 97.3, KBSG"
"KBSG Oldies 97.3, playin' more great Oldies than Seattle has latte stands."
"KBSG Oldies 97.3, playin' more great Oldies than there are scenic views in the Sound"
"KBSG Oldies 97.3, the station that plays feel-good songs. It's songs about cars, songs about love, even songs about life's unanswerable questions (clip montage: Rascals "How Can I Be Sure", Del Shannon "I wonder, I wo-wo-wo-wonder", CCR "And I wonder, stil I wonder, who'll stop the rain") The songs that are *fun* to sing-along to, the feel-good songs on Oldies 97.3, KBSG".
"Here's another lunchtime request from the KBSG (touchtones) Oldies Diner menu" (followed by soundbite of listener's request, straight into the song)

■ **KBKS CHR (CBS) 4.8%**
"The New Kiss 106.1, where the 90's music mix . . . plays FIRST".
"Music for the new millennium . . . *today*"

■ **KLSY AC (Sandusky) 4.8%**
"92.5 KLSY, today's hits, yesterday's favorites"
". . . at your official at-work radio station, (jingle)"
"The radio station for your workstation . . ."
"This is the Puget Sound area's request and dedication show . . . 92.5 KLSY's Lights Out"

■ **KNDD Alternative (Entercom) 4.6%**
"Seattle's new music leader, 107.7 The End."
"107.7. Resurrection Flashback, The End"
"107.7 The End. Keeping It Real in the "Real World" (into a audio-clip of an MTV "Real World" participant) tagged with 'Your "Real World' radio station, 107.7 The End".
(Numerous artist endorsements, like) "Hi this is Gavin from Bush, I'm Dave . . . and I'm Chris and we're from Nirvana" tagged with voiceover "Seattle's new music leader, 107.7 The End".
"End to end music, weekdays at 9 and 5 – an hour and 7 minutes *nonstop.*"
"Weeknights at 10, hear The End's 10 most requested songs of the day on the People's Choice Countdown. You pick 'em, we play 'em."
"The Box Of Crap": Every morning, listeners call in and ask Andy Savage to give them crap (Andy reaches into a box containing "leftover" value-added sales prizes")

■ **KPLZ Hot AC (Fisher Broadcasting) 4.2%**
"Star 101.5, the best mix of the 80's, 90's & today"
Listener sweeper-drops include: "It's a great mix!" "I like the 80's ... they play everything"
"50 minutes of music an hour".
"Star 101.5, giving away $1,000 3 times a day! At 7:05 with Kent & Alan, 11:05 with Tom Hutyler and 4:05 with Randy Lundquist. Just listen for your name and win. "Oh my God, I'm so excited!" "Star 101.5"
"Star 101.5 — check your mailbox, it's in the mail! The Star 101.5 video! *Watch it* for your chance to win $10,000 . . . from Star 101.5."

■ **KISW AOR (Entercom) 3.6%**
"99.9FM KISW. Seattle's *BEST* Rock"
"KISW, pure Rock 99.9FM"
"There's only *ONE* station in Seattle that rocks all day, every day! 99.9FM KISW"
(Various song-clip promos, like) "From "Walk This Way" (clip) to "Run Like Hell" (clip), If it rocks, it's on 99.9FM KISW"
"Bob Rivers & Twisted Radio in the morning — and 9-in-a-row throughout the day! If it rocks, it's *on* 99.9FM KISW, Seattle's BEST Rock"

KJR-FM 70's Oldies (New Century) 3.1%
"The home of the 95-minute commercial-free Classic Hits Blitz. Jingle: KJR Seattle, Channel 95.7".
"Remember, Classic Hits 95.7, it's KJR-FM".
"From the city that gave the world the 747, Windows, & caffeine, it's another Classic Hits Music Blitz, commercial free on 95.7 KJR-FM."
"9 out of 10 (car honk) Volkwagen owners get their Beatles from Classic Hits 95.7 KJR-FM" (into Beatles song)
"95.7% of all geologists get their Stones from 95.7 KJR-FM" (into Stones song)
"Life can be tough, so along the way, be sure to enjoy the Journey, on Classic Hits 95.7 KJR-FM" (into Journey song)
"The All Request 95-Minute Lunch-Hour with Casey Summers on ClassicHits 95.7KJR-FM."
"Weekdays at 4:30, Norm Gregory opens up the KJR-chives" (highlighting movies, news events, and 3 songs from "this day in contemporary history)
"Down here in the 1976 room of the KJR-chives, Chicago is racing up the KJR Fab 50 Chart with their first song in the Top 10 in over a year"
"KJR-FM, rolling the Commercial-Free 5 O'Clock Happy Hour, gettin' you all the way home with no commercials, one Classic Hit after another".

■ **KZOK Classic Rock (CBS) 3.0%**
"1, 0, 2 (guitar riff) Point 5 (female) "KZOK-FM"
"102.5 KZOK-FM (montage of scream soundbites from songs)"When you're screaming for Classic Rock."
"It's the Noon Diner (clip from Alka Seltzer spot "plop plop, fizz fizz, oh what a relief it is") "On 102.5 KZOK-FM The Classic Rock station".

■ **KRWM Soft AC (Sandusky) 2.8%**
"Easy to listen to, easy to work to (listener: "it helps us do our jobs better"), Warm 106.9"
"It's a great stress reliever and it satisfies everyone at the office"
"Make sure you flip the radio on when you get to work and enjoy long sets of music that help you chill out"
". . . right now, 58° . . . and on your radio it's nice and warm as we kick off another long set of music for your drive home. 40 minutes of *continuous soft favorites* (jingle) Warm 106.9.
"Time to give a Listen At Work Club member a chance to win some money. $200 right now for (name) of (workplace) in (city). Call me within a half an hour and you've won $200 and will also be eligible for one of two grand prizes of more than $1,000 — on Warm 106.9".
"Sign up to win one of our *Workday Warm-Ups.* If you're chosen, we'll bring fresh hot Seattle's Best Coffee and pastries for everyone where you work."

■ **KYCW Country (CBS) 2.3%**
"Young Country 96.5, specializing in the hot new sound of Young Country."
"Uh, better not turn away, we may something about YOU next! Young Country!"
"The call letters are KYCW, the frequency is 96.5, the owners are . . . in trouble. Young Country!"
"There are two kinds of radio stations in the Seattle area (tuning sfx) we're the OTHER kind! Young Country!"
"All music played on Young Country must meet our rigid standards. It must be round. And the words "flatulent wombat" will never appear in the lyrics!"
"Boeing wouldn't hire us . . . so we came here! Young Country!"

TW Tip #9131, #3146, #4075, and #5100

Logical Linkage Can Leverage Your Local News Image

News-Image

Another site worth seeing:

Waterman Broadcasting's KTSA/San Antonio (www.ktsa.com).

It has all the usual web-site features like a 24/7 programming line-up grid, spotlight bios of all personalities and news anchors, and e-mail and voicemail connections to all KTSA employees (warmly directed by KTSA Receptionist, **Althea Holden**).

Plus some unique ones . . . like the 75 year "History Of KTSA" (highlighting the station's rich and storied past) and the Military Bulletin Board (shrewdly targeting the market's major military presence).

A particularly effective pro-active "customer-service" feature is "Let Me E-Mail The Manager", giving websurfers fast, direct access to VP/General Manager **Joe Ernest** who can take action quickly. This cuts through several levels of bureaucracy that might normally get in the way at a typical News/Talk station.

A key feature other News/Talk (and Full Service) stations will want to take note of is the very efficient way KTSA deals with the issue (dilemma) of whether to (and how to) maintain a *website news-image presence* without it becoming a labor-intensive exercise.

Yes, an "up-to-date" news image is important for a news-based Talk station. And your website is a useful marketing tool for underscoring your "up-to-date" attribution. (Presenting a summary of top stories can direct listeners to your dial-position, thus increasing the number of listening-occurrences, and theoretically putting more quarter-hour entries for your station in Arbitron diaries.)

But many N/T stations that "commit" to a strong and detailed "top stories" web-presence find that the investment of people-resources is just too substantial to justify. Often it becomes a regular (sometimes hourly) "chore" for reporters that they soon come to detest. (You don't want to commit your staff to needless hours of website enhancement that could be *better spent* polishing "what comes out of the *speakers*" which could have a much *bigger* quarter-hour payoff!)

Another Way To Skin The "Top Stories" Cat

KTSA's solution:

The "KTSA 24-Hour Newsroom" coupled with "The KTSA News-Stand".



In addition to a headline-crawl on the their homepage (which projects "immediacy"), KTSA maintains a very complete, easy-to-navigate one-stop of useful news-related links.

- ✓ For local/state , you're a click away from KMOL-TV, KENS-TV, or the San Antonio Express-News (each of which maintain detailed, updated news summaries).
- ✓ For national news, you're linked to ABC News, Fox, or CNN.
- ✓ For sports, ESPN, CNN-SI, or Fox Sports.
- ✓ One-click links reinforce the KTSA Exclusive Accu-Weather Forecast and TimeSaver Traffic positions.
- ✓ For further perspective, The KTSA Newsstand gives you fast access to key publications and news organizations (like USA Today, Wall Street Journal). One click deeper and you have complete link-access to every major Texas newspaper, America's Top 100 papers, and key international journals.

Bottom-line: An efficient way of dealing with the "website news image" issue without having to constantly throw money and people resources at it.

TW Tip #3147, #4076, #10043, #15042, and #16046

"Great companies are not built by committee"

— *News Corp. Chairman/CEO* ***Rupert Murdoch***

TW Tip #7140

Stopset Progression

(Continued — From Page 2)

Wallace Wisdom Quick-Take On Breaks:
The logical response to the reality of higher loads is probably to spread the spots over three stopsets in the hour (and some may argue that perhaps a fourth commercial break is now worthy of consideration).

Your "More Music" Station
If your spotload is increasing, this is *not* a time to be designing a "more music" campaign as one of your station's key listener-benefits. (Listeners won't believe you – and the last thing you need to lose at a time like this is your credibility). Conversely, if you're launching a new station (or re-launching a "new and improved" one), the "fewer interruptions/less commercials" premise will likely carry more weight now than it has in many years. (Just make sure you can *live up to* your positioning promise and build it into your strategic plan, long-term, just like **Bill Drake, Jim Shulke,** and **Buzz Bennett** used to do).

"Staggered" Strategy
One size *doesn't* fit all. The deeper in the day you go, the more listeners tend to "notice" commercials.

- In the busyness of morning drive/breakfast, listeners have so many outside influences as they get up and get going that they rarely take negative notice of commercials as a programming irritant (they simply "zone it out" mentally by turning their attention to something else they need to do before they get out the door).
- But as the day goes by, listeners tend to *notice* commercials more. Certainly in the workplace, even more so at the end of the workday and on the drive home, and especially so if they use the radio to "relax" or "unwind" at night.
- As a result, you may find a "staggered" commercial load can help your station achieve its revenue goals while enabling you to present a more reasonable spotload at times when listeners tend to be most prone to go into "music mode". **Running 16 units 5-9am, 12 units 9am-4pm, 11 units 4-6pm, 10 units 6-8pm, and 8 units 8pm-5am is a good example of what can be done.**

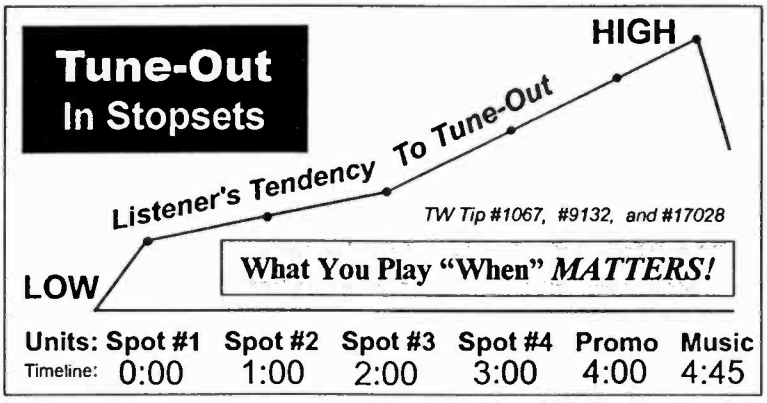
The Tune-Out Curve Revisited

You'll recall our point/counterpoint discussion a few months ago about whether station promos are best slotted first or last in a stopset (see "PD" issue #3). This article contained a graph which displayed "listener tuneout tendency" (an updated version of which appears below).

My theory is: the deeper you go into a commercial stopset (both in terms of elapsed-time and units-played), the greater the listeners' *tendency to tune-out* becomes.

One of our subscribers, **Curt Hanson**, PD of WEBE/WICC in Bridgeport, CT, brought to our attention an excellent point: that, while most tune-out may begin with the third spot, *some tune-out does occur starting within seconds of the airing of the very first spot.* (Hence, the graph shows a "bump" right at the start).

Upon reflection, I also now believe it's very likely that once you hit the third spot of a pod (where tune-out supposedly "begins") the tune-out curve *accelerates even faster.* So the updated **Tune-Out Time Continuum** looks something like this . . .



Loss Leaders
Some stations, based on the strength of a successful morning show, may be able to extend their morning/breakfast daypart to as early as 5 or 5:30am. This gives you the ability to cram extra AAA-rate spots into a loss-leader period that does not get counted in the Arbitron 6a-Midnight measurement. It would not bother me at all to run 20 spots in the 5-6am hour if it meant lowering the spotload during the rest of morning drive and other dayparts. (This is not just theory – I've done this at several stations). Even if it chases listeners from your 5am hour, don't worry about it. The audience flow from the 5am hour into the 6am hour is insignificant; and PUR levels in the 5:00-5:30 quarter-hours are very low, (which is obviously the place to "front-load" the bulk of such an "excessive" load). (Continued — on page 11)

New Reasons To Play the Worst Spots First

Stopset Progression

(Continued — from Page 10)

Similarly, many stations are able to extend PM Drive until 8pm (in which case, running an increased number of spots in the 7-8pm hour is preferable, if it means lowering the load in other drive hours). And at the end of the day, you may be able to expand your "night" daypart to include Midnight-1am (which presents yet another opportunity to unload commercials in an hour which does not contribute to the 6am-Midnight ratable time period). There's *always* more than just one way to skin a cat.

How Commercials Should Be "Stacked"

All kinds of artsy-fartsy theories abound as to "how" a commercial stopset should progress. Here are just a few . . .

Progressively Back To Music. Many music stations use a system where each spot is color-coded (or number-coded) to reflect its music-content. The basic idea is that *live-spots* precede *cold-voice produced spots* which precede *voice-over-music spots* which precede *music/jingle spots (with under 50% music)* which precede *all music/jingle spots*. Not a bad little system, but it can be improved on (see below).

Best Spot First. Some PD's instruct their personalities to play the "best" commercials first (with the thought that this somehow "eases" listeners into the stopset). Only problem: If it's true that tune-out tendency *increases* the deeper you go in a stopset, then if you play your worst spots *last*, when tune-out tendency is greatest, you're more likely to actually *cause* massive tune-out (especially in an elongated stopset that may now contain 5, 6, or 7 spots – even worse if some of the spots are "piggyback 60's" that are actually two 30-second commercials about the same product).

Promos First. Still other PD's like to put their station promos first, to guarantee it gets "heard" and also serves to "ease" listeners into the stopset. (More on this later).

Flow. There is a school of thought that you should try to produce a certain musical "flow" within the stopset by separating mostly talk spots with mostly-music spots, or following a spot that ends with music with a spot that opens with talk (or vice versa) in the belief that this somehow makes the stopset less "jarring" to listener's ear easier to take.

60's Before 30's. And some PD's like saving 30-second spots for "last", in the hope that the 30 goes by faster, getting listeners back to music seemingly sooner. In actual practice, however, based on research, most listeners cannot tell the difference (in length) between a 60 and a 30.

How Listeners *Really* Evaluate Spots

My experience has been that listeners think of commercials as simply "commercials", with little or no regard to musical intros or outros, or 60-length vs 30-length, etc. **Using *the filter system of their mind*, listeners subconsciously evaluate each spot in a pod as being either a *good* commercial (pertinent to their lifestyle), an *okay* commercial, or a *bad* commercial (perhaps offensive or insulting to their intelligence).** In the case of a really bad or offensive spot, this evaluation process can be instantaneous.

Unveiling The *WORST SPOT FIRST* Theory

So – the higher principle is: trying to get the "bad" (least appealing or least entertaining) commercials out of the way *early* (when the listener's *tolerance* of commercials is the *highest*) thereby saving the "good" (most appealing/entertaining) spots for the point in the Tune-Out Tendency Time-Continuum when the listener's tendency to tune-out is the *greatest*.

Even if the listener's tendency to tune-out is at the "high" point, but they hear an entertaining commercial that tickles their neurons, they more than likely *won't* tune out. But play a "bad" spot when they're already poised for tune-out, and the result is predictable.

Apply this philosophy to the entire stopset and, in theory, you'll be "unloading" the least-appealing spots when listeners are most tolerant while **saving the best for last, thereby *increasing the odds that you'll keep 'em through the entire break***. Kind of like "penalty-killing" in ice hockey. In this case, our team is trying to coerce music listeners to stay with us all the way through the stopset, before our defense gives up a short-handed tune-out "goal". Once we're back to music, we can all breathe a sigh of relief! (Check the stats and you'll quickly see that some teams are better than others at penalty-killing! Having a logical stopset-progression strategy firmly in place could help you be one of those teams!)

How To: Logistical Steps

- ✓ One way you could accomplish this is to establish a "grading" system, whereby every commercial is evaluated on a "Bo Derek" 10-scale of audience-appeal (with "10" meaning "I love this commercial", "5" meaning "average/typical", and "1" representing "instant tune-out"). Most spots will be 5's, but at least now you have the ability to identify which spots are more likely to hurt you and which ones could help you retain listeners through the set.

(Continued — See **Stopset Progression** on page 12)

Stopset Progression

- ✓ The "grade" would then appear on the commercial's "label" (either on the cart or in the computer) so the jock can easily "stack" each unit in every stopset, based entirely upon its graded appeal.
- ✓ The idea is to "count up". For example: if you have 5 spots, first you'd play the "1", then the "3", then the "5", then the "7", and finally the "10" so your stopset keeps getting better and better. (Or, at least, "less worse").
- ✓ Some caveats: It won't *always* work, because some breaks will contain all 5's, but I make the point that if it works 75% of the time, it's better than trying nothing. Agreed, this system is at the mercy of subjective judgements by the various people who do the final dub-downs, but you can encourage your on-air staff to alter the "grade" on the label if they feel strongly about it (and *you* can do the same – in fact, ideally the PD should be the official judge and final arbitrator). You might also apply some additional "ground rules" that, perhaps, a spoken-word spot can only achieve a maximum grade of "8" or "9" (thereby ensuring that a music-based "9" or "10" spot won't air before a cold-voiced spot, which could have the effect of dissipating any "energy" that could otherwise build within the set by progressing/building back toward "music").

TW Tip # 12006, #9133, and #17029

Promos Should Run Last

Finally, I believe that this latest round of inventory increases simply makes a much stronger case for playing station promos as **the last element** of a stopset. Allow me to reiterate the reasons why I believe in slotting promos last.

(For the balanced view, see "the case for promos first" outlined on page 3 of **"PD"** issue #3).

And now, from the Home Office in Paradise Valley, Arizona:

The Top 10 Reasons For Slotting Promos LAST

- **Pavlovian Tip-Offs.** Promos are a Pavlovian tip-off to listeners. If you precede commercials with a promo, listeners will come to expect lotsa' spots every time they hear a commercial for your radio station. Whereas when you slot promos LAST, you use this subliminal effect to your *advantage* (conditioning listeners to expect *music* soon). It's as if the listener's filter system (that little subconscious voice in their head) is saying "hey, have ya' noticed – every time Magic 88.8 plays a commercial about their radio station, you always hear a song within 30 seconds".
- **No Need For "Music Is Coming" Promos.** This eliminates the need for those short bullet-promos that announce "more music is coming in just 60 seconds". Those promos, while perhaps effective in preventing listeners from straying, add yet another unit to the perceived spotload (something you can no longer afford to do in this environment of increasing loads). Subliminally, slotting your regular promos LAST can have roughly the same effect on listeners perceptions (without having to add the extra "speed-unit"). (Remember: a speed-promo is still a unit!)
- **Perceived Spot-Count Is Lower.** Promo'ing first may effectively extend the commercial count in the stopset by one unit, because by the time a listener has gotten to the third or fourth spot deep in the set (much less the fifth or sixth!!!) they've already forgotten that it was a "promo" that actually kicked things off. All they remember is lots o' spots. Whereas promo'ing LAST can seemingly *shorten* the perceived length of a stopset, since the last "spot" will now be perceived to be more "interesting" and/or "entertaining" than the "straight" commercial messages which preceded the promo. Reason: a station promo is rarely trying to "sell" anything to listeners, in a way that makes them have to part with their money, so they don't have to be "on-guard" subconsciously (or have their "bullshit buzzers" poised) when they hear a "commercial" about your radio station. This effect is greatly accentuated if you treat promos as *works of art!*
- **Eliminates Another "Unit".** In actuality, promo'ing first can extend the commercial count by a second "unit" because it requires an additional station formatic element of some type to gain music re-entry (which is often perceived by some listeners to be another "unit" of interruption). Whereas slotting promos LAST provides a clean, automatic, *natural* re-entry to music by simply making sure that call-letters are spoken last. (Even if a jingle tags your promo, the jingle can often seem to sound more "attached" to the promo than it ever would be to a commercial, and therefore it isn't perceived as an additional "unit").
- **Impressions.** The main (only?) legitimate positive to the promos-first line of thinking is that it guarantees that the promo will most likely be "heard". (But will it be "remembered"?) I contend that because of the frequency with which promos are usually run, your message will eventually get through no matter *where* you slot them. You needn't worry that listeners won't ever hear it – they just might not hear it as often – which may actually be a positive. (Remember, according to the theories proven in the book *Effective Frequency*, after 6 or 7 "hearings" listeners actually begin to *un-learn* your message" resulting in mental tune-out or "zone-out"). A quick forward-momentum tease by the jock going into the spot-break can help you make sure your promo gets heard, even if slotted last ("stay with me, coming right up I'll tell you how you can win $10,000 cash").
- **Memorability.** While a promo running first may indeed be "heard", I make the additional counterpoint that it may not necessarily be *remembered* as readily or "dwelt on" (especially when 3 or 4 or 5 or 6 other commercial messages follow it, all of which can abruptly alter the mood and focus listeners' attention on something entirely different).

(Continued — See **Stopset Progression** on page 13)

Here's A "Heads-Up" For Music Stations

Talk about finding a need and filling it! Here's something that many radio stations today will find very useful.

My friends at **Radio Express** are releasing three new and exciting products here in the U. S. — weekly music services on CD, called ***Radioplay***.

Nothing new, you say? Read on — because these services are special and right in step with the digital world most of us live in (or are planning for).

Each disc has a CD ROM **track** that enables you to *download the data into any database* so your jocks have complete liner notes about the artists and the songs.

FYI, Radio Express has been growing steadily over the past 13 years to become the world's leading export syndicator (only the BBC in the U. K. is bigger).

Cost: Only $25 a week. I talked with many programmers at the recent NAB Radio Show in Seattle who told me they were trading spots for similar services, often at a greater cost of adding spot load inventory worth a whole lot more than $25 a week. (In this day of inventory overload, the *last* thing you want to be doing is adding spots anywhere!)

The benefits, as I see them, are clear –

- ✓ A consistent, reliable way of getting fast and accurate music service from a single source (Radio Express guarantees they'll beat anything on the market for speed and accuracy)
- ✓ A great way to make sure you are totally covered in your music format
- ✓ The liner notes provide useful contemporary content your air talent can use
- ✓ Great technical quality, and
- ✓ Compact storage (many stations, maybe yours, have hundreds of CD-singles floating around the control room – Radioplay represents an easy, cost-efficient way to clean up the clutter).

Action To Take: Choose your format (CHR, Hot AC, AC, Urban, Rock, Alternative, AAA, or Spanish). Then call **Tom Rounds** at (818) 295-5800 (or e-mail: *tr@radioexpress.com*).

A Special Free-Trial Offer —

For **"PD" readers, Radio Express** will ship four consecutive weeks of the Radioplay that fits your format for FREE. (Nothing to lose!) Just tell 'em TW sent ya'.

TW Tip # 2121 and #12007

Stopset Progression

(Continued — from page 12)

■ **Momentum** (continued). But when you slot your promo LAST, since there's not another spoken-word message to "distract" the listener's attention, he/she tends to continue "chewing" on the last message heard while the intro of the song-following builds.. (Analogy: it's similar to the effect that happens when you keep humming the last song you just heard before you turned your radio off.)

■ **Image Association.** By promo'ing last, the station's promotional image and stationality is always associated with music (rather than lots of commercials). (It's for the same reason you don't say "more music" going into a stopset and why you try to say call-letters last over the intro of a song.)

■ **Energy Level. "PD"** subscriber **Cary Pall** (Group Consultant for Goodstar Broadcasting) points outs out that promo'ing LAST gives the end of a stopset a certain "energy level" that *propels you back into the product* (music, which is the main reason people listen). It's an energy level that *you* can control (whereas if an ordinary commercial message is slotted last, it's *beyond* your control).

■ **Increased Revenue.** From a revenue standpoint, slotting promos LAST presents an opportunity to **premium-load the rates charged for the first commercial in every stopset**. You should be able to sell these "lead-off spots" at a much higher rate, on the theory that you're *guaranteeing* to the advertiser that "the message will get heard". (No need to tell them the other half of the equation, "heard, but not necessarily remembered because of all the spots that follow"!) It could thereby produce additional revenue (especially when projected hour-after-hour over an entire month or year)! This could provide a substantial enough revenue increase to justify a *cut* in hourly spotloads in key dayparts or at least a policy of holding the line (or, it could be the Programming Department's further contribution to "the bottom line").

TW Tip #17002

■ **The Tune-Out Tendency Time-Continuum.** Final point, perhaps the most important, let's analyze the listening pattern which occurs when your audience hears a commercial stopset begin. (see the sidebar graph on page 10). Most listeners start with a "low" tendency to tune-out due to the impact of commercial content). But as a stopset continues, minute-by-minute-by-minute, the listeners' tendency to tune-out also increases, spot-by-spot. Therefore when you play your "best" spot (your promo) first in the set (when the tendency to tune-out is "low", you've moved less effective commercials (in terms of keeping people tuned to your station) further down the continuum (so that theoretically, your "worst" spot may play when the *tendency to tune-out* is becoming the highest. Which usually results in . . . ta Daaaa . . . TUNE-OUT! (Surprise, surprise). On the other hand, by saving your best spot (your promo) for LAST in the set, you stand a greater chance of holding listeners through the stopset at the exact point in time when they're most likely to tune-away (when tune-out tendency is "highest"). Make sense? I think so.

TW Tip #3027 and #9022

Wallace Wisdom:

In this day of inventory overload, *anything* we as programmers can do to lower (or camouflage) the perceived spotload should be openly embraced and tried. The "worst first" and "promos last" concepts are a double-whammy that can go a long way toward making stopsets seem to fly-by faster.

TW Tip # 9134, #12008, and #17030

Measuring Mornings

Is your Morning/Breakfast show measuring up? How do you know? Here are a few battle-proven ratings and research camera-angles you might want to consider.

Audience Ratings

- ✓ Is the Morning/Brekky daypart share outperforming Total Day/Total Week (Mo-Sun 6a-Midn) share? If morning share is down, but the rest of the station is down more, the problem is probably *not* mornings.
- ✓ QH share trends – are they up, down, flat? (look at book-to-book, year-to-year, and book-to-4-book-average comparisons)
- ✓ Cume trends — is cume up, down, flat? (again, book–book, yr–yr, book–4-book)
- ✓ Check time-spent-listening trends. An extra minute or two of TSL in morning drive can have a profound effect on QH share.
- ✓ Comparison to vertical competitor. Sometimes a "down" book stems from a bad diary-drop (unkind to your particular format lifegroup or music genre). If your numbers are down, but your main competitor's are too, you're probably okay (often when this happens, share for both stations will miraculously "bounce back" to normal next book). It's particularly useful to check this against 4-book-averages.
- ✓ Examine hour-by-hour share (*vis a vis* your vertical competitor).
- ✓ Examine key quarter-hours using Arbitron's Maximi$er or ACNielsen/McNair's Radioscope. If your primary contesting is targeting the 7:15-7:30am quarter-hour, you need to know if you're achieving what you think you are. Examine the 7:00-7:15 and 7:30-7:45 quarter-hours, too, to see if you're achieving the hoped-for "spike". If your morning team thinks their Hollywood Dirt feature at 8:30 is their biggest benchmark, find out if it truly is (they might be surprised). Trend isolated QH share numbers over several books.
- ✓ Daypart Retention/Defection. What % of your P1 preference-core listeners does your morning show "retain", and what percentage "splashes" over to other stations. How does this compare to your vertical competitor (do you splash more to them or they more to you)? Some proprietary in-house research systems (like *Radio Index Tracking* from *TWIA Systems)* give you capability to monitor this regularly.
- ✓ Daypart Recycling. Determine the % levels that other dayparts help (or hurt) your morning show by trending recycling-levels. Also, how much of your morning/breakfast — audience is recycling into other dayparts.

Attribution Research

Measure your Morning/Breakfast show from *several* attribution viewpoints. Ask un-aided questions in your weekly/monthly tracking research and benchmark-trend the results. Some of the more telling positions include:

- Best morning/breakfast show
- Best personality
- Station with the most morning/breakfast fun
- Morning/breakfast news reliance
- Morning/breakfast traffic reliance
- Morning/breakfast weather reliance
- Morning/breakfast sports reliance
- Station that plays too many commercials 6-9am
- Best morning/breakfast contests
- Most enjoyable morning/breakfast show
- Morning/breakfast show that's improving
- Show that's deteriorating or going downhill
- Morning growth/loss ratio (question to ask what station's morning show did you listen to 3 months ago)
- Morning/breakfast show co-workers talk about the most

Impact Research

Use unaided open-end questions to pinpoint both positive and negative impact polarity. This helps you identify (and quantify) listener passion.

- ✓ Positive impact: "Do you have a favorite DJ, personality, news anchor, or talkshow host you especially like to listen to on the radio?" Depending on the market, 15-25% of audience will have a favorite personality. In most markets, the #1 personality will only capture 5% of the 12+ mentions, but often a strong personality/team can capture up to 50% of an individual station's P1 preference-core.
- ✓ Negative impact: "Is there anyone on the radio that you DON'T like or you avoid listening to?" Depending on the market, 5-10% of the audience know the name of someone they can't stand on the radio. Remember, "negative" listener passion isn't necessarily a bad thing — some personalities have a love/hate relationship with audiences (some people love to hate Howard or Rush once a day).
- ✓ Then subtract negative votes from positive votes to get "net impact".
- ✓ Ask the same unaided open-end question about radio station benchmark features. This is a good way of determining what *really* cuts through.

Likeability Research

In addition to attribution and impact research, you'll want to know likeability Q-scores for each member of your personality team.

- ❑ In this case, the personality's name is mentioned and respondents are asked how they feel about him/her (like, like *a lot,* dislike, dislike *a lot,* neutral). These readings should be trended at least quarterly to mark progress.
- ❑ You should determine Q-scores for each feature, benchmark, or contest in your morning/breakfast show. (Trend quarterly).
- ❑ For the most meaningful perspective, measure the personalities/features on your vertical competitor, too.
- ❑ Or use a 1-10 scale (useful when you compare *many* personalities in a market. Personal preference: I prefer to get precise (Q-score) percentages of likeability instead of the less-fixed definitions of a numeric-scale (but both methods provide illumination).
- ❑ Above/below average comparisons. Ask: Compared to the "average" radio personality, do you think (name) is above average, below average, or about average?"

Momentum Research

Do your core listeners think they're "listening more" or "less" to your morning show (how 'bout your competition)?

- ✓ What you're looking for is high or increasing *"net positive" momentum* (the formula: listening more minus listening less = net positive)
- ✓ Regularly trend better/worse ratios from your attribution research.
- ✓ Same for growth/loss ratios. These help you *quantify* momentum.

Loyalty Research

Ask research respondents, "If (personality) left (station) to join a new station, would you follow him/her to his/her new station?" (This is a natural follow-up question to the Q-score probe). Trend loyalty-levels annually.

Specifics

Each morning/breakfast show and market is unique, so many questions need to be custom-tailored. Some examples —

Unaided (to entire sample)

- "Are there any morning shows that play too many commercials"
- "Are there any morning shows that you think talk too much"

Aided question asked of cumers-only:

- "Do you like it when Joe Blow makes fun of the Mayor?"
- "Have you noticed anything "new" on the (Magic 88.8 Morning Show)?"
- "If (Joe Blow and The Breakfast Flakes) left (station), what would you miss the most"
- "If you were (Joe Blow's boss), what would you tell him to stop doing?"
- "And what would you tell him to do more?"

This matrix of measurements is by no means the be-all and end-all when it comes to sizing-up a Morning/Breakfast show. But it's a good start in giving you some useful (and trendable) snapshots. Hope it's sparked a few ideas that pertain to the hot battle in *your* market.

TW Tip # 5101, #6077, #10044, and #19048

About "TW Tips"

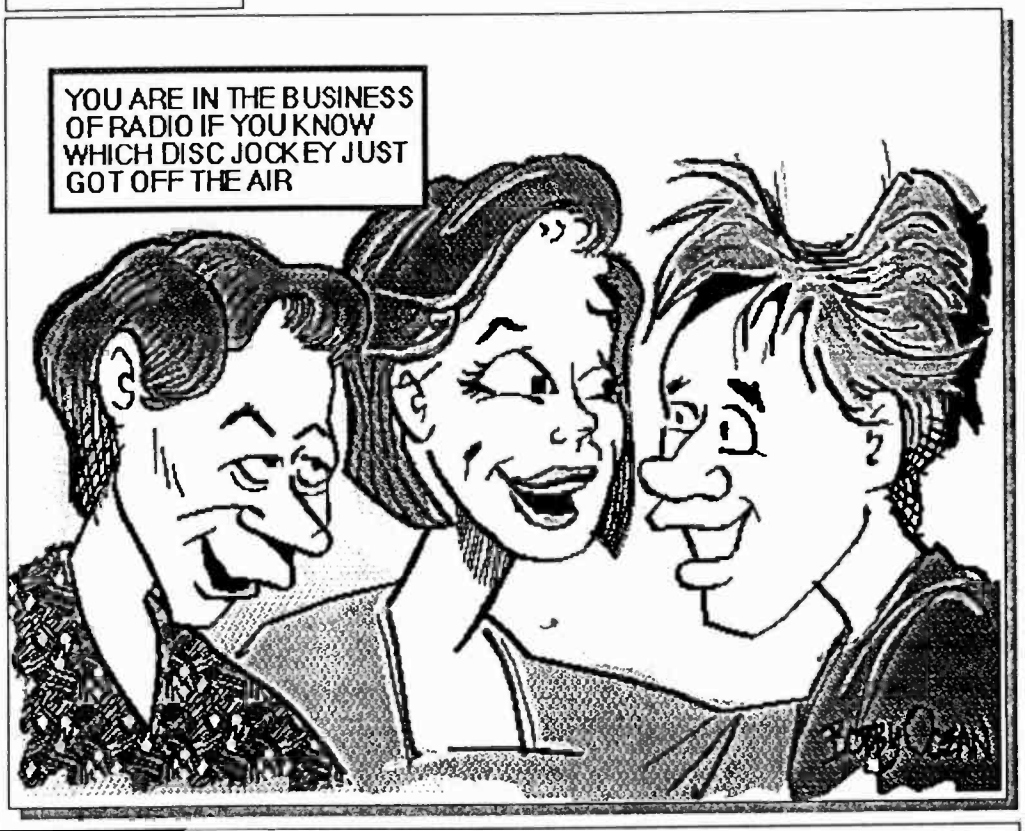
At the end of each quarter, we'll issue a free **"PD Index"**, to cross-reference every *TW Tip* into the following programming categories —

- 1000 series - The Audience
- 2000 series - Music
- 3000 series - Promotion/Marketing
- 4000 series - Contests
- 5000 series - Mornings
- 6000 series - Talent
- 7000 series - Leadership
- 8000 series - Morale
- 9000 series - Presentation
- 10000 series - News/Info
- 11000 series - Public Service
- 12000 series - Operations
- 13000 series - Talk
- 14000 series - Technical
- 15000 series - Internet
- 16000 series - Computers
- 17000 series - Sales
- 18000 series - Production
- 19000 series - Research
- 20000 series - Ratings
- 21000 series - Life
- 22000 series - Bookshelf

Ocean Toons®

Check out **Bobby Ocean's** creative website (www.bobbyocean.com). Full of interesting ideas, links, quotes, production and voiceover demos. E-Mail Osh at *oceanvox@pacbell.net*

Jeff Young's Radio 411 (www.radio411.com) is the *cyber-home of Ocean Toons* and the *Bobby Ocean Cartoon Gallery.*



Promotional Art & Science — Poor Man's Copyright © Trademark™

I'm not a lawyer – and I don't play one on TV.

But I've come across an interesting way to prove "first usage" that makes a strong case when you're shooting for a copyright or trademark for your intellectual property (but don't want to pay a lawyer $1,000-20,000 to get it).

This inexpensive 3-step program can help you prove you had an idea first –

☑ Write down all the pertinent details, put them in an envelope, seal it, and mail it to yourself, **registered mail**. Then keep the envelope, **unopened** in a safe place. In this way, you have a date that is hard to argue against (officially sanctioned by the post office). Keep the notification card for further proof. This step usually costs less than $5 (depending on weight of the package).

☑ Do the same thing in an overnight service package where the packing slip is adhesively-stuck to the package (UPS, for example). Gives you a second proof documenting the date. Keep all documentation. Using 2nd Day Air will usually cost less than $10 (again, depending on weight) and accomplish the same thing.

☑ Some states, Arizona is one, let you register a trademark or a tradename for use in that state. Usually done as a service of the Secretary Of State's office. Doesn't top a national fully registered trademark, but again, it can prove a first-usage date if push comes to shove. (Usually costs under $100, as low as $25 in some states). This step is usually the most effective, of the inexpensive protections, to keep a competitor from aping everything you do on-the-air. Just register it and slap 'em with a cease-and-desist as soon as they try any cheeky little preemptive tactics.

☑ If you are a vendor, a small ad in a trade publication will help you prove that you tried to market your idea first. (Include that as one of the package elements in the above mailing routine, to make it more effective).

Fine print: This is not intended as a replacement for legal advice or representation. We make no claims about its admissibility in a court of law. If you have questions, consult a lawyer. It's merely an inexpensive way to prove you had an idea or concept *first* (when that's important). (Your mileage may vary).

TW Tip # 3148, #4077, and #12009

Food For Thought

I Got Carried Away!

So carry me away, already!

I've always joked that **Programmer's Digest** is "all the news that's print to fit". Everything has to fit within "x" number of pages — and some weeks, like this one, it seems the available space seems to keep shrinking!

By devoting 6 pages to Seattle, I'd hoped to have more session-overviews here in issue 23/24. But, I trust you agree, the higher principle was making sure every **"PD"** subscriber got two very important messages from the NAB Radio Show — the complete synopsis of Arbitron's *Radio In The New Media World* study and the focus on the need for FUN from our Mr. Michaels.

So next week, in addition to the goodies billboarded below, we'll present the pith many more programming/marketing related NAB sessions of importance to programmers . . .

- The CHR format session (which turned out to be an excellent primer/refresher on the why's and how to's of branding as it applies to radio)
- *Programming To The Baby Boomers: As We Age, What Do We Listen To?* (a presentation by Critical Mass Media based on 1,600 interviews with 40-54's).
- *Future Trends: 21st Century Radio* (including the early details about "XM" and **Lee Abrams** vision for digital satellite radio)
- *7 Habits Of Highly Effective PDs* (consultant **Mike McVay's** insights on what it takes to be a winner)
- *Managing The Psychology Of The Multi-Station Programming Team* (moderated by **Steve Rivers**)
- *Creating Powerful Radio: World-Proven Techniques To Develop Air Talent To The Next Level* (presented by News/Talk consultant **Valerie Geller**)
- *Broadcaster's Y2K Issues* (something that many of us have not been taking seriously enough),
- and much, much more.

Long story short — there's still plenty of Seattle left to go around for everyone (and something tells me we'll be adding a few "bonus" pages to your next issue to squeeze it all in).

All The Best, - TW

Coming Next Week In The World's Fastest Growing Programming Newsletter

How It's Possible To Do A

$1,000,000 Contest

And

Random RANDY Quotes and Q&A

Also

Another AUTHORIZED **RJ/KHJ "Boss Memo"**

Year-to-year and "book-to-book" — "PD" is the world's *fastest growing* programming newsletter!

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Programmer's Digest
Volume 1 Issue #30

The Null Hypothesis

How To Increase Your Odds On *WINNING*

An EXCLUSIVE "PD" Special Report

By Ken Dowe

At one time or another, everyone who has ventured into the arcane world of radio programming has come to value the importance of the "radio doctor", who arrives with techniques — or snake oil — for all that ails an ill station.

Invariably we operate from assumptions that are provisionally accepted. We study focus groups. We develop a strategic plan. The good doctor can then hypothesize and provide us with a prescription. We are told we cannot begin to heal until we *do* all that is ordered.

Unfortunately, whatever is deleted is often replaced with one or two more of something that "worked for us in (market)". So the universally

(Continued — See **Null Hypothesis** on page 2)

Country Hot-Clock Games

The **"PD"** Music Science 101 series continues by shining the spotlight on Country.

First, let us be mindful of a couple of trends which affect Country hot-clock design and deployment in 1999 —

Longer songs (averaging 3:20 in length)
and
Increased commercial loads (11 minutes is a good average in major markets)

(Continued — See **Country Games** on page 4)

Continuing Education For The Dedicated Radio Programmer

Inside "PD" Issue # 30

Page 2 Most Effective Promotions Of All Time: "Beat The Bomb"
Page 3 The "PD" Mailbag: More "Country Burn" Fallout
Page 5 Another Authorized Boss Memo from KHJ PD Ron Jacobs
Page 6 Harmonic Convergence Plotter™ Instructions
Page 8 News/Talk & Surveillance: Selling Controversy (WISN)
Page 8 Keeping Abreast (Public Service Promotion Opportunity)
Page 8 Elements Of Stationality (Liners, Sweepers, IDs)
Page 10 PDQ&A: Addressing "Phantom" Cume



Programmer's Digest Publisher/Editor **Todd Wallace** is a 30-year programming veteran — as a #1 jock, PD, GM, and station owner. Over the past 24 years, he has provided programming consultation services to over 100 radio stations. Internationally recognized as the "founding father" of the "callout" research concept, over 200 stations have used his systems of "in-house" music, tracking, and perceptual research. Reach TW at **(602) 443-3500** or e-mail: ***TW3tw3@aol.com***

The Null Hypothesis

"If the evidence is against you, pound the law; if the law is against you, pound the evidence; if both are against you, pound the table and try to delay"

— *Legal Folk Wisdom*

TW Tip #7176

(Continued — from Page 1)

universally accepted program for suffering stations is: "DO this!"

However, I am a contrarian. Except in rare instances, I will travel in an opposite direction to the one that is most favored. I never think, "How can we do this?". The **NULL HYPOTHESIS** approach is **"What is keeping this from happening?"**

About five years ago, one of our stations (K-104, KKDA-FM, in Dallas) was faced with what the research strategists believed was an insurmountable challenge. Their advice was: "Blow it up. Change formats." The intelligent bettor would probably have opted for this solution. Instead, we adopted **the null hypothesis.**

"We kept deleting obstacles until we were on a *direct path* to our actual goal"

WHAT (in this case, WHO) was keeping us from having superior music? We corrected that facet of our business.

WHAT was keeping us from getting in touch with the community? We gave our street team a scheme and told them HOW to reach out and touch the people.

WHAT kept us from having the best morning show? We removed the mundane benchmarks and hackneyed program elements and gave way to an "ensemble" cast of formatted unpredictability. Our program became entertaining, informative, and imaginative. We culled the trite. And today, by most accounts, **Skip Murphy & Company** is one of the best morning shows in America.

In each instance, **we simply removed every obstacle in our path**. We didn't *add* to our programming. We *subtracted*. (The *null* hypothesis!) We kept deleting obstacles until we were on a direct path to our actual goal.

At one time, NASA thought, "We can't use an engine partially fuelled by oxygen to fly into space". So they chose one that was rocket powered. What else was keeping them from traveling into space? As they continued removing the hurdles, **the Null Hypothesis** provided America with footprints on the moon.

WHAT is keeping **YOU** from achieving **your** goals?

TW Tip #7182 and #12012



Ken Dowe is Chief Operating Officer of Service Broadcasting, which owns and operates KKDA-AM, KRNB-FM, and market-leader KKDA-FM (K104) in Dallas.

A former superstar morning jock in Dallas, and a **Gordon McLendon** protégé, Ken has led three different stations to #1 ratings in the highly competitive DFW metroplex. He is the creator of "Lite Rock" (both the concept and the name). Five years ago, Ken sold his own group of stations to join his friend **Hymen Childs'** stations. A Texan to the core, Ken divides time between his homes in Dallas, Tyler, and Austin.

The Most Effective Promotions Of All Time — "Beat The Bomb"

"Beat The Bomb" is perhaps the quintessential example of what used to be known as continuous-loop "cart-rotation" contests (remember "carts"?) — more a game of chance than skill. But exciting, none-the-less (especially when really big bucks are on the line).

How It Works:

- Basic phoner. First person to call the contest-line (or caller #10) gets to take a chance on beating the X-109 $10,000 Timebomb.
- When we start the X-109 "$10,000 Timebomb" ticking, you'll get to keep the last prize mentioned before you say "stop". But if the bomb explodes before you say stop, you only get a lovely parting gift.

Why It Works: (See Page 4)

The AUTHORIZED "BOSS" Memos

The Top 3 songs on the KHJ Boss 30 are:

1) **Groovin'** — **The Young Rascals**
2) Respect — Aretha Franklin
3) Dry Your Eyes — Brenda & The Tabulations



Flashback to May 24, 1967 . . .

The KHJ Boss Jocks were reading this memo from **PD Ron Jacobs**

May 24, 1967

To: KHJ Boss Jocks

From: Ron Jacobs

In spite of my last two memos, both Drake and I are hearing things which are not right. Our standard of attempted perfection has slipped and it is your responsibility to execute format requirements.

What is bugging us most is that some of the goofs and sloppiness mentioned below are the exact things which I mentioned in the last two memos!!! Damn it, we cannot afford to coast ... ever ... for even one sequence. The following comments represent mutually what Drake and I are ojbecting to ... areas which must be improved:

Morgan: Sounding "down" (actually, not sounding up consistently). Some slipping away from the attempt to be entertaining ... particularly the lack of genuinely funny phoners which show some preparation and relate to what's happening. (Kid from LACC Broadcasting Dept. ain't enough ... if he was that good, we'd hire him.) There are many opportunities for phoners being missed. They can't all be on the spur of the moment ... there's gotta be planning.

Williams: The attempt to get more content is showing some improvement ... but it has also increased "babble". Extra things must not only be meaningful, but must also be said the best and quickest way, without fumbling.

Tripp: Records running out. Starting, then stopping, coming out of records. Some stumbling on adlibs, particularly a weather bit yesterday which drove everyone up the wall. Think all of 'em out. Starting to overdo the low voice ending on adlibs and intros . . . which sounds like filling. That should be a change of pace ... only. The jock logo is followed with a record with time for the one-liner.

Steele: "Holdin' Goldens" is becoming totally sickening due to overuse. Maybe once a weekend ... period. Yesterday Drake heard you phrase "show" (as in the Real Don Steele Show) exactly the same way eleven times in a row. That's not seeking variety of being imaginative. It's a rubber-stamp cop-out. Also, you're rattling off the weather like you haven't the faintest idea of what you're talking about. NEW CONTENT and variety of delivery are where it's at. Getting much too predictable.

Harve: Inconsistent. Monday night was a gas ... last night was down a degree. Following jock logos with cold openers!!! (Not only last night, which we discussed, but on recent airchecks.) After two blasts about this: Pozo Seco was played by Steele at 5:20 . . . you played it at 6:05!!!!! One of you is goofing. Keep track of the records you're playing and make sure you know what you played and what the previous guy played!

Mack & Riddle: Sounding good.

Everyone:

Mix up the number of flowers ... there should only be four winners a day according to the odds. FLOWER POWER will run through Monday morning. Be excited when you get a winner! Remember, they not only win the medallion, but also FLOWER POWER itself.

Play all the damn records!!!!!!!!!!! And watch out for cycling too fast, due to not knowing what was played before you. It's your responsibility to know what was played.

THINK about who is listening when you program Goldens. Why are we playing "They're Coming To Take Me Away" at 11:30 on a weekday morning? Williams & Tripp: Play more of those *** Goldens. Both of you are not limited to post-'62. And everyone can go older than '62 when appropriate.

Read the weather before you do it. Why are we talking about "early morning fog" at 11:07am?

We are starting to pay too much attention to young kids' and hippies' vocal opinions ... and that could be deadly. Realize that to get these numbers, we've got a lot more than teeny-bops and hippies listening. And if we're swayed by them, we can dump a load. Imagine a huge crowd of 700,000 people ... that's who's listening. **Think about that in programming your Goldens ... and in what you say!!!**

TW Tip #1079, #7175, and #9143

Win It! Play It! On KHJ every hour

Flower Power!

Win an official **Boss Medallion!** It has the power to admit you and a guest **FREE** to the **KHJ Monkees Concert, The Monterey Pop Festival, and The Mamas & Papas Concert** Plus all the **heavy happenings** this summer!

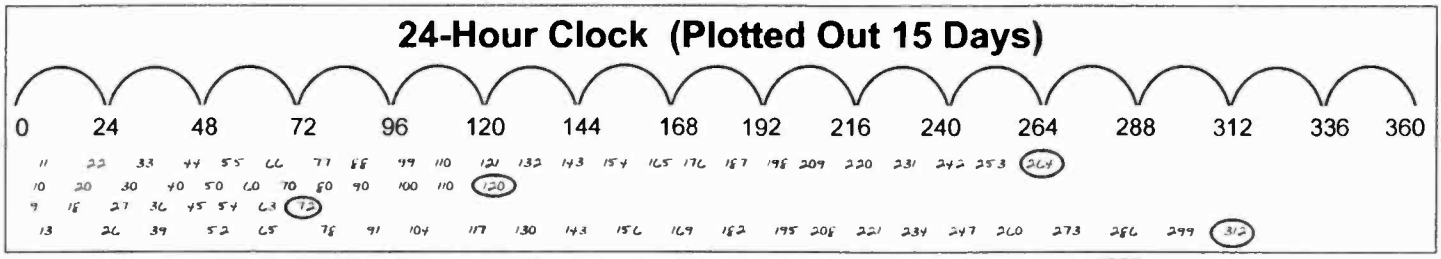
Coming In Issue #35

Oct. 26, 1966: "You *must* concentrate 100%"
"Exude Boss vibrations!"

How To Avoid Noticeably Repetitive Harmonic Cycles

Harmonic Convergence Plotter™ Instructions

You'll recall seeing the **Harmonic Convergence Plotter™** in last week's **"PD"**. Here's the quick overview on how to put it into practice whenever you are planning new clock-structure.



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The Purpose: To help your music-scheduling computer software help itself (in avoiding noticeable repetition) by making music rotations repeat at harmonic cycles which do not "naturally" converge in the same hour of the broadcast day (for as long as possible). Most, but not all scheduling software, will "adjust" for this, if you tell it to (and it's amazing how many stations *forget* to set these parameters!). But such adjustments mean that they are *artificially negating* your originally designed rotation (which can have a *compounding* effect over time).

Wallace Wisdom: It's better to plan your music rotations in such a way that they *naturally miss* same-hour repeat-cycles. Our handy-dandy little Harmonic Convergence Plotter enables you to quickly and easily see where your desired rotation ***intersects*** with your music-scheduling broadcast day. And, if you're one of the few stations *without* music-scheduling software, using this plotter is an *essential* exercise you *must* take the time to do.

TW Tip #2131, #12011, and #16056

- ✓ **Photocopy the Harmonic Convergence Plotter template** (found on page 6 of "PD" issue #29).
- ✓ **Use the broadcast-day clock that encompasses the primary hours for which your scheduling-software produces music logs.** (These are the horizontal boxes at the top of the plotter). Some stations schedule 24/7. Others only schedule 18 or 19 hours a day (reflecting 6am-Midnight or 5am-Midnight) to avoid "black hole" syndrome, where, due to multiple scheduling factors, some songs get relegated to only being played in the all night show. (It happens! The more restrictions, conditions, and qualifiers you instruct your software to apply, the more likely this Siberian-banishment becomes!)
- ✓ **Then locate the rotation-cycle you're considering (in the vertical boxes at the bottom of the plotter).** This shows you which hour the repeat "harmonic" cycle will occur in (as a result of each spin).
- ✓ **Handwrite-in the harmonics for the rotations you're thinking of creating at an approximate plot-point.** Try *many* different possibilities, to see which rotation postpones the same-hour repeat cycle as far down the timeline as possible.
- ✓ **Put a circle around the point where the rotation-cycle of repeats *converges* with the clock harmonic.** This way, if you're plotting-out several rotations, you can easily spot the convergence making your decision easier to "see'.

In the above example —

- We're trying to choose the least repetitive "Super Recurrent" rotation or "Hot-Hot-Hot Gold" category or "Light Current" tier. We want to know how far down the timeline various rotations of between 9 and 13 hours will naturally converge when scheduling 24/7.
- We already know that a 12-hour rotation wouldn't work, because it would quickly repeat at the "24-hour" mark. (Which means: *every two days*, you'd hear the same songs played in the same hours, which would contribute to repetition perception, big-time!). That leaves 9, 10, 11, or 13 hour rotations as "possible" options we might want to consider.
- So first we plotted out an 11-hour rotation — and found that the convergence point didn't occur for 264 hours, or 11 days. That's acceptable. Although — it came *within 1 hour* at both the 121 hour and 143 hour marks (which you may think is "too close", even through it's 5 or 6 days later).
- Could we go tighter? We plotted out 10-hours, only to find it intersects at 120 hours. In other words: a song played at, say, 10:15am on Thursday might get played again at 10:15am the following Tuesday, *not* desirable.
- Would 9-hours work on a 24-hour clock? Nope. (It converges even sooner – at 72 hours).

(Continued — See **Harmonic Cycles** on page 7)

The "PD" Mailbag

More "Country Burn" Fallout

As part of the follow-up dialogue to **Jaye Albright's** guest article about "Country Burn" in last week's **"PD"**, she offered the opinion that many Country listeners aren't listening to Country Radio just to hear *hits*. "That's why", Jaye continued, "actions like **John Sebastian's** KZLA experiment two years ago (of super-powering some strong callout testers up to 70 times per week) didn't increase burn on the songs played every 2½ hours – but didn't increase Cume or Shares either."

KZLA In The Rear-View

As you might expect, John felt compelled to put forward his viewpoint of KZLA's Arbitron performance under his tutelage . . .

"I agree with much of what Jaye Albright wrote. The Country charts are way too quick to take a hit song up and off the charts. Other TSL formats like AC leave their strongest songs on the charts and on-the-air in high rotations considerably longer than most Country stations do. And, while it's rare to have a #1 song stay on the Country chart for even as long as two or three weeks, Celine Dion on the AC chart remained at the top for something like 17 weeks. The longer stay at #1 is closer to the reality of the way listeners get into — and stay into — their favorite songs."

"One clarification regarding rotations while I was in Los Angeles – when I took on KZLA, the station was mired in the 1.5-1.8 share range, 25-54 (for two straight quarterly Arbitrons). Over the years, KZLA had tried every traditional approach for Country programming – to no avail."

"Chancellor management at the time agreed to support me in attempting a fresh philosophy to resurrect KZLA's ratings. We experimented with several tactics — including the super hot (actually, *100* spins per week) rotation. But we only used that for about two weeks!"

"During our dramatic rise and subsequent historic ratings increases, we used a much more typical Country rotation on our hottest current songs (34-40 spins per week). We did hold onto songs longer than the norm, as Jaye's analysis suggests is a good idea."

(Continued — see **Sebastian** on page 7)

And Another Thing . . .

Bob Moody (McVay Media VP/Country) sent along some additional thinking points about Country burn (just after presstime last week). Chew on this . . .

"I would like to clear up some possible misconceptions based on responses from readers other than the original participants." (Jaye, Bob, Carolyn Gilbert, Jodie Renk)

"Most importantly, I want to emphasize that I am ***not*** recommending that stations drop songs after 13 weeks. The original message from Jaye stated that "burn is almost totally absent from our universe." My point was simply that a station which had taken the opposite approach (WPOC) had been consistently successful not too long ago. In fact, I agree with **Mike O'Malley's** minimum threshold of 400-425 spins for the biggest hits. The number of chart-weeks that represents will obviously depend on your current/gold ratio — and the number of plays per week."

"Incidentally, this inspired a fax from a Nashville label-head asking, 'I'd be interested in knowing how many years ago you made this call. Records are now taking 17 to 25 weeks to find their peak. Maybe as the format changes, this position should be reconsidered.' Say what?"

"I'm not aware of any data which suggests that listeners are getting tired of songs any slower now than 5 or 6 years ago. In fact, **Carolyn Gilbert** says Country is 'burning *more* since the format has gone downhill'. The really significant change has been record label promotion policies, which clog up the chart with mediocre songs, increasing the time it take to play that silly game."

(Continued — see **Moody** on page 7)

Wallace Wisdom: Freedom of opinion, freedom of expression, freedom to choose. It's why some people buy Fords – and others buy Chevys. And it's definitely one of the reasons we all have such a passion for radio programming (regardless of format). There's *always* something *new* to take on board and give serious consideration to, even when it challenges long-held philosophies — because the methods of hitting our daily moving target, in such a way that it will satisfy listeners and build audience, are **not** limited to only *one* singular "right" way of going about doing it.

What Do YOU Think?

Jaye has hit upon a hot-button issue that keeps reverberating and deserves *a lot* more discussion. Which naturally leads to the question — what about the burn-in orientation time and burn-out build that occurs **in *other* formats?** If ***you*** flash on any hot thoughts you'd like to share with **"PD"** readers, call 'em, fax 'em, snail- or e-mail 'em in to me and we'll continue unraveling this interesting thread. *TW Tip #1083, #2134, #19062, #20025*

Country Hot-Clock Games

"Only sick music makes money today"

— *Nietzsche* *(in 1888)*

TW Tip #1084 and #2135

(Continued — from Page 1)

Still, most major market Country stations are able to achieve 14-15 songs per hour in an unencumbered* typical hour (*not containing many time-consuming service ingredients like newscasts or traffic reports, like, for example, most hours of the midday daypart).

As you can see in the "Songs-Per-Hour" sidebar, Country's song-count is far higher than most other formats.

First order of biz: categorize songs according to Currents, Recurrents, and Gold (that's the easy part). From that point on, it gets a lot more complicated (and less conducive to broad generalizations).

As you know, a market's competitive complexion tends to dictate everything — from spotloads to Current/Gold ratios.

- Stations in hot, head-to-head battles (The Battle Of Phoenix, for example, where KMLE and KNIX see-saw from book-to-book as the market-leader), Current/Gold ratios tend to average 70/30 (note: our computation counts Recurrents as Currents, though I could easily argue it the other way).
- While stations with commanding leads over complementary competitors (like WUBE/Cincinnati and KYGO/Denver) average closer to 60/40 splits.
- And stations with format exclusivity in their markets (like WUSN/Chicago and WMZQ/Washington) program closer to a 50/50 balance of Current and Recurrents to Gold.
- But there are, of course, many stations that maintain ratios which custom-reflect their reading of the nuances in their individual market (like KILT/ Houston, which is 50/50 while smack in the midst of a 3-way battle which they lead, or KSON/ San Diego edging close to 60/40 in their solus environment).

The Songs-Per-Hour Scoreboard

Format	Songs-Per-Hour
Country	**13-15 songs**
Oldies	17-19 songs
Rhythmic Oldies	14-15 songs
70's Oldies	11-12 songs
Hot AC	11-12 songs
Soft AC	12-13 songs
Mainstream CHR	12-13 songs
Rhythmic CHR	9-11 songs
Album Rock	10-11 songs
Classic Rock	10-11 songs
Alternative	11-14 songs
Urban	11-12 songs
Urban AC	10-11 songs

With every average there is distribution (affected by such things as spotloads, the competitive environment, etc.)

As has been noted in the "Country Burn" dialogue last week and this (see page 1 of "PD" issue #29 and page 3 of this issue), Country stations generally tend to move songs into Recurrent status *much sooner* than other formats. And, compared to other formats, the *timeline* for Recurrents tends to extend further out (as much as 18-24 months, in many cases).

This results in —

- ✓ A *larger physical number* of Recurrents than, say, AC (thus, a tendency to program more Recurrents *per hour* than other formats).
- ✓ And, generally, Recurrents of *stronger-appeal* (in terms of positive-familiarity) than other formats (helped, in part, by the Country core-listeners' hesitance to feel or express "burn").

TW Tip #2136, #12013, and #7183

Next Week **We stack the categories & turn 'em loose!**

Programming Note

The Hits Just Keep On Coming: The History Of Top 40 Radio

Ben Fong-Torres' new book will be reviewed in "PD" Issue #31

Beat The Bomb

(Continued — from page 2)

Why It Works:

Unpredictability. Breaks your station out of the "predictability" rut.

Light Mental Participation. Listeners other than the participant can "play along" (to a degree). (Not as obvious a mental-participation interplay as, say, a trivia-based contest, but none-the-less mentally interactive)

Exciting. If the dollars and/or prizes are big, listeners can enjoy the urgency of hearing other listeners desperately trying to "beat" the bomb.

Deployment:

Can be effectively utilized as —

- a breakfast/morning benchmark contest (once or twice per show)
- a once-per-show sparkler through the entire day (and night)
- best used as a recurring hourly "appointment" contest

Logistics:

- Using electronic/laser stagers and backgrounds really make this contest stand out (and sound more "today"). You'll want to devote one (or maybe two) channels to stager/beds, and another channel strictly to the pre-recorded voicing (perhaps computer enhanced) that announces the prize-amounts.
- Use separate "carts" for each contest. Helps give you better control

(Continued — See **Beat The Bomb** on page 9)

SEBASTIAN (Continued — from page 3)

The "PD" Mailbag

The elements that set us apart and broadened the limited appeal for Country in Southern California were in the "contrarian" leanings that we established for our unique form of Country."

"We incorporated Country Rock songs that fit the sound of *today's* Country (and absolutely loved by the Country loyalists!) And we concentrated on the "maverick" Country artists of today (Garth Brooks, Shania Twain, LeAnn Rimes, Deana Carter, etc.). It's no coincidence that these are the leading sellers in the format."

"This sound made the Cume grow to unprecedented levels – unduplicated audience was 490,000 when I started and reached 731,000 at its peak (establishing KZLA as the #1 Country station in the nation at the time). It propelled KZLA to be the #1 non-Hispanic station in both Exclusive Cume and TSL — and even helped us dominate "the core of Country" when we went to #1 with 25-54 non-Hispanic females! KZLA, under this "radical" approach, achieved a 2.8% and *two* 2.9's (25-54 Adults) in three out of five Arbitron quarterlies. With the ever-increasing ethnicity of the LA area, and the signal deficiencies of KZLA, those ratings records will likely never be broken (by KZLA, anyway)."

TW Tip #1081, #2132, #7179, #19062, and #20025

The Rev. Dr. Martin Luther King, Jr.

Words Of Wisdom:

"All progress is precarious, and the solution of one problem brings us face to face with another problem."

TW Tip #7181 and #21028

MOODY (Continued — from page 3)

"But my main purpose in commenting on Jaye's article was to draw attention to the surprising lack of attention to a very important segment of the Country audience — the Heavy User — in call-out and most other forms of radio research. I'm still concerned that we aren't taking this group seriously enough."

"Let's support that the good folks at *Amazon.com* were to discover that 10.5% of their orders were generating 43.3% of their gross revenue. Would they disregard this information on the grounds that it might make their annual cash flow inconsistent? Or because it doesn't apply to the other 89.5% of their customers? Of course not! They would embrace this segment of the market in every possible way. The only business which might take them more seriously would be their competitors at *barnesandnoble.com*!"

"There are, of course, two major differences between our best customers and theirs. They know *who* buys the most, having a profile which includes everything from their address to their Mastercard number. Secondly, they can expect repeat business from these book buyers. (We trust that Arbitron won't get any ideas from this.)"

"But there is still so much we *could* learn about that part of our cume which contributes *almost half* of our quarter-hours.

- ✓ **Do they tend to fall in any particular demographic category?**
- ✓ **Where do they do all this listening?** (At home? At Work? In The Car? All of the above?)
- ✓ **In any given market, do certain ZIP codes tend to contain more Heavy Users?**
- ✓ **Do individual households tend to deliver *multiple* Heavy User diaries?** (How many, on average?)"

"The answers to these questions would require tracking over several books, but I believe that the gifted researchers who study these things can help us better understand this segment of the audience."

TW Tip #1082, #2133, #19062, #20025, and #7180

Harmonic Convergence

(Continued — from page 6)

■ Let's try a 13-hour rotation. As you can see, it doesn't intersect until hour #312 (13 days later), though it does come within one-hour at the 143-hour and 169-hour points.

■ So, using the Harmonic Convergence Plotter, your decision for finding the "optimum" rotation (that will result in the lowest natural repetition) comes down to either **11 hours** (which converges with your 24-hour clock at hour-point #264) or **13 hours** (which intersects at hourmarker #312).

■ You might think that's an easy choice, but it's more complex than meets the eye. The other thing to factor into your conclusion is – over the course of a typical week, an 11-hour rotation will enable you to play a hot-testing song 15 times, while a 13-hour rotation would only produce 13 spins of such a strong song.

■ Now your decision becomes – which is the higher principle: more weekly spins of a positively-familiar song or prolonging the natural same-hour repeat-cycle to decrease repetition perception? The ultimate answer to that question will depend on the type of category (for example, you don't want to increase perceived repetition on a hot recurrent or hot gold category), your competitive situation (if you're in a hot tit-for-tat battle with a direct competitor, being a degree or two more positively familiar probably outweighs repetition concerns), and the level of burnout on most of the songs in this category.

TW Tip # 2131, #12011, and #16056

NewsTalk & Surveillance Elements

Selling Controversy

You may have heard of WISN/Milwaukee's controversial PM Drive host, **Mark Belling**. But you may not be aware of one of the reasons GSM **Gary Jensen** is experiencing such extraordinary success in selling his show. Note this page from Gary's sales presentation which explains *the virtues of controversy* . . .

The issue of Mark Belling's controversy is most likely established in his *watchdog* position.
Belling *exposes* bureaucratic injustices.
Mark Belling strength lies in his ability to uncover governmental abuses.

- **He leans on weak police chiefs.**
- **He deplores unreasonable taxation.**
- **He's intolerant of ineffective school boards**
- **He's against spending hundreds of millions of taxpayers' dollars on a system of light rail transportation Milwaukee doesn't need**
- **He's the *voice of record* against a monolithic newspaper**

If Mark Belling is controversial, he's controversial to those that *abuse* the system, those that are *indifferent* to public needs and concerns.

To listeners, he's STANDING UP FOR MILWAUKEE. A champion of the little guy.

Maybe that's why he consistently outperforms any other radio personality in America!

Wallace Wisdom: Exemplary!
Both the concept of Belling's program and the Jensen's way of selling both the sizzle and the substance!
(Special thanks to consultant **Walter Sabo** for calling our attention to WISN's intelligent sales positioning)

TW Tip # 7178, #6186, #17038, and #13008

Keeping Abreast

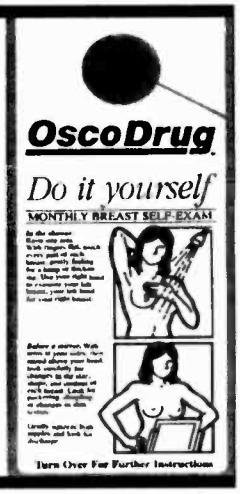
My wife Kathy came across a great little public service promotion that a female-targeted radio station should have thought of first.

Would also be great for a news/talk station, perhaps tied in to a health program or health fair. Maybe this will spark a few derivative ideas.

The concept: A water-proof, two-sided, 3 x 8 "Do It Yourself Monthly Breast Exam" card that hangs on a shower-fixture as a constant reminder to the female(s) of the family.

This copyrighted example was produced for Osco Drug by the Albert Einstein Healthcare Network, Philadelphia, PA 19141.

TW Tip #11014, #17037, and #3161



Elements Of Stationality

"Elvis — has *definitely* left the building. Magic 102, *Jammin'* Oldies" (KTXQ/Dallas)

"Call 451-8666 and get right through to The Bear Out-Of-Control Room." (CFBR/Edmonton, Alberta)

"Count to 60, and you'll hear more KNIX music" (KNIX/Phoenix)

"The station that backs the Cardinals 108% — Kamel Country 108" (KMLE/Phoenix)

"If you looked under Classic Rock in the dictionary . . . oh wait, it's not *in* the dictionary. But if it was, you'd see our logo next to it. 97.3 K-Rock." (CIRK/Edmonton, Alberta)

"Read it tomorrow. Watch it tonight. Hear it *now*. Newsradio 620 KTAR" (KTAR/Phoenix)

"Quick on the hits, quiet on the talk. Mix 96." (CKRA/Edmonton, Alberta)

"Tim & Willy, for all the Country homies in the 6-0-2. KNIX 102.5" (KNIX/Phoenix)

"Q92. We speak *both* official languages Rock *AND* Roll." (CJRQ/Sudbury, Ont)

Fun with legal IDs:
"93.7K-R-Q. Q-Tucson!" (KRQQ/Tucson)

"CKRA/Edmonton — our friends just call us Mix — Mix 96!" (CKRA/Edmonton)

TW Tip # 9145 and #18018

Ocean Toons®

Check out **Bobby Ocean's** creative web site at ***www.bobbyocean.com***. Full of interesting ideas, links, quotes, production samples, and voiceover demos.
E-Mail Osh at *oceanvox@pacbell.net*

The cyber-home of *Ocean Toons* and the *Bobby Ocean Cartoon Gallery* is located at Jeff Young's ***www.radio411.com***



7 Deadly Sins Of Radio Advertising

1. **Failure to attract the listener's attention**
2. **Failure to appeal to the listener's self-interest**
3. **Failure to use words that paint pictures**
4. **Being so "clever" or "creative" that you fail to sell**
5. **Failure to give the listener a reason to act now**
6. **Cliché-ridden copy**
7. **Too much copy.**

As seen on **Dan O'Day's** website ***www.danoday.com***

TW Tip # 3160, #9144, #17036, and #18017

Beat The Bomb

(continued from page 4)

- of a not-totally-controllable contest, budget-wise — and prize patterns don't become "predictable" to the contest-pigs. Another useful trick: Try to put a cash-clunker amidst an otherwise ascending list of prizes (e.g., "$10, $50, $90, $200, $2, $20, (bomb)". Using ascending prize-amounts (where prize amounts grow larger) help add excitement (and lead to more bomb-outs, which, remember, preserve your budget). Save your "big prize" carts for us on primarily Thursdays and Mondays (and be ready to produce promos instantly).
- Remember, since this contest isn't budgetarily "controllable" , you need to keep track of it daily (I recommend several times daily!) in order to stay within your budget.

Does it build quarter-hour shares? In a quarter-hour *extension* sense, not really — not like the obvious efficiency of classic forced-listen contests like "Hi-Lo", "Cash Call", "One Answer Wins", etc, which are more games of skill than chance because the longer you listen the more you can improve your chances of winning (with clues, passwords, write-it-down amounts, etc.). The only reason "Beat The Bomb" offers for a listener to listen longer is because they'll have more chances to play (which *is* a legitimate, often-ignored, QH-building tool). But in that sense, yes, more listening-occasions may translate into longer time-spent-listening, and this longer TSL will probably lead to improved QH shares. For this reason, I strongly recommend *hourly* deployment (or at least every other hour), providing *many* potential listening-appointments for contestants/listeners to make. (Budgetary-constraints may, of course, dictate how often you can afford to play the game).

Beat The Bomb "To Do" Checklist

- ☐ Write rules — distribute
- ☐ Write explanation memo — distribute
- ☐ Write/record pre-promotion liners/promos
- ☐ Write/record liners/promos for contest dates
- ☐ Have winner promos written and workparts pre-fabbed so you can turn them around instantly
- ☐ Produce Stager/Background bed cart
- ☐ Produce individual prize-carts for each hour
- ☐ Schedule jock-meeting for "dry-runs"
- ☐ Prepare a budget-spreadsheet (keep track daily)

Variations On The Theme:

"The X109 Cash Computer" Claim your cash from our computer before it crashes (arguably more "millennial" than the bomb)

"The X109 Cash-Blaster" Another good name for either the Cash Computer or Time-bomb.

Wallace Wisdom:

This great promotion from the 60's has been given re-treads by many stations lately (promotionally-active Chancellor Hot AC and CHR stations in particular). And I must admit, last time I heard it on-the-air, it sounded *millennium-hip* (not dated at all). It's all in the presentation (and prize-levels).

TW Tip #3162, #4089, #5104, #9146, and #18019

PDQ&A

Darren Stevens, PD of B101 in Barrie, Ontario asks:

Q: What are some of the most effective (and quickest) ways to target the "phantom" cume?

A: Because "phantom" (or "invisible") cume consists of listeners ***who already listen to your station*** but just haven't made the "mental" connection yet (enough so to remember you in telephone-recall or when their diary arrives), the ***fastest*** (and also, fortunately, the *most cost-efficient*) way to rifle-target the filter system of these phantom listeners' minds is ***on your own air***.

Start with formatics. Liners, sweepers, and other format-elements where the verbiage reminds listeners of the obvious. ("You're hearing . . .", "Whenever you hear (artist), you know you're on X-109", etc.). These cost you nothing, out-of-pocket. I've always liked formatics that invite (even subliminally) listener interaction. (In next week's **"PD"**, I'll expose an interesting way to easily achieve such mental interactivity with listeners).

Contest-marketing can be particularly effective in shaking the living phantom out of a phantom-cumer. (Nothing like cold hard cash to motivate cooperation — always remember, when all else fails, ***money screams!***). This *will* cost you, but it's usually a very wise investment (with a significant ROI). In addressing phantom cume, generally *broad-scope-targeted* contests (not bound by the limitations normally associated with low "daily" contest participation levels work best. Some examples . . .

In **"PD"** issue #3 (page 6), we highlighted "The World's Easiest Contest" (which is the single most effective contest I've ever used — it *always* works!). "Remember you listen to X-109 and you could win $109,000 today." (That's a compelling reason for a phantom cumer to take your station's name out of the back of their brain and bring it to the front, or top, of their mind — maybe even tell a friend!)

In **"PD"** issue #14 (page 8), we outlined the benefits of the "Don't Say Hello Cash Call" (which many successful programmers swear by). "When we call you this hour, answer your phone *'X109 gives me more music and more money'* to win $50,000" This process penetrates a phantom-cumer's mind enough to trigger the thought, "What if they call *me*?", thereby overpowering their latent listening lifestyle.

And external marketing, of course, can always help you address recall issues. Some media are better than others at helping stimulate recall, but he more GRPs of TV you run, or the greater your outdoor showing, the more likely you'll be to "hit" a phantom cumer right between the eyes (ears). Maybe even make them realize they're a P1 partisan!

But the place to *start* — is on your own air.

TW Tip #3163, #4090, #1085, #19063, and #20026

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Programmer's Digest
Issue #53
Welcome to Volume 2

Powerful Aircheck Sessions

Instructions For Care And Feeding Of Talent

By Valerie Geller

Editor's Note: What follows is an excerpt from **Valerie Geller's** new book, ***The Powerful Radio Workbook: The Prep, Performance, and Post Production Planning.*** Though most of her comments are primarily directed toward personalities in spoken-word formats, you'll notice that nearly all of the points can be applied to air talent in music formats, as well. **TW**

"Did you hear the show?" That is a common question heard at radio stations. Most managers don't have the time to actually hear the on-air product. However, the talent is hungry for feedback. Starving, actually.

Surprisingly, Talk Hosts often hire me, at their own expense, to conduct air-check sessions with them, craving direction that their Program Directors cannot, or do not have time to, give.

Airchecking is more than just a "tape critique". One-on-one coaching, "powerful" airchecking, is a specific, *focused* way of working. It is not the

(Continued — see **Powerful Aircheck** on page 2)

Rivers Interview — Part 2

In part one of our exclusive **"PD"** interview with AMFM's former Chief Programming Officer, **Steve Rivers** talked about

- ✓ the skill-set needed to compete in radio's new world order
- ✓ the way PDs and GMs are adopting a cluster-mentality
- ✓ juggling more balls — how to take it in-stride, and
- ✓ focusing on what's important (both in life and on the job).

(See **"PD"** issue #51.) This week, Steve looks forward to where radio is headed.

(Continued — See **Rivers Interview Part 2** on page 4)

Continuing Education For The Dedicated Radio Programmer

Inside "PD" Issue # 53

Page 3 Rick Sklar's MusicRadio Policy
Page 3 Geller Media International's Basic Aircheck Rules
Page 4 Steve Rivers Interview — Part 2
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Page 12 News/Talk & Surveillance: Nat Sound, Top 10 Talk Topics
Page 13 Ocean Toons: The Digital Age
Page 13 Tribute To Mark Denis
Page 14 Elements Of Stationality: Sweepers/Liners/Splitters/Bumpers



Programmer's Digest Publisher/Editor **Todd Wallace** is Director Of AM Operations for the AMFM Inc. Phoenix cluster. His programming consultation firm, ***Todd Wallace/Associates*** has served over 100 radio stations in the U.S., Canada, Australia, New Zealand, the U.K., and the Philippines. A broadcaster for over 30 years, he is internationally recognized as the "founding father" of the "callout" research concept and pioneer of the "P1" concept. Reach TW at **(480) 443-3500** or e-mail: ***TW3tw3@aol.com***

Powerful Aircheck Sessions

"Play it til you're sick of it. Then play it for another month"
— (The late) ***Rick Sklar***
(PD of MusicRadio WABC/New York)
TW Tip #2164

(Continued — from page 1) only way that can be used to develop, improve, and advance talent, but it is the best way. Airchecking is the process of listening to tape of a show and, using specific criteria, determining what worked and what did not work. With a guide, airchecker, coach, or PD as your witness, one then decides what has improved.

Even if you listen to tape of your shows religiously, you are likely missing many nuances of the total performance. One air talent I work with says, "When I listen alone, I focus on how *I* did. I get critical of just myself, not how the whole show went. When I listen with other people in the room, I focus on *everything* that is happening on-the-air; the guest being interviewed, sound effects, callers, spot breaks, etc. I hear it *all*."

It can't be helped. Think of your school or family group photos. When you see one, the first thing you do is look at *yourself*. It is the same in radio. It is a natural thing to pay attention to how you made a certain point or handled a particular caller. You are less likely to be aware of subtleties of that caller's comments, or the news anchor's clever contribution. There is something about listening to your show with a *witness* in the room that *forces* you to hear your work differently.

Think of the show as a garden and airchecking as a *weeding* process. To maintain its health, growth, and beauty, you should regularly walk through your garden, taking note of which plants are thriving and which need attention.

In this workbook, we explore a variety of specific techniques and methods for effective airchecking. Managers will learn to create an environment that makes staff *receptive* to constructive criticism. The goal is to aircheck in such a way that each talent sets achievable goals to fulfill his or her creative potential.

Talent: if you do not know what you sound like on-the-air, you are always in the danger zone. You are working with a handicap.

Watch a child play by making faces in a mirror. What do I look like mad? What do I look like with my tongue out? Can I see myself from the back?

Airchecking is like a mirror. How do I sound when I am sad or angry. How do I behave with a difficult guest? What happens when I try to sound better than my partner? Am I smarter than my partner? What happens when I pretend to know something about a topic I know nothing about? What happens when I'm bored on-the-air? How do I sound if I didn't get enough sleep? What kind of a show will I have if I have not been out of my house in a month (except to go to work)?

Your audience knows! But, without your aircheck tape as a mirror, you won't. Sitting alone with a tape of your show is like a single mirror. Working with a talented aircheck coach can give you multiple reflections of your work. There are other angles you cannot see with only one frame of reference. Viewing those other angles is the power of a good aircheck session.

What IS An Aircheck?

Think of the show as a garden — and airchecking the show as a weeding process. In order to maintain its health, growth, and beauty, you should regularly walk through your garden, taking note of which plants are thriving and which need attention. Some parts of the garden flourish, some struggle to live. Always you appreciate its beauty. If there is a special new plant in your garden, you want to learn its potential and create the right environment for it to grow. You make sure it has the right sun, soil, etc. Your aircheck is like that walk to see how well your garden is coming along.

How Does One Learn To Aircheck?

Unfortunately, there is no airchecking school for programmers. One learns by working with people, seeing what is effective and what is not. Some aspects of airchecking will vary greatly, depending upon the individuals involved. It is in the best interest of programmers and managers to learn to aircheck effectively, simply because — if the talent wins, the *station* wins. There are a few things one must never do, but the only right way to aircheck is the way that *works*.

In the United States, where it is becoming easier and less expensive to run a syndicated network show than to have local live talent on-the-air, it is critical that we develop new talent now. Most syndicated programs were once *local* success stories. Someone *worked with* each of those hosts when they were starting out.

Continued — See **Powerful Aircheck Sessions** on page 3)

Powerful Aircheck Sessions

(Continued — from page 2) Even the strongest syndicated shows can be beaten by hot local talent. We frequently meet novice broadcasters with much to offer. What will stations do once today's syndicated shows run dry (or move on to television)? Seems we never look to the future. Airchecking and developing these talent people is the way to ensure that creative and powerful radio will continue into the next generation. Of course, after a few years of experience, some of these people will go on to become major syndicated talent.

Care And Feeding Instructions

Unfortunately, talent doesn't come with care and feeding instructions. Without an understanding of what is required for an individual air talent to succeed, even the most gifted new hire may not reach his or her potential. In a case like that, it takes a year or two for the talent to leave or be asked to move on. What went wrong?

Let's go back to the garden analogy. You came home from the garden club with some big, fancy bulbs. The picture on the box showed a huge, exotic flower, but, unfortunately, the box was without instructions. How much water is needed? How much sun?

There may be nothing wrong with the talent you have chosen. But when you have to play a guessing game with insufficient information, there is a chance of damaging the talent, or at least failing to create an environment where talent, like that fancy flower, can blossom.

If you found something you did not recognize in your garden, you would cut it back without knowing what it was (even though it could be something wonderful). The same goes for air talent. Veteran airchecker **Dan Vallie**, with Vallie-Richards Consulting, puts it well when he advises programmers to let talent go out on a limb as far as they can. "Do not restrict them until they find their range of potentials and limitations. It's better to reel back after a while than to have to keep pushing them out there."

A great aircheck session with a trained PD can move talent along faster than any other tool. Progress may be painstakingly slow. Talent improves, step-by-step, day-by-day. Frustratingly, the processes sometimes seem to be working in reverse. There is a period of intense growth, followed by what sound like patches of mediocrity, where all seem to have been in vain. What you may really be hearing is the talent searching for ways to implement suggestions and ideas you have discussed. Have faith and *continue* the process. If you are on the right path, positive change will come.

When done correctly, airchecking can be a solution to the dilemma facing managers and programmers around the world, who complain, "I can't find good talent. I've listened to dozens of tapes and they are all bad or mediocre." Or, "This is a good station in a reasonably-sized market, with a good job that pays a decent salary — why can't we find the right people?" The answer is *develop them.* **Here is the aircheck method we use at Geller Media International . . .**

Basic Aircheck Rules

1 **Always have a tape of the show you are discussing on hand.** You may want to transcribe it, word for word, to emphasize specifics. Keep in mind, a transcript can destroy context (i.e., sarcasm, irony, humor all get left behind with the loss of vocal inflection. This often happens when a talent receives a nasty call or complaint letter with specific quotes included. Inevitably, the *context* is *missing.* A discussion can degenerate quickly if the actual facts of the case are in dispute. Having the tape allows you to not only look at the content, but also the *context* of an event on the tape.

2 **Focus on one thing at a time.** Sometimes an aircheck session turns into a "dump" session, in which talent unburdens him- or herself of a lot of thoughts having nothing to do with the show. A double standard applies. It's acceptable, to a point, for the host to digress. After all, a PD is uniquely able to understand pressures talent may be under (and even, in some cases, do something to alleviate them). As a manager, however, you are there to aircheck, not to vent. *Listen* to the talent. Should you hear the makings of a great show taking place in your office, encourage the talent to put that *on-the-air.* **Caution:** Don't let these diversions distract you from the aircheck session; just move the subject back to the tape and the talent, at the most appropriate moment.

3 **Tell the truth.** Trained communicators sense when you are fibbing

4 **Reinforce the positive by starting with the good stuff.** Remember to acknowledge goals that have been achieved.

5 **Be fair.** Criticism goes in very deep. No matter how angry you are, avoid verbalizing your negative reactions to a piece until you can express them calmly and rationally.

(Continued — see **Powerful Aircheck Sessions** on page 10)

Rivers Interview — Part 2

(Continued from page 1)

"PD": Steve, What do you think are the biggest problems and challenges facing radio programmers today?

SR: You've *got* to get your arms around the *cluster* philosophy. The genie is out of the bottle and the "old days" are just that. Accept change. Your station will probably be sold soon, or has been already been sold (maybe several times). You've got to be a *leader* and calm the troops. Keep them focused on your goal, and encourage them to do their best. The rest tends to take care of itself. It's hard for anyone to work in a vacuum, but that's become a way of life over the past few years. If you're good at what you do, there's less to worry about. All companies are constantly searching for good people, especially Program Directors.

"PD": As a PD tries moving up the food chain in this consolidated world we live in, are there any things that he/she might do that would *hurt* their chances?

SR: It's become more true than ever: Be nice to people on your way up, they will be the same people you'll work for on your way down. I think you should be careful of dealing in absolutes, like "I'd *never* work for *that* company". Be aware of what you say in print or on panels. Things have a way of coming back to haunt you when least expected.

Support talent like you support members of your family. Stand by them. But make it clear that in order for that to happen, you expect their very *best* performance.

"PD": You've always been known as a "jock's PD". What are some of the things a great Program Director can do to bring out the best in his/her air personalities?

SR: It's funny you should say that and I appreciate it. I've always tried to go the extra mile to put up with a lot of off-air nonsense with air talent *if* I'm getting some incredible radio, on-the-air. I think you've got to support your talent like you support members of your family. Stand by them, protect them from anyone getting in their way, but make it clear that in order for that to happen, you expect their very *best* performance, all the time. If jocks know you're on their side, and you respect their abilities, they'll work their tails off for you. I've been extremely lucky to have worked with some of the best talent ever heard on American radio.

"PD": Let's turn our attention to new technology. Where do the new-tech options fit in the battle for present radio listeners' minds?

SR: Right now it's the calm before the storm. It will take time for some of this to take hold and for listeners to feel it's worth the investment for new receivers, etc. However, compare the advent of the CD to the DVD and look how quickly the public is adopting it. Three years ago the average price for a DVD player was around $700. Now, they can be found for less than $300. When movies on VHS first became available, the price was close to $100 to purchase. Now, just months after a film has left the theatres, you can own your copy on DVD for less than $30. Timelines are definitely being compressed.

"PD": Do you find that most of the "old-fashioned" basics still apply to format radio in the year 2000?

SR: Yes. I think we've all done a good job of applying the science to what we do. Now we need to encourage programming as an *art-form* — without losing sight of the basics that win ratings books. The playing field has been leveled to a great degree. You can have a major market talent like **Howard Stern** on a station in a town of 80,000 or in a city of 8 million. 20 years ago, that was impossible. Stations in medium markets are using the same type of research to fine-tune their stations as the majors. When it comes to the technical side of programming, there are no secret weapons. Today, stations that apply the basic laws of good radio programming will stay in the hunt. However, the stations that apply the basics with a high degree of *entertainment value* become the *monsters* that write the ratings books time after time.

"PD": Give us an example of some of the old basics that still apply — and some that no longer do.

SR: Having mentioned Stern, I think he has proved beyond doubt that having a *local* morning show is far less important than having an *entertaining* morning show. The station with the higher entertainment value *wins* — hands down, every time.

"PD": Okay, now let's do *Steve Rivers: The Futurist*. Do you think we'll recognize "radio" (the way we know it) in the year 2005?

SR: I think so, but the listener will have many more choices besides traditional AM and FM stations.

"PD": What do you see down the road in, say, 2010?

SR: High Def digital radio will be a reality, making FM radio CD quality and AM stations competitive once again *as music stations* (by technically sounding as good as FM today). I think audio processing and receivers will improve allowing any station (Continued — See **Rivers Part 2** on page 5)

Rivers Interview — Part 2

(Continued — from page 4)

SR: (continued) to broadcast surround sound using just two speakers, and the same technology available today on Sony TVs. By then, anyone who wants it will have broadband access for audio and video on the net. By then, Internet 2 may become a reality offering less network congestion. Internet and satellite radio receivers will have been installed as a standard feature on cars for the past five years. Internet radio will become part of the set-top convergence accessible in your living room and will be as interactive as television, with artist and concert information, for example, available at the touch of a button. Picture listening to your favorite new artist explaining how she came up with the idea for the song you're hearing on the radio. I think by then, Internet radio stations will evolve into mini MTVs or VH1s. Jocks will introduce music video DVDs, so you can *watch* your music as well as listen to it.

You'll be able to easily choose (key word, *easily*) from a menu of 500 or more of your favorite stations from around the world, including radio stations *you* create that guarantees to play only your favorite songs. You might even be able to create your own lineup of DJs or superstars from a databank of stored voices. Is it live, local or memorex will become less of a question than is it *entertaining?* In short, *anything* you can conceive is very possible.

"PD": Do you think PURs will continue to decline for terrestrial radio, as they have for the past several years?

SR: As these other choices we've talked about become reality, I think persons-using-radio for traditional radio will decline further.

"PD": Loaded question: *why* do you think it's happening?

SR: When was the last time you heard a radio station that made you go "wow!"? Programmers have been struggling so much with how to play the "cluster game" that we've become less focused on doing one thing per day on our stations to make the audience wonder *what's coming next.* The art of anticipation has grown cold. We no longer keep the audience in suspense. Granted, there seems to be fewer hours per day to set aside for creativity — *but somehow you're going to have to make room for it*. Right now, that should be the *priority* at your station. If the PD doesn't have time, then form a "creative team" within the station. Use people like **Gerry Tabio** to teach you how to brainstorm for new ideas. Keep negative thinkers inside the station away from this team. Give them the **power** to come up with new ideas! And don't let anybody get in your way.

"PD": New ideas mean new employment opportunities opening up at major stations. What's your take on the importance of an Imaging Director or Creative Director at either the station or cluster level?

SR: I feel now, more than ever, that the Creative Director position ranks right up there with PD, MD, and Marketing. There are so many choices for a listener to pick from when considering traditional radio, CD, and soon satellite and wireless Internet, that it's critical that every available effort is made to "stand out" on the dial. Daily improvement of production value should be a PD's primary goal. What can we do or say today that makes us *different?*

Granted, there are fewer hours each day to set aside for creativity — *but somehow you're going to have to make room for it.* Right now, that should be the priority at your station.

"PD": Of the new media that will be available in 2001, which do you think is a bigger threat to the future of terrestrial radio? Streaming online webcasts? Or digital satellite radio?

SR: I think it depends who gets to people in their cars first! The one thing I learned from my former AMFM partner, **David Lebow** is that even though Bert Hinkler flew *further* than Charles Lindberg, with a *better plane* — nobody cares! Chuck will *always* get the credit. New technology must be served as simple and easy as possible before people really begin to use it. I'm impressed with the hustle that the satellite radio companies have begun. Doing deals to have your "band" featured on car radios is *huge.* I think wireless Internet and satellite are both going to be problems for terrestrial radio, but the first to produce a new experience that gives listeners more choices and makes it *easy-to-use* grabs the brass ring.

"PD": Dot-com is a major force in today's economy and radio sales. How would you rate radio's use of the Internet thus far? And what are the implications for radio programming?

SR: I would say that radio has barely begun to use the Internet. As a CHR programmer of some mature Top 40s over the years, those kinds of stations are always challenging to program. They must always re-invent themselves every few years to stay in the game. The trick is knowing what to keep and what to throw away. In major markets, there is less room to experiment because of the possible cash-flow implications. However, with the Internet — why not (Continued — see **Rivers Part 2** on page 6)

Rivers Interview — Part 2

(Continued — from page 5)

SR: (continued) use it to create web-channels that can do things the mother ship can't get away with? How about hip-hop on one web-channel, alternative or another? Trance on a third. Whatever the leading audience members would consider hip. Why not? *KISS-FMi* is already headed there. **Shadoe Stevens'** *RhythmRadio.com* is a great site for world music. Why couldn't your CHR get away with it? It's also a great way to train new entertainers with little risk.

"PD": So what can stations do to better exploit the 'Net?

SR: Ask that same question, whenever possible, of your *audience* at music tests, on your website — in a mall, etc. They'll give you some very *creative* answers.

"PD": What are some of the cleverest ways you've heard stations promoting their websites on-air?

SR: I heard a station's morning team set up a really off-color joke and said that the punchline would be available on their website 10 minutes later, or waiting for them when they got to work. That's a great way to move people from the radio to the web. Even if you didn't go online to get the punchline, it might cause you to check out the website at a later day or time.

"PD": Some of us have the mindset that "*these* are the good old days" and that "radio today is *still* more fun than you should be allowed to have". How do you effectively communicate this message to the troops at station level?

SR: I think that comes from within. What we do should never be taken for granted. Do you *really* want to trade places with someone inside an insurance company? If you're still not getting that same rush when you open the mic, that you did the first year you were on-the-air, then you need to *recharge* your battery. The same is true of PDs. If you don't feel pride when you hear your station on in a mall, something's wrong. I know times are different than they were several years ago — but that's just it. *Different.* You can't think of it in terms of better or worse. Let go of things you can't control and concentrate your efforts on things you *can* control. Like improving your station's production, thinking of a new way to sell your position, or coming up with a fresh contest idea. If you change or add *one new thing per day,* your radio station will begin to take on new life and magic starts pouring out the speakers. I've seen it happen and the change inside the building is incredible.

If you change or add *one new thing per day,* your radio station will begin to take on new life and magic starts pouring out the speakers. The change inside the building will be *incredible.*

"PD": The interaction between Sales and Programming has come a long way over the past 20 or 30 years. What's your take on where it's at — and where it's headed?

SR: The radio stations where the GM, PD and the Sales Managers understand the importance of how the station sounds in relation to how much money it can generate are rare. Everyone is under pressure to perform within a large, public company; but those three or four people must learn to function as *a team.* The PD must be willing to work with the Sales department, but even more importantly — the Sales managers and especially the GM must *respect* the product they're trying to sell. That's why a written, agreed-upon goal inside the station is important. It forces the decision-makers to stay focused on what is important for the station to succeed. It helps when the management team is composed of "big thinkers".

"PD": As the new world order of consolidation further takes hold, do you envision different kinds of promotional opportunities?

SR: I think we're just starting to see radio companies thinking about building their own version of "Amazon.com". With the purchasing power of a company the size of Clear Channel, they should be able to offer incredible deals to their listeners on just about any product important to their core audiences and make money by doing it.

"PD": What's your philosophy in dealing with value-added client-promotions?

SR: Internally, the Promotion, Sales and Programming management must stay focused on the goal of the station. Run *everything* through that filter. If a value-added promotion doesn't make sense in its current form — try to reshape it into something that *does* work for the audience. If you can't, it must die a quick death.

"PD": We've got year 2001 straight ahead of us. What do you think are the growth formats of the next year or two?

SR: I think you're going to see more 35-44 music formats as America continues to turn gray. These, too, will run in shorter cycles. The world is definitely spinning faster in every category — especially music and video entertainment, so new formats tend to lose sizzle faster than ever. Novelty for something new is intense, but *so is* the fade to black! The other side of that is that baby boomlet formats will come and go as music cycles continue to accelerate. That's why placing stress on improving station *entertainment value* is critical. The hits will always be important in any music format — but that's just the ticket to get you in the door. In today's world — you need the right music *and* something more to keep their attention.

"PD": Do you see any other new hybrid formats breaking out anytime soon?

SR: The number of Trance music channels on the Web fascinates me. (Continued — see **Rivers Part 2** on page 7)

Rivers Interview — Part 2

(Continued — from page 6)

SR: (Continued). People are looking for a safe escape. An adventure. According to the most recent Internet study done by Arbitron, listeners are craving more than just local stations in their areas and most would be willing to pay for it. Of course, this applies to *music* choices, but I'm wondering if there isn't something more? A chance to be transported *elsewhere* for a few minutes? If I were Direct TV, I'd offer the chance to watch not just my local stations, but stations in NYC, San Francisco, LA, Chicago, Atlanta, London, Sydney, etc. The same for radio stations. Offer me the chance to dial in Capital-FM in London, RTL, Berlin, or Z100, KISS108, 99X, Mega100, KIIS-FM — in fact, any of those stations in my living room and you've got a winner. Even better — put 'em in my car! Those dead-ass music channels are a waste of money. But hey, that's just *my* opinion.

"PD": Let's reflect back just a second on your career. I know you've been in radio for, what is it, 27 years — 25 of them as a programmer. What was it that attracted you to programming management?

SR: I sucked as a jock!?! Seriously, **Jerry Clifton** turned my brain on. He put all of us at 96X/Miami through "programming boot camp". I think it was *then* that I realized that I could probably be an "okay" 10pm-2am jock, but I would have less control of my destiny than if I were actually *in charge of* the programming. So, I opted to move anywhere it took to become a PD. Thankfully, it turned out to be Providence, Rhode Island!

> Baby boomlet formats will come and go as music cycles continue to accelerate. That's why improving station *entertainment value* is critical. "The hits" will always be important in any music format — but that's just the ticket to get you in the door.

"PD": Of all the stations you've been involved with, what do you think are your greatest accomplishments?

SR: I think leaving WZOU/Boston and going across the street to KISS108. Not only did we turn KISS around, but also I had the chance to undo what we had started at 'ZOU (which is now WJMN, by the way). Replacing the legendary **Sunny Joe White** was no easy task, but being the competing PD and then walking inside KISS made for quite an adventure. The other thing that comes to mind is signing on WKTU/New York and having the station perform a clean sweep in its first full book. We had an incredible team assembled for that one, behind the scenes. **Jimmy deCastro** as GM, **Bev Tilden** as Marketing Manager, **Bill Schultz** as the production wizard, **Scott Elberg** as the sales pit bull, my partner **Guy Zapoleon**, Broadcast Architecture, and **Mark Ramsey** from NOVA on research, and **Scott Ginsburg** writing the checks. Oh, and a rookie in the wings. **Frankie Blue**, fresh from Miami ready to take over the PD chair I had been keeping warm. Clean sweep in the Big Apple and big smiles inside that building for the first time in a long time!

"PD": Who are the people who have been most influential in your career — and what did you learn from them?

SR: So many people indirectly. The entire staff at WAKY/ Louisville from 1965 to 1972. **Bill Hennes** at WKLO and CKLW. **John Landecker** at WIBG and WLS. **Dr. Brock** at Super CFL. **Jack McCoy** at KCBQ. **Jay Thomas** at Big WAYS and WAPE. From **Sis and Stan Kaplan** I learned to think big and how important showbiz is to the success of a station. **Kent Burkhart** taught me the basics and saw something in me as a PD. **Jerry Clifton** for jumpstarting my thinking. **Dan Mason** for putting me in a position to learn and teaching me how to think like a listener. He doesn't get enough credit for being a killer PD. **Scott Shannon** for so many reasons. Following him at Q105 was like getting a master's degree in programming. **Charles Giddens** for teaching me some basic skills as an executive. **John London & Ron Engleman** for showing how a professional morning team is supposed to be. **Rick Dees** for showing me how it's done in a major market. **Wally Clarke** for showing me how to play mental chess. **Rich Balsbaugh** for many reasons, but mainly for standing by his convictions, no matter what. **Scott Ginsburg** for demonstrating the *true art* of thinking big. Finally, **Jim deCastro.** This man changed my life by *leading by example*. Big thinker, strong leader, and solid human being.

"PD": Over the years, I know you've hit some major league promotional home runs. What are some of your all-time faves?

SR: Well, there was the WAPE Payroll Game that got us double digits (*and* delisted by Arbitron). We came up with the Free Money Card and the idea of telemarketing to high diary return areas in 1979 at KOPA/Phoenix so the listener would be waiting for a second call from us to win cash during times they had already specified. We gave away Porsches at KIIS-FM like they were candy bars. The KIIS-FM "Star Cruiser" that **Mark Driscoll** and I named just minutes from airtime. There were so many good ones at Kiss 108, like the **Todd Wallace** inspired "KISS $108,000 Birthday Balls" (which was the prelude to all the million dollar games we're seeing these days). And hundreds more over the years. I once strapped a jock into a chair at a mall (Continued — see **Rivers Part 2** on page 8)

Rivers Interview — Part 2

(Continued — from page 7)

SR: (continued) and forced him to listen to Barry Manilow music as long as possible to set a world's record. (That one I'm not proud of!)

"PD": How do you feel about radio stations talking about TV on-air? Are we just promoting the competition when we do that — or is it just one more way for us to reflect the lifestyle of the target?

SR: That falls under the same category as, if the temperature is the same as the competition's frequency, do you change it when you do the weather? Like people would really notice! We can't control what people say or do and I think there are far more important issues on which to focus. Besides, who's to say that a listener wouldn't thank you for the reminder?

"PD": I know you're a believer in the philosophy that "readers are leaders." What are some of the great books you've read recently that you've found applicable to radio programming?

SR: So many to list. Let's start with **Tom Peters'** new book, *The Project 50 (Reinventing Work): 50 Ways To Transform Every Task.* I've had this in my briefcase for the past 90 days. *The Project 50* shows you how to "reframe" even routine tasks into what he calls, "WOW" projects. I urge every PD and GM to buy this book. I like **Watts Wacker's** new book, *The Visionary's Handbook.* It will help you put your future into perspective. *The Winner Within* by **Pat Riley**. **David Ogilivy's** autobiography. *Clicking* by **Faith Popcorn**. And a *must-read,* again and again: *The 22 Immutable Laws of Branding* by **Al and Laura Ries**. I read a ton of different magazines, as well. If you haven't yet, pick up *Business 2.0, Fast Company* and *Wired.* Lots of killer articles, and a list of great websites to check out.

"PD": For our younger readers, what are some of the "classics" that every young PD who's going to make it should internalize, if they haven't already?

SR: Go buy *all* the Ries and Trout books on branding, positioning and marketing. Read them. And *re-read* them!

"PD": If you could invite five non-radio people to a dinner party, who would they be?

SR: Watts Wacker, this guy is about 500 years ahead of us. **John Parkihal**, so I could see Watts Wacker and John in conversation. **Bill Clinton** — just because. **Tom Peters**, who could mix it up with Wacker and Parkihal. And **Steve Jobs**, so I could ask him why he whacked the Newton MessagePad.

"PD": Steve, you've had a stellar career, second-to-none. As you look back over 27 years, do you have any regrets?

SR: No, I don't think I would have anything differently, except for staying in better contact with my friends and balancing the work and personal lives better.

"PD": What else would you have done *"better"?*

SR: I would have worried less about the little things and spent more time making that "one thing" different and fresh each day on my stations.

"PD": In your non-Radio spare time, how do you unwind?

SR: I like to hang out with the kids, take my wife to dinner, and watch movies.

"PD": And when you're listening to radio *recreationally,* which formats get Steve Rivers as a P1, 2, and 3?

SR: News/Talk has moved to the top of the list. Other than that, I'm a scanner.

"PD": Who's on your car-radio pre-sets in Seattle?

SR: KPLZ, KISS, KZOK, KJR-FM, KIRO, KOMO.

"PD": How 'bout when you're in Phoenix?

SR: KMLE, The Mix, KZZP, KKFR.

"PD": Are there any life-lessons or "words-to-live-by" that factor into how you approach your work and your life?

SR: A few.

- ✓ I think the important thing is to treat everyone *fairly.* I'd rather give someone the benefit of the doubt. That has burned me at times, but at least I feel better when I do it.
- ✓ I think one of the things that have helped me most over the years is *being a student* Of the business. Of other businesses. Of People. Of history, etc.
- ✓ There are so many ways of looking at things and you never know where the next great idea is going to come from, or from who. Nobody has all the answers and no one is perfect. Learn from *everyone.*
- ✓ Read. Read *everything* that catches your eye.
- ✓ Finally, strive to *balance* your work life and your personal life. Get away from your radio station and go somewhere. Even if its just a few hours away. If you're in a small market, visit a larger market. If you're in a major market, visit a smaller market.
- ✓ Never forget your past.
- ✓ Be true to yourself.
- ✓ Oh yeah, turn *off* the radio once and awhile. Sometimes "dead air" is *exactly* what you *need.*

> You *never* know *where* the next great idea is going to come from, or from who. Nobody has *all* the answers and no one is perfect. Learn from *everyone.*

"PD": Which format do you think is best poised for continued audience gains over the next two or three years?

SR: Consider that the Latino population explosion will continue over the next decade. That's certainly one direction I would be looking to explore. As we know, Latinos love *all* (Continued — see **Rivers Part 2** on page 9)

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It's been said that word-of-mouth is the best advertising money can't buy. (See "PD" issue #5, page 1 for deep background). When listeners are having genuine fun as they get involved in a contest/promotion, they'll often tell a friend about it, thus enabling you to, at the very least, "lease" a few of these otherwise unbuyable impressions. And build great audience momentum.

One of the most effective "involvement" promotions I've ever seen is the **Scavenger Hunt**. This promotion *keeps building*, day-by-day (usually over a term of 2-3 weeks), attracting more and more attention and town talk (while forcing daily re-cuming incidents) right up to the final (pre-determined) day.

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- A list of items (some hard to find, most *not so* hard to find) is announced on-the-air for listeners to collect. Some stations assign "points" based on how scarce the items are (most prefer to keep it simple in design, sans points)
- The person (or team) who collects the greatest number of items (or points) wins a big cash prize, usually $10,000. The bigger the cash, the better the participation levels, and the bigger the audience spike you can generate. Cash consolation prizes are a good idea ($5,000 for 2nd place, $1,000 for 3rd, maybe $100 for each person/team that shows up with all the items. (In case of a tie, draw.) (Continued — see **Scavenger Hunts** on page 10)

Rivers — Part 2

Continued — from page 8

SR: (continued) different kinds of music, but relating to their culture is vital. What I'm saying is there is much more to developing formats than just music. Latino Hot Hits, Latino AC, Latino Jammin' Oldies, Latino Hip Hop. Those will *all* be big formats in the next three years.

"PD": What, if anything, cheeses you off about radio programming — do you have any pet peeves about our profession?

SR: That PDs rarely get the creative time-outs needed to give their stations an extra bit of magic dust. For many reasons we've become "managers" rather than *programmers*. If I were a GM and my PD didn't ask for a few days off per month just to hang out at home, the malls, and the streets to conduct market monitors, I would be suspect. Get *outside* the station! Visit other markets. If you're part of a chain (and who isn't these days?), switch places with another PD for a week. You'll be surprised how many ideas you come up with for your station (and vice versa)

> More than ever, the creative has gotten lost. When was the last time you heard an aircheck of a station and went, "Wow!"?

"PD": Finally, how do we create "better radio" when the PD today is faced with so many new challenges and obstacles (like increased spotloads, minimized promotional budgets, and value-added hell)?

SR: I understand the daily grind as much as the next guy. Every 30 days is a new report card. The pressure to increase revenue to drive stockholder price, etc. I get it. I just wish there was a system where we could focus on the *creative*. We need to train the PDs, MDs, Production Directors, Performers and General Managers of *tomorrow*. So much of what we do is science, and I do think we've done a good job of applying that to programming. However, more than ever, the creative has gotten lost. When was the last time you heard an aircheck of a station and went, "Wow!"? I bet it's been awhile. The playing field between major and medium markets has been leveled to a great degree. While you may have a few more promotional dollars in the majors, most medium markets are doing the same research as the larger markets. So, that's no longer the "edge" it once was. The difference between major market and medium market air talent is not as glaring as it was say, 25-30 years ago. Overall, we've gotten better at what we do.

"PD": So, what makes the difference?

SR: Same as always — *magic* out of the speakers. Air talent that can convince you that he or she is having the time of their life on the radio! That the next song you hear is going to have you singing down the highway! That your station is *so* entertaining and unpredictable they'll have to stick around for that major announcement at 5pm!

If there's anything we need to really teach in the next few years, it is *Entertainment.*

Increase the "E" — and watch your ratings go UP.

Good luck. I'll be listening.



Steve Rivers
- Resides in Seattle
- Presently engaged in several projects he prefers to keep confidential
- E-mail: *SRivers@aol.com*

TW Tip #1126, #2163, #3262, #4132, #6233, #7278, #9218, #15076, #16102, #21046

The Most Effective Promotions Of All Time — Scavenger Hunts

(Continued — from page 9)

- Logistically, a new item is drip-feed announced on-the-air each day (usually on the morning show) or several times a day (so each personality can be part of the buzz). Announcing one item a day for 3 weeks means listeners need to collect up to 15 items (announcing 4 times each weekday for 2 weeks will result in 40 such items).
- Some stations have gone so far as to announce a different item each hour; but it could be argued that hourly deployment requires way too much involvement by a listener (too many hoops to jump through).

Wallace Wisdom: Remember there's a fine line between number of forced-listening occasions listeners are required to listen-for and the point at which most listeners simply *lose interest* (causing your contest to lose steam). The general rule of thumb in Scavenger Hunts: the fewer the items, the larger the scope of participation. (e.g., Most people are already listening at 7:20am anyway, so if 7:20 is your "gateway" to contest-admission, that doesn't require much of a hoop-jump). The other consideration to take on board: TSL can also be helped by *number of listening occasions* — so announcing items at, say, 7:20am, 10:20am, 4:20pm (and perhaps 7:20pm), could improve your QH share level in (both overall and in each daypart).

Why It Works:

✓ **Déjà vu.** At some point in their life, most everyone has participated in a scavenger hunt of some sort (usually as a part of school, work, or club function or maybe at a party). So most folks are already familiar with how it works (and most will associate it with a "fun" experience they've had in the past).

✓ **Teamwork.** Because "teamwork" is encouraged, the promotion *radiates* quickly — especially at work (thus giving you one more entrée to capturing listeners at work). Many participants really get swept up in the spirit of the promotion and recruit their fellow workers; their camaraderie can build interest in your promotion (especially when you feature "fun" items).

✓ **"Activity".** When you have participants listening, in eager anticipation, for a soon-to-be-announced item, they're no longer passively listening — they're *active* participants (actives tend to generate higher TSL than passives).

✓ **Reflects Your City.** Scavenger Hunt is a great way to bond with "locals", by making sure some of the items have a local tie (like "a souvenir program from the Arizona Diamondbacks Opening Day in 1998"). Even those who don't participate can enjoy a mental picture you've painted about big local events.

✓ **"Interesting" items push the fun factor.** Aim for "slice of life". Try to play to the theater in the listener's mind (make each item something listeners can picture or re-live. "An 8-track tape". "A picture of you inside a British Telecom phone-booth". "An America West Airlines barf bag." Strive for creativity (items that are likely to generate town-talk or a chuckle).

✓ **Public Service tie-ins.** Strive to include an item or two that reflect local public service organizations. "A receipt for a donation of any clothing items to the Salvation Army" or "a can of food for the Food Bank".

✓ **Shameless Self-Promotion.** Think of innovative ways to apply tasteful image-building or the forced-listen dynamic to your list of "items". One item, for example, might be "*write down* the song Roger Ramjet played at 3:05pm on May 1st". Or another item might be "something that has the Magic 88.8 visual logo on it" (downloadable from magic888.com).

(Continued — see **Scavenger Hunt** on pg 11)

Powerful Aircheck Sessions

Continued — from page 3

6 **Let the talent discover along with you what needs to be improved.**

7 **Outline strengths.** Ask a lot of questions. What worked? Why do you want to do this on the radio? What were you trying to say here? Did it connect? Did this make you laugh?

8 **Always end an aircheck session with one or two mutually agreed upon "achievable goals".** Pick at least one thing that can easily be accomplished by the next scheduled session. Try to let the talent initiate the goal-setting.

9 **Is there anything on the tape that you could use as a promo?**

10 **Have faith** — believe in this person's ability to improve.

TW Tip #6234, #13022



Broadcast Consultant and ***Creating Powerful Radio*** author **Valerie Geller** is President of **Geller Media International**, a programming and management consulting firm for news, talk, information, and personality radio. Geller's new book, *The Powerful Radio Workbook: The Prep, Performance, and Post Production Planning,* ($US39.95 plus $US3 S&H) is available on the Geller Media website, www.gellermedia.com

Reach Valerie by phone at (212) 580-3385 or e-mail: ***vgeller@aol.com***.

Promotions Scavenger Hunts

(Continued — from page 11)

Sales Opps

Certainly, this promotion lends itself to sales opportunities with valued clients. But it's best to be *subtle* with such advertiser tie-ins. Overt co-promotion could cheapen it, detracting from the sizzle (and the overall effectiveness).

- ❑ An obvious co-sponsor can be a local mall (where all participants can gather with their items on a Saturday for the final official tally). Or maybe a theater (or some other large capacity venue).
- ❑ Dare I suggest making one of the items a value-added kiss for a key account? Like "a Coke bottle", "a McDonalds hamburger wrapper", or "a Safeway cash register receipt". It's best to keep any such value-addeds very broad in scope — something everyone would (or could) easily have easy access to. Avoid like the plague any blatant act of time-consuming crass commercialism, like "an insurance quote from an American Family Insurance agent".
- ❑ Scavenger Hunt can be used to influence a prime prospect the Sales Department has been trying to close for awhile. Best to make such an item totally turnkey for the prospect. Imagine, for example, a salesman walking into a car dealer and handing the owner/manager a box of 500 business cards (which the AE had printed up using the car dealer's own card imprint). The car dealer will say, "What's this for?". Salesman says, "You'll see!" The item might be "Joe Isuzu's business card". Think Joe Isuzu will be impressed with your station's pulling power when 500 people have just come in and asked for his business card?
- ❑ Good* consolation prizes supplied by clients can also be built-in for promotional mentions. But always remember: *cash* keeps it clean, and money always screams the loudest. *Good = *desirable!*
- ❑ If co-promoting with a client, *don't* require a purchase.

Variations On A Theme

Be guided by your target audience.

- ✓ A Rock station may prefer to reinforce its music image by making all the items music-related ("a ticket stub to the Rolling Stones appearance at Sun Devil Stadium").
- ✓ A 12-24 CHR might consider doing a "Back To School Scavenger Hunt" to generate buzz with Teens.
- ✓ A SportsTalk station would probably want to shade the promotion toward sports items or memorabilia.
- ✓ If you've just launched a new morning/breakfast show, you might contain it entirely within the morning show (maybe announcing items at 6:40, 7:40, and 8:40am).
- ✓ Oldies or Standards stations: anything nostalgic works.

WWWebWWWise

Promoting your Scavenger Hunt on the internet is a good idea, as long as you remind web-users to *listen* tomorrow (morning) for the next item. **But *avoid* the temptation to summarize all of the items on your website.** This could diminish the effectiveness of the forced-listen mechanisms you've built in to it. If listeners don't *have* to be listening to hear the items announced, there's less chance that you will generate an audience-spike with this promotion. (And *what are the three reasons you want to do any promotion in the first place?* To build Cume. To build Quarter-Hour. Or to build image so tangibly that it *builds* Cume or QH.)

One easy way to effectively involve your website is to make one of the items something that can be downloaded or printed from your website (thus generating traffic).

Words Of Warning

- Be careful that your items don't involve the use (or lead to the misuse) of public property. A Dallas station learned the hard way a few years ago when one of their Scavenger Hunt items was a hard-to-find, out-of-print book. Listeners left a complete section of the Fort Worth Library in shambles as they homed-in on the last few copies of the book. The station ended up having to write a 5-figure check to the library for repairs (and to quickly restore goodwill, since the library was ready to file a complaint with the FCC). Think through, *up front,* all the chess moves involved in obtaining each item.
- Howard Stern may think it's cute to get callers to call-in on CNN, but most listeners think it's just rude and juvenile. Unless you have another media partner who comes willingly to such an interruption, avoid items like "a videotape of you making faces in the background while a TV weather person does an on-location remote". Turn this around: maybe you can *invite* a TV station's participation — "this afternoon, Gusty Winds from 12 News will be on-location at Bank One Ballpark. If you'd like to get your face in the background for Magic 88.8's Scavenger Hunt, show up at 5:15pm – oh, and bring a can of food for the Salvation Army Food Bank."
- Your official rules (on-air, on your website, and written copies) should stress that participants must obey all laws, traffic rules, and participants cannot destroy or deface public property.

Personal experience. I've used this in several markets around the world and can attest to the fact that it works! You'll be amazed at how quickly this promotion kicks off, builds momentum, and gets the whole town talking. Best of all, it works in any format (as long as you slate most of the items to have *relevance* or *interest* to your target audience).

TW Tip #3263, #4133, #9219, #15077, #17061

"When you counsel someone, you should appear to be reminding him of something he had forgotten, not of the light he was unable to see."

— *16th Century Spanish Writer* ***Baltasar Gracian***

TW Tip #7279

News/Talk & Surveillance

Nat Sound

Ambient Sound Is Part Of Your Reporter's Toolbox

For the few radio reporters who actually get out into the field these days, gathering ambient sound can be a very enjoyable part of the job. Ambient sounds (aka "natural sound" in the US) are those sounds that paint a picture of what a person does or are the sounds that surround the interview subject or reporter. Sound-rich grabs (wraps) can give the listener a sense of having "been there". And yet some reporters look for a "quiet place" to conduct an interview or to file a wrap (fearing that the ambient noise will detract from their report). If you feel the need for more control over the sound, you can always play the *recorded* noise in the *background* as you file your report (or mix the sound back at the studio). Why not start *and* finish your report with *sound*.

Tips On Recording Weather. Natural sounds such as wind, rain, thunder are sometimes the most difficult to record.

Wind is difficult because it causes the mic itself to make a noise, forcing the use of windsocks. You can't record the howling of the wind by simply holding the mic into the air. To get that whistling wind effect, you need to be close to a small hole or crack. You can also successfuly record fluttering flags to paint a windy picture. And rustling leaves being swept along the ground will give you a better effect than actual wind in the trees (that comes out a bit mushy).

Rain is not as easy as it sounds either. The sounds of vehicles splashing through puddles and running water in a gutter will paint a picture of a rainy day better than raindrops on the roof.

Thunder can be the most difficult to record because it is unpredictable and if the clap is too close, it can overload the signal going into the recorder.

Recording Tip: To protect the mic out in the rain, use a condom. (Seriously!) Some clarity will be lost, but the little raincoat will bring a smile to the interview subject. *TW Tip #10076*

Reprinted with permission from **John Williams'** *Broadcast News*, the Newsletter of the Newsroom
(To subscribe, e-mail jwaus@camtech.net.au)

Talk Topics

Top 10's From Michael Harrison's *Talker's Magazine* (week ending 5/12/00)

To subscribe to **Talkers**, call **413-567-3189** or visit their website ***www.talkers.com***

- **Top Topics:** 1) Scandel/Gossip 2) Politics 3) Foreign Affairs 4) Fire Safety/Govt Responsbility 5) Legal System 6) Technology 7) Gay Rights/The Media 8) Economy 9) Sports 10) Gun Control/Crime & Violence
- **Top Stories:** 1) Rudy's Marriage 2) NY Senate Race 3) Presidential Race 4) Cuban Boy 5) Los Alamos Fire 6) Love Bug 7) Dr. Laura & Gays 8) China Trade Bill 9) NBA/MLB 10) Million Mom March
- **Top People:** 1) Rudy Giuliani 2) Donna Hanover 3) Judith Nathan 4) Hillary 5) Al Gore 6) George W. Bush 7) Elian Gonzales 8) Janet Reno/Alina Fernandez 9) Dr. Laura 10) Bill Clinton/Roy Weaver

Round-The-World Round-Up

50 easy-to-steal contests, promotions, topicals, and public service projects

❑ **The $64,000 Answer.** Clear Channel puts their collective contesting brand-stamp on the Regis trivia craze. Monitored on WGST/Atlanta: listen during weekday windows (which are announced on-air and posted on the web). Dial 1-888-560-LOOT when you hear "Be the 64th caller!". Answer nine general knowledge questions and work your way up to $64,000.

❑ **The On-Hold Game.** Three contestants are put on hold by the morning show at 8:45am. They had to stay on-hold the rest of the day. Jocks check-in with them throughout the day (if they don't respond within 5 seconds, they're disqualified). Person on hold the longest wins.

❑ **The Shot Heard 'Round The World.** Just in time for 4th of July (where fireworks are legal). Invite listeners to become part of your synchronized, coordinated "shot heard 'round the world" to celebrate America's independence by setting off a firecracker at 6pm on the 4th. Do an on-air "countdown" at 5:59:50, complete with sfx of fireworks.

❑ **Throw The Election.** Your morning team dons Halloween masks of Bush and Gore. Invite listeners to come by a local mall (or the station) to throw pies at their favorite candidate to raise money for charity ($5 a pie). Natural tie-in for a bakery. Great photo opp ("a local radio station . . "). Keep this up your sleeve for late October.

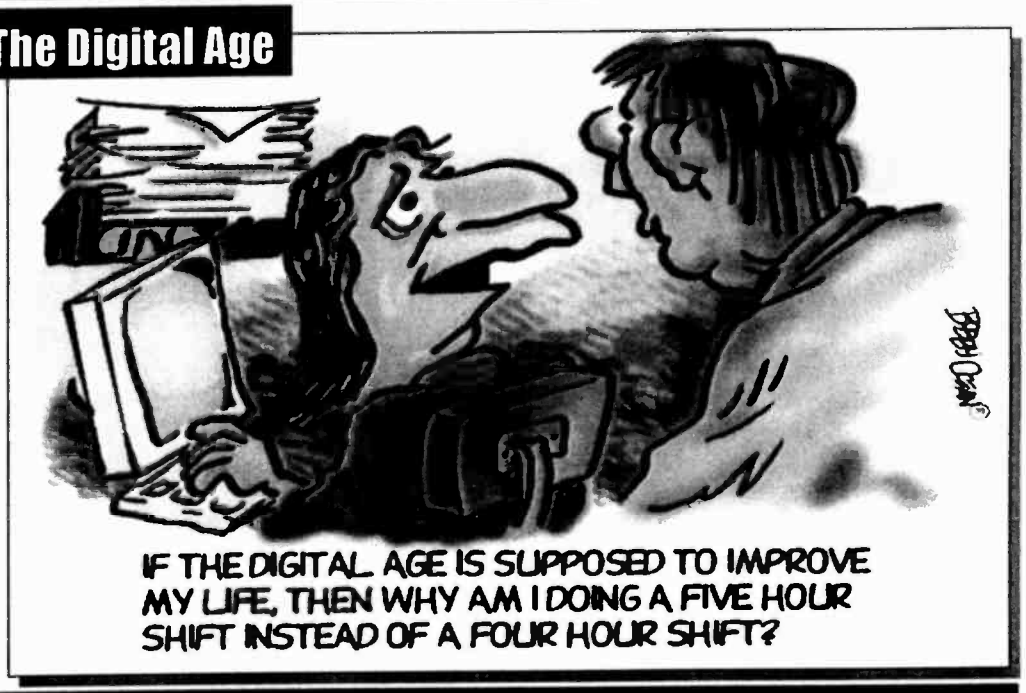
MORE TO COME in "PD" Issue #54!

Ocean Toons®

Check out the official **Bobby Ocean** creative web-site at ***www.bobbyocean.com***. Full of interesting ideas, links, quotes, production samples, and voiceover demos. E-Mail Osh at *oceanvox@pacbell.net*

Jeff Young's Radio 411 ***(www.radio411.com)*** is the *cyber- home of Ocean Toons* and the *Bobby Ocean Cartoon Gallery.*

The Digital Age





This issue of "PD" is dedicated to the memory of Dennis Melbourne aka Mark Denis (1941-2000)

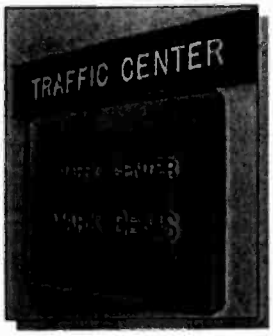
Radio lost another great one when **Mark Denis** died unexpectedly. After surviving heart bypass surgery earlier this year, he succumbed to a viral infection April 29th.

I've never met a nicer human being than Mark Denis — or a more professional broadcaster! His positive "take" on the biz and his unwavering love for life has always been inspiring to me. (For a quick review of some of the great life-lessons learned from Mark, see "PD" issue #50, page 7.)

For the past 15 years, he has done double-duty as the midday traffic reporter and the signature "voice of the station" for KFI/Los Angeles. *You've* probably heard him, too (and just didn't know it) — he was the anonymous voice that, for decades, has welcomed passengers aboard the Disneyland monorail.

Evidence of Mark's popularity amongst his peers is the fact that over 3,000 people attended his memorial service, which was followed by a fly-by of six LA media helicopters paying their respects.

Two great tributes to this gentle man can be found by logging on to the Los Angeles Radio People website (www.laradio.com) and at KFI online (www.kfi640.com). The full page obituary which appeared in the *Los Angeles Times* can be viewed at (http://kfi640.com/images/markdenistimes.gif). KFI has done a wonderful job of putting together a CD compilation of poignant tributes made by KFI Talk Hosts. For $6.40 you can receive a copy of the Mark Denis Memorial CD. All of the proceeds will be donated to the Mark Denis Memorial Fund. **What to do:** Send a check or money order made payable to KFI to: KFI Radio Mark Denis CD, 610 South Ardmore Ave, Los Angeles, CA 90005



Don Barrett suggested on his LARP website that perhaps the most fitting tribute would be for KFI to rename their traffic center, ***The KFI Mark Denis Traffic Center***. Far be it for me to tell a radio station what they should do (heh-heh-heh), but I think that's a really *strong* idea that even makes *good programming sense* (listeners will get a warm feeling about the station every time they hear it mentioned). (Mark was loved by *listeners,* too!)

We send our love and prayers to his surviving family — wife Nancy, sons Mark Melbourne, Matt Savant, Tim Savant, and daughters Denise Roscoe, Julie Sulick, and Ashley Melbourne. **For those who knew him, Mark Denis will *always* be with us.**

Programmer's Digest

Sweepers/Splitters/Bumpers/Liners/Ins&Outs

The station for George Strait a day for the month of May is Kamel Country 108 KMLE/Chandler/Phoenix, the Valley's NEW Country LEADER
(jingle): "Kamel Country 1-0-strait"

Supplying 100% of the daily adult requirement of Beatles. It's Breakfast With The Beatles, on Philadelphia's Classic Hits station, 102.9 MGK.

Galaxy Online — the first EVER interactive radio show. On Galaxy 101.

93Q is KKBQ at 92-dot-9 FM! Because we have a transmitter and you don't! (jingle): "93Q Country"

Listen to SA-FM at work. The best way to make your workday suck a little bit less!

(clip): "Buddy, you're in for the ride of your life"
(female): 40 minutes of Rock 101!
(male) 40 minutes of nonstop rock. (clip): "Stand by"
(male) Another 40 minute rock block.(fem) Rock 101/KLOL

Music the way it oughta' be played — constantly! New Country 105-7

Still cool – after all these years.
(jingle): "KOOL 94-point-5"

Fox 101.9 FM – It's not just music – it's today's BEST music!

Elements of Stationality

(Male) Finally, a radio station you can leave on all day.
(Female) The Jammin' workday network.
(Male) On Magic 101 (Female) Sacramento's
(Male) *Jammin'* Oldies.

This is the station where great music *lives.*
Capital Gold 1548.

Make the day go faster! Take your Oldies to work! It's a Fun Oldies Workday! (jingle): "Oldies 98"

You could win $1,000 tomorrow morning with the Magic 105.7 Cash Bribe Oldie.
(clip) "Hi this is Paul McCartney and I could be bribed, so keep listening for the Cash Bribe Oldie".
(do wop jingle like ending of "Blue Moon") "Ba-ba-ba-bob, ba-ba-ba-Bop, Cash Bribe Ooooold-ieeeeeee"
Win $5,000 tomorrow morning on Magic 105.7!

If it's happening now, you're *hearing it now!* Continuous team-coverage of today's biggest stories on 106.5fm, 640am NewsRadio WGST

Mix means variety. Variety means Mix. Mix 96-9

(tease of song snippet montage followed by VO)
All – coming up. On 2DAY 2000, while you work.

Back to more Zone music in 60 seconds on The New Zone 101.5. And now, for the rest of the 59 seconds, I'll just take a nap. *TW Tip #9217*

Coming Up Next

In The World's *Fastest Growing* Programming Newsletter

Now in 22 countries!

What's In The Bottle?

A Commentary On Branding

by

Jaye Albright

And . . .

PDQ&A

Stopset-Placement In The Consolidation Era

Also . . .

Sticker Mania

Part 4

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Programmer's Digest
Volume 1 Issue #36

44 Immutable Laws

From The "PD" Bookshelf

Al Ries and **Jack Trout** are probably the best-known marketing strategists in the world. Most of us in Radio learned about the concept of product "positioning" from them in the early 80's (and from their earlier articles in *Advertising Age* in the 70's).

In 1994, Ries & Trout dissolved their professional partnership when Ries launched the consulting firm of Ries & Ries with his daughter **Laura**. But before they went their separate ways, still friends, their last collaboration was a masterpiece — ***The 22 Immutable Laws of Marketing: Violate Them At Your Own Risk.***

The father/daughter Ries-team then authored the next logical extension, based around what many consider the marketing buzzword of the late 90's. ***22 Immutable Laws Of Branding: How To Build A Product Or Service Into a World-Class Brand.***

These books belong on your "must-read" and "re-read" lists.

Our examination of the (combined) 44 immutable laws begins on page 2.

Music Scheduling 10 Avoidable Mistakes

One of the most computer-literate radio programmers in the world is **Mike LePetit**, Software Consultant for Radio Computing Services in New Zealand.

Since knowing how to make a music-scheduling system really "sing" is one of the secrets to massaging TSL, I thought Mike's perspective would be particularly useful in examining the 10 biggest music-scheduling mistakes PDs make.

Check out the checklist on page 3.

Continuing Education For The Dedicated Radio Programmer

Inside "PD" Issue # 36

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Page 3 Music Scheduiling: 10 Avoidable Mistakes (by Mike LePetit)
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Page 8 The 22 Immutable Laws Of Branding (Ries & Ries)
Page 11 Ocean Toons: Your Brand Of Morning Humor
Page 12 Elements Of Stationality: Sweepers/Liners/Splitters/Bumpers



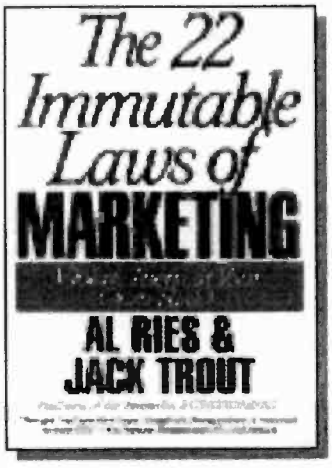
Programmer's Digest Publisher/Editor **Todd Wallace** continues to maintain his Phoenix-based programming consultation firm, ***Todd Wallace/Associates***. He has provided programming consultation services to over 100 radio stations in the U.S., Canada, Australia, New Zealand, and the Philippines. Believing that *"good logic, solid strategy, and cunning tactics know no boundaries"*, his clients have included formats of all types in markets of all sizes. Reach TW at **(602) 443-3500** or e-mail: ***TW3tw3@aol.com***

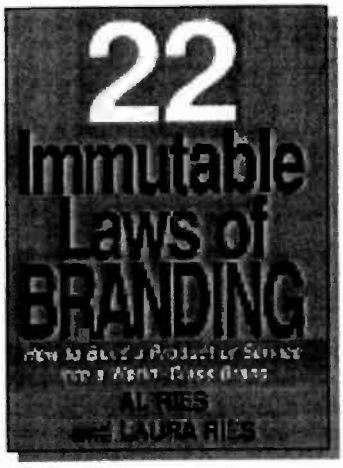
44 Immutable Laws

"In order to succeed, you must *know* what you are doing, *like* what you are doing, and *believe in* what you are doing".

— Will Rogers

TW Tip #7207





Ries and Trout managed to distill their years of working on marketing principles and problems into a concise yet profound set of basic laws that generally govern success and failure in the marketplace.

Though this book was written 6 years ago, each of the 22 laws still ring true today (just as the laws of positioning are still valid all these years later).

Since *22 Immutable Laws Of Marketing* is the older of the two books (one you should have already read by now – several times), our review will be more along the lines of "refresher" points.

The 22 Immutable Laws Of Marketing

1 — The Law Of LEADERSHIP

It's better to be first than it is to be better.

Charles Lindbergh was the first person to fly the Atlantic Ocean solo. Who was the second?

(For trivia buffs: "Who Is Bert Hinkler, Alex?")

It's why consumers remember Hertz over Avis in rental cars. Coke over Pepsi in cola. And Time over Newsweek in news weeklies.

2 — The Law Of The CATEGORY

If you can't be first in a category, set up a new category you *can* be first in.

Everyone knows Lindbergh was first to fly the Atlantic solo. No one remembers Hinkler was second. But everyone knows the third – Amelia Earhart (because she was the first *woman*).

Charles Schwab didn't open a better brokerage firm. He opened the first *discount* broker.

3 — The Law Of The MIND

It's better to be first in the mind than to be first in the marketplace.

The first personal computer was not the IBM PC (it was the MITS Altair 8800).

4 — The Law Of PERCEPTION

Marketing is not a battle of products, it's a battle of perceptions. Coke doesn't win the taste-test, they win the marketing battle. (Conclusion: the cola-wars are a battle of perceptions, not of taste).

5 — The Law Of FOCUS

The most powerful concept in marketing is owning a word in the prospects mind. IBM owns "computer". Hershey's "chocolate". Norstrom's "service".'

6 — The Law of EXCLUSIVITY

Two companies cannot own the same word in the prospect's mind. Many companies have paid the price for violating the law of exclusivity. Burger King once tried to become the *fastest* hamburger chain in the country (what they overlooked was that McDonald's was *already* perceived that way).

7 — The Law Of The LADDER

The marketing strategy to use depends on which rung you occupy on the ladder. After years of losses trying to be #1, Avis made an entire campaign out of their position on the rental-car ladder. "We're #2, so we try harder". 7-Up wasn't the #1 soft drink, so it became the alternative to cola ("The Uncola").

8 — The Law Of DUALITY

In the long run, every market becomes a two-horse race. Coke, Pepsi, and Royal Who? Doesn't mean there isn't a #3. Just that they're way down the ladder in market share.

9 — The Law Of The OPPOSITE

If you're shooting for second place, your strategy is determined by the leader. Scope hung the "medicine breath" label on its Listerine competition.

10 — The Law Of DIVISION

Over time, a category will divide and become two or more categories. Like computers split into mainframes and minis, PCs, laptops, notebooks, and palmtops. Like the various layers of car wars. And like music formats in Radio! Hybrid derivatives mean most major markets have *several* distinct brands of AC, Country, Oldies, Rock, Urban, etc. Divisions within divisions.

(Continued — see **44 Immutable Laws** on page 5)

Music Scheduling — 10 *Avoidable Mistakes* PDs Make

by **Mike LePetit,** RCS/New Zealand

ONE — No Research

If you do not know what your audience wants, your perfect rotations won't count for as much. Don't assume — ask! And ask again, as scientifically as you are able.

TWO — No Math

Spend time working out what your rotation patterns will be and look for the bad harmonics. (Use the Harmonic Convergence Plotter™ template found in "PD" issue #27, page 6; follow the instructions in "PD" issue #28, page 6).

Do your rotational categories match with your audience flows? Are you getting the best Reach & Frequency on your top rotations? Are you slower rotations moving too fast? (Or too slow?)

THREE — Not Testing Results

Take the time to schedule several days of dry-run logs. Then analyze the results. Are you getting back what you really anticipated? (Or has Murphy struck again?) Try several variations during your dry-runs.

FOUR — No Rule-Checks

When using a computer-based system, it is possible to tier rotations so tightly that nothing gets scheduled. Do you have conflicting rules that could cause such paralysis?

FIVE — Breaking The Rules

Once you have a set of rules in place, don't be tempted to break them. Live with them. Exercise self-restraint and discipline.

SIX — Delegating Responsibility

Or leaving it to the computer. Check what you are getting back from the computer *every day*. Scheduling is the key to your station's success. Do not allow anyone else to sabotage your best-laid plans!

SEVEN — Not Starting From Scratch

Do not rely on someone else setting things up for you. Seize control and make sure you understand everything that is happening in the scheduling process — from the selection of the library — to the design of the clocks — and the tolerances you apply to all rules. *Know* what's going on inside your system!

EIGHT — Not Monitoring Your Station

Take time to really listen to the product. You cannot hear how it all happens when you are in meetings and only have half an ear on your station. Get out of the station and listen. Often.

NINE — Not Reconciling

You *must* reconcile what was scheduled with what actually happened. Are your personalities playing everything as you scheduled it? What kind of "liberties" do you allow them to take?

TEN — Not Loving Your Work!

If you haven't got passion for what you do, find something else you are passionate about. But in these exciting times, it's hard not to get excited about your job. When you see how *precise* an excellent computer-based scheduling system can be at executing your perfect music strategy, *that's* something to be passionate about!

TW Tip #2143 and #16068

Mike LePetit is a 25-year veteran radio programmer. He was Program Director of 4ZA/Invercargill and More-FM in Christchurch, also serving as Research and Consultancy Manager for the 32-station Commercial Network of Radio New Zealand.



Mike is now based in Christchurch, New Zealand as Software Consultant for R C S (Radio Computing Services)

Reach Mike by e-mail at *mike.lepetit@rcs.co.nz.*

Why The Great Ones Are Great

"When I played a record, it *stayed* played."

*— The late **Kenny Everett**, British DJ Extraordinaire*

New For 99 Promotions Of Distinction

Cut-Through Contests

New Millennium "Baby Races"

Several stations (KGGI/Riverside, WWDB/Philly, WFLY/Albany, Star 100.7/San Diego, among others) are eyeing Y2K in the hopes of being associated with the birth of the Millennium Baby. Doctors have calculated that couples who conceive on April 9th, 1999 (and have a normal pregnancy) have the best odds on giving birth to the first baby born in the year 2000. Probably the most original version belongs to **Woody & Shannon**, the morning team at KGGI who'll be using a caravan of 8 stretch limos where couples will "do the deed and plant the seed" while cruising the freeways of the Inland Empire. Contestants will check back next month, and regularly thereafter, to report any progress in the "race". (Woody & Shannon also have arranged an exclusive coverage deal with the syndicated TV show *Extra*.)

The Bug Patrol. First, Mix 95.7 (KMSX/San Diego) crammed 19 adult human beings into the Mix Love Bug (on 1/27/99) to break the Guinness world car-stuffing record. Now, Mix continues their obsession with "the millennium bug" by urging listeners to keep a lookout for the Mix Bug Patrol on the streets of San Diego. Reminiscent of the way "Beetle Boards" were used in the late 70's in many markets as a cohesive attention-getter and the way 2ZB put the 2-Zed-Beetle-Brigade on the streets of Wellington (New Zealand) in the 80's.



Millionaire For The Millennium. Z100 (WHTZ)/New York just kicked off an insurance game that zeros in on matching 4 digits of listeners' social security numbers. Game covers all dayparts, played at 7:20am, 8:20am, 12:20pm, 5:20pm, and 8:20pm. "If your 4 digits match our 4 digits, in order, you win ONE MILLION DOLLARS – only from Z100".

The Morning X Subscriber Quiz. WNNX/Atlanta listeners test their knowledge of the Morning X morning show. Every morning one listener wins a free car payment from **Barnes, Leslie, and Jimmy**.

The Bomb Squad. New twist to Beat The Bomb. (For background, see "PD" issue #30, page 2). Fox-FM in Melbourne (Australia) gives workforce listeners chances to "cheat" by sending the Fox Bomb Squad out and about to various workplace locations, to let listeners know the amounts they'll hear in that day's contests.

Homemade Jingle Contest. WPLJ/New York's morning team, **Scott (Shannon) & Todd (Pettingill)**, invite their listeners to become a PLJ radio star . . .



"Fun Fun Fun" All Month Long. New twist to Song Of The Day. (For background, see "PD" issue #21, page 6). K-Best/San Diego gave away $1,000 every day for an entire month. So easy any simpleton can play: Just listen for the K-Best Fun-Oldie, "Fun Fun Fun" by the Beach Boys. When you hear it, call in and win $1,000.

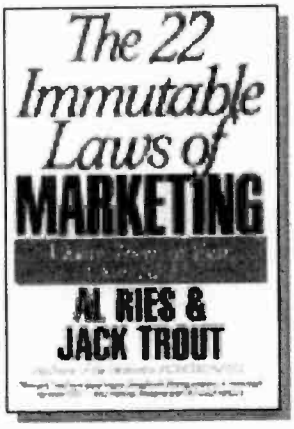
The Home Run Inning. KRLD/Dallas reinforces their status as the flagship station of the Texas Rangers (Major League Baseball) Network by designating one inning of each game as "The Home Run Inning" (announced in that inning by their play-by-play team). Three pre-chosen contestants (registered earlier in the day) will receive a 1st, 2nd, and 3rd prize if a home run is hit by the Rangers in that inning.

10 Grand In 10 Hours. Classic case of use it or lose it. KMXV/Kansas City chose a winner, who was picked up in a limo at 7am to spend $10,000 in 10 hours at a local mall. Coupla' catches: can't buy gift certificates and can only spend $200 per store. (That works out to about 10 minutes in each store!)

(Continued — See **New For 99** on page 6)

44 Immutable Laws

11 — The Law Of PERSPECTIVE



Marketing effects take place over an extended period of time. Often the long-term effects are the opposite of the short term effects.

When Coke clothing was introduced, sales shot up for two years — then dried up almost overnight.

In radio, it's not unusual to see a new station's "curiousity cume" surge often attain greater heights than its sustained cume later on in its product-life-cycle.

12 — The Law Of LINE EXTENSION

There's an irresistible pressure to extend the equity of the brand. The IBM PC Jr. Life Savers gum. Bic pantyhose. Wherever you look, you'll find line extensions (which is one reason stores are choked with brands — 1,300 shampoos, for instance).

13 — The Law Of SACRIFICE

You have to give up something in order to get something. Good things come to those who sacrifice. FedEx became a success by concentrating their focus on "small packages, overnight".

Maybe that's why most radio stations that "mass out" musically are no match against a competitor with a well-defined narrower music stance.

14 — The Law Of Attributes

For every attribute, there is an opposite, effective attribute. Attacking the leader's strengths rarely produces a marketing win. Marketing is a battle of *ideas*. All attributes were not created equal — you must try to own the most important attribute for your category. (Owning "best music" in listener's minds will win more P1s partisans than owning "best morning traffic").

15 — The Law Of Candor

When you admit a negative, the prospect will give you a positive. "Listerine: the taste you hate twice a day". "With a name like Smucker's, it has to be good." Proving the old maxim: honesty is the best policy.

16 — The Law Of Singularity

In each situation, only one move will produce substantial results. *Concentrated* marketing force is most successful. Successful field generals study the battleground and look for that one bold stroke that is least expected by the enemy. ("The line of least expectation.")

17 — The Law Of Unpredictability

Unless you write your competitor's plans, you can't predict the future. Living from quarterly report to quarterly report is a recipe for problems.

In Radio, you can't count always count on your competition to do the logical thing. (This can often present as many opportunities as it might problems!)

18 — The Law Of SUCCESS

Success often leads to arrogance, and arrogance to failure. Ego is the enemy of successful marketing. *Objectivity* is what's needed.

Donald Trump put his name on many things, but is not particularly known for any one of them.

Small companies are closer to the battlefront than big companies (maybe one reason why many of them have experienced explosive sales over the past decade).

19 — The Law Of FAILURE

Failure is to be expected and accepted.

"Reorganizing to save the situation" is a way of life at too many companies. Like radio stations that have tried every possible avenue of approach to achieve success in AC, only to change to Young Country or Jammin' Oldies and find a sudden gold mine.

20 — The Law Of HYPE

The situation is often the opposite of the way it appears in the press. When things are going well, a company doesn't need much hype. When you need the hype, it usually means you're in trouble.

For the most part, hype is hype. Real revolutions don't arrive on the 6 o'clock news — they arrive unannounced in the middle of the night (and kind of sneak up on you).

21 — The Law Of ACCELERATION

Successful programs are not built on fads, they're built on trends. Fads don't last long enough to do a company much good.

The most successful entertainers are the ones who control their appearances so they don't wear out their welcome. (Ask Anne Murray what good it did her career to be over-exposed in Canada, thanks to CanCon.)

22 — The Law Of RESOURCES

Without adequate funding an idea won't get off the ground. A lot of entrepreneurs think all their good ideas need is professional marketing help. Marketing is a game fought in the mind – and you need money to get into the mind.

Make sure you spend enough! In war, the military always errs on the high side. Know how many rations were left after Operation Desert Storm? (A lot!)

Continued —

Turn to **page 8** for a review of



New For 99 Promotions Of Distinction

Win Bruce Kelly's Cash. KZZP, which recently evolved from Modern/Hot AC to CHR, is bettin' the farm on their morning personality, giving away $1,000 an hour every morning (plus a weekly $5,000 winner every Friday). To win: listen for the cue to call in, be the right caller to say "I wake up with Bruce Kelly in the morning and my hit music on KZZP 104.7FM".
(See related story below)

Fax Us Your Taxes. WNCI, "your official tax-break station", invites listeners to fax-in the amount of taxes owed (or to be refunded). Listen for NCI to announce your amount, call in and win DOUBLE the amount.

TW Tip #3196, #4107, #5111, #6199, and #11017

Public Service Projects

Grassroots Fund-Raiser

A Phoenix police officer was recently shot by drug suspects. The fact that he was survived by a wife and 6-month-old son really touched a nerve and led to an incredible outpouring by local residents (who began leaving flowers by the thousands at the scene of the crime).

- ✓ Seeing reports of this on TV over the weekend so touched KZZP/Phoenix morning personality **Bruce Kelly**, that he took it upon himself to cancel the station's planned $1,000-an-hour contest on Monday morning (see above), donating the day's $3,000 prize-pot to establishing a trust fund for the slain officer's infant son. Kelly flushed the normal format and vowed to stay on-the-air to become the conduit for a good old fashioned, low-tech, grass-roots fund raiser.
- ✓ Sidekick **Jackie West** and other ZZP jocks set-up make-shift drop-off points all over Phoenix (made more difficult by the fact that all the ZZP PrizeVans were in the shop, being painted, which actually added to the perceived legitimacy of the spontaneity of this action).
- ✓ Kelly stayed on-the-air, taking pledges from listeners and literally opening up the KZZP studios to anyone who wanted to drop off a donation. He managed to stay on-air non-stop until 11pm that night before taking a short nap-break, and then continuing the crusade the next morning.
- ✓ He urged listeners to drive with their headlights on during daylight hours (to show solidarity and respect for the memory of the officer).
- ✓ He even called competing radio stations (live, on-the-air) inviting them to put aside the petty radio wars for a day or two and join him in raising money for the officer's son, which resulted in KMLE, KKFR, KTAR, and KNIX promising their support. One such station refused to talk with him, issuing a terse statement via their receptionist that "we don't want to participate in your promotion". (Wrong answer! That station may now be in the penalty box of many listeners' minds!)

The net result:

- $28,000 was raised over the course of 30 hours
- Listeners perceived that Kelly mobilized the whole town, even the competition, to get it done (accentuated by TV coverage and pics in the paper)
- Every time a listener saw a car with its headlights on (in the daytime), it was a subliminal reminder of the good deed KZZP was doing.
- *Exemplary*, heartwarming, local radio at its best. One of those great moments that proved the power and immediacy of Radio!

Dental Clinic For Kids. Another Phoenix personality, **Dave Pratt,** KUPD's "Morning Mayor", recently celebrated a one-year milestone of one of his major charities, the Pratt Dental Clinic For Kids. Over the past year, listener and corporate donations have made it possible for 1,200 underprivileged kids to obtain much needed dental care (at no cost to them).

Cops and Lobsters. WNCI/Columbus set-up a special night at area Red Lobster restaurants where Columbus police officers served as waiters. All tips benefiting the Special Olympics and the Central Ohio Law Enforcement Run.

TW Tip #3196, #4107, #5111, #6199, and #11017

"When you are a parent, It takes 9 affirming, positive comments to overcome one critical, negative comment you make to your child."

TW Tip # 6200 and #21032

— ***Dr. James Dobson,*** *Focus On The Family*

Wallace Wisdom: Do you think this might also apply to talent critiques and dealing with staff?

Deep Background

Another Todd Wallace Insight Interview

Tracy Johnson — Part 1

One of the hottest radio stations on the planet is Hot AC KFMB-FM (Star 100.7) in San Diego.

And one of the hottest radio promotions these days is **Fairwest Direct's *Listener Rewards Program***, which makes the most of P1 and top-TSL-quintile listeners in much the same way that airlines target their most frequent flyers.

Put the two together and you've got a winning recipe for ratings success — and a case study we can all learn some great promotional lessons from.

We know that Frequent Flyer programs are so successful at incenting consumer-loyalty that literally every major airline in the world has one. They're literally afraid not to — for fear of losing market share (and thus revenue and profits).

Radio has never had such a mechanism in place, that allowed stations to track the "listening transactions" of their listeners in a similar manner — until, that is, Fairwest Direct came out with the Listener Rewards Program last year. Now it's licensed to 63 stations around the world, with more coming on board every week.

I've been monitoring the success of this program with great interest* because I'm attracted to the idea of rewarding listeners based on *real* listening. That way, not only do you get listeners to listen more, and listen longer, but you don't run afoul of Arbitron Law as you do it.

"It's not so much the prize we give away, or the listeners who play those contests, but how we can *involve non-participants* in the *entertainment value* the contest-marketing affords"

* For further background, see "PD" issue #20, page 4 and issue #32, page 5

To get more first-hand knowledge about how this promotion works, operationally, I called on the VP/General Manager of KFMB AM & FM, **Tracy Johnson**, whose reputation as one of the world's most knowledgeable and successful radio programmers precedes him.

PD: Tracy, first, tell us a little about Star 100.7 — its heritage, its angle of attack, and what makes up the Star stationality.

TJ: We're known as one of the country's first "Modern AC" stations, having debuted in June 1994. Since then, we've built the station on an up-tempo mix of contemporary pop music for adults and what I consider the best lineup of personalities in America. And we pride ourselves on our bigger-than-life promotions and interactive approach with listeners.

PD: What kind of marketing has Star done in the past?

TJ: In addition to mass marketing such as outdoor and television, we have concentrated most of our resources on the product itself. One of the most effective methods of marketing is simply creating talk in the market through what happens on-the-air, from our "Whirl Til You Hurl" roller coaster marathons to our on-air "Say It And Win" campaign, to a bumper sticker promotion we titled "Put Star on Your Car".

PD: How involved in *contest*-marketing, specifically, has Star been in the past?

TJ: Very involved, but the emphasis has been on how those contests can increase the personality, the stationality, and presence of the personalities on Star. It's not so much the prize we give away, or the listeners who play those contests, but how we can *involve non-participants* in the *entertainment value* the contest-marketing affords.

PD: I'm assuming that *winning the workplace* is important to Star's programming strategy as it is to most other AC stations – how would you elaborate on that?

TJ: Jeff & Jer give us a great start in the morning and a large part of our strategy has been to capitalize on their strength. Therefore, converting Jeff & Jer listeners to midday TSL is a primary objective. As you know, that's as much a function of making the station prominent to listeners as it is simply providing the mood that matches the workplace. So, while we spend a lot of time and money in making sure the music is perfectly compatible with at-work listening, we look for hooks, or benchmarks, that help listeners use the station in that key daypart.

PD: Obviously Star's promotional heritage means you can afford to do practically anything you want to target the workplace. So, with everything from telemarketing to direct-mail and fax-back promotions available to you, what prompted to you look at the Listener Rewards program for Star?

TJ: Part of our appeal has been the emphasis on making the station *personal* and *interactive* with listeners, creating a station that is easy for them to participate. Traditional contests, like "listen for the winning song-of-the-day and be the 10th caller to win" or "listen all day at work for your name and you could win" just don't get it done for us. It's not fun, and it *eliminates* a large part of the audience — they just won't jump through all those hoops to play the game. When Fairwest presented the Rewards program, we knew it was exactly what we were looking for. It's easy to play, it's fun, and listeners don't have to compete with other listeners to win. They can *all* win, and control their own destiny in earning points and choosing what *they* want to win. (Continued on back)

Deep Background

(Continued)

PB: Why don't you explain how the program works.

TJ: The listener gets a freeloader computer disk, which they can either pick up, have mailed to them, or download from the HiStar web-site (www.histar.com)

- ✓ **The instructions are — just install this screensaver on your computer to see if you've won $10,000, which is a *strong* call-to-action.**



- ✓ **The screensaver self-extracts and instantly tells you if you've won, and also contains "how-to" directions about other ways to win.**
- ✓ **Then it gives you a *second* chance to win $10,000 just by distributing copies of the disk to friends. So you've got the dynamic going of listeners telling their friends about your station. If someone you give a copy to wins 10 thou, so do *you* (using sponsored cash to make the prizes liquidatable).**
- ✓ **Then there's a loyalty-listening plan where listeners accumulate what we call Star Listener Points, just like you would frequent flier miles.**
- ✓ **You do it immediately by making copies of your disk. Also by listening for the password of the day, by listening for the song of the day, and for other on-air points giveaways at strategic times of the day.**
- ✓ **Then you can use your Listener points to get rewards such as free CDs, concert tickets, movie passes, trips, or a new car from Pacific Honda.**

PB: And the general "pitch" to listeners subtly *encourages* them to listen longer.

TJ: Right, the explanation to listeners is that "the Star Freeloaders Program is designed to reward you for what you do best — listening. The more you listen to Star and the more you participate in Star events, the more opportunities you have to win".

PB: I understand the first listener to reach 100,000 points wins a Honda S.U.V. from one of your sponsors, Pacific Honda. What are some of the other big prizes and how are they won?

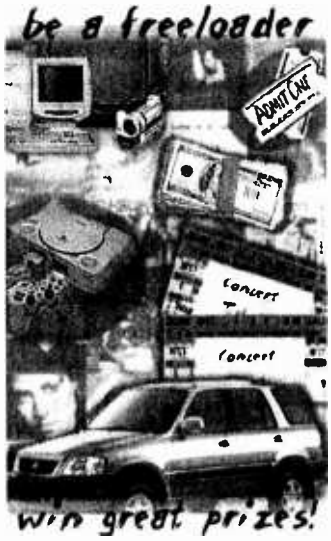
TJ: We've sent listeners on concert trips all over the country, to the Grammy Awards, the American Music Awards. We've given away DVD players, a private meeting with Alanis Morissette at her concert, offered tickets to every concert that's come through town, CD's, lunches, dinners, movies, books. You name it, we've offered it. We're now working on putting up some really cool things, like laser surgery to correct vision and more. We like to find things that listeners can use points for that they can't, or won't, be able to get on their own.

PB: You launched the "Star Freeloaders" program with some very clever creative, including a custom jingle that was done in a Big Bad Voodoo Daddy swing style — which I thought was very effective in dumbing down the essence of the promotion into a 60-second song that any idiot can understand. Who produced the song for you? Was it an in-house job?

TJ: Most of our production elements are created in house by Tom Watts, who is simply the best there is! The song you mention is actually a parody of the song "Zoot Suit Riot" by Cherry Poppin' Daddies, and it *is* terrific. Our production partner, Premiere, produced it for us. Tim Pilcher should get all the credit. He's a true genius. The whole key is making this easy and fun to play. Our production elements help create the sizzle and explain the contest simply.

PB: And I understand your follow-up explanation promos were also very effective at explaining how easy it is to join the program. What's "the secret sauce" in your explanation process?

TJ: The contest is pretty easy to play, but has a lot of "moving parts" . . . and that can be complicated if you let it be. We follow the recipe of "keep it simple". We put a lot of effort into *breaking the whole program down into the most significant parts,* and then we focus *most* of the attention on *that* part of the execution.



That's simple:

- **You already listen to Star and we want to thank you**
- **Get the software — keep listening to Star to earn reward points**
- **Listen for how you can use your points for fabulous prizes.**

Almost all of our time on-the-air is spent telling people what they can win, how they can earn more points, and *selling the sizzle.* Everything else is details, and we handle most of the details on our web site. (www.histar.com)

For more information: Contact **Reg Johns** at **Fairwest Direct** (619) 693-0576. E-mail: *reg@fairwest.com*

TW Tip #3194, #4106, #7206, #15059, #16067, #17046, and #18021

Next Week | Part 2 of the **Tracy Johnson** Interview

- The long-term possibilities of Star's Freeloaders program
- How to make the Listener Rewards program pay for itself
- "Addictive" listening-patterns
- How to sell Listener Rewards to staff (the key benefits)
- How targeting computer-users infiltrates the workplace
- And Tracy Johnson's cogent advice about how to make *any* programming or promotional element work

To Reach **"PB"**: Call **(602) 443-3500** Fax **(602) 948-7800** or E-Mail ***TW3tw3@aol.com***

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FAIRWEST DIRECT

Media Brokerage Services

Hub & Spoke:

The Next Phase Of Consolidation

As the radio industry rapidly consolidates, the first phase appears to be pretty well over. Most markets are now controlled by a handful of players.

The next move: for those consolidators to begin to build regional clusters around their larger markets. These spokes involve the addition of smaller stations in immediately adjacent marketing areas.

The old limits on numbers of stations owned kept this logical development from occurring. Now radio operators are extending their reach in the same way newspapers have done for years with regional editions.

It all adds up to ***new ways to increase revenue***.

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Fresh Up To Date



Many stations have acquired a bad habit with regard to their web-sites. They think you can just "set it — and forget it". It's not as simple as that. Web-surfers need to be regularly titillated, the more interactively the better, or they won't return (and this may impact on their perceptions of your station — you don't want to be thought of as a "dinosaur" when it comes to switched-on marketing).

That's why it's refreshing to see a station like KIIS-FM/LA regularly re-inventing their web-site *(www.kiisfm.com)*. Not only do they keep adding new links and deeper features, they totally redesign their homepage, too (probably more than they need to).

End result: If a listener/web-surfer thinks the KIIS-site is cool and full of new surprises, they're more likely to tune-in the station more regularly (just to make sure they're not missing something else that could amuse them).

Does your web-site look like yesterday's news? (Or worse yet, last year's???) *TWTip #3198, #15060, and #16069*

Oldies Hot-Clock Games

The "PD" **Music Science 101** series continues

Like most other formats, the Oldies format is experiencing fragmentation, with four derivative formats of old favorites shaping up in most of the Top 30 markets in the U.S.

Traditional Oldies. Pop-flavored "good time" or "fun" oldies using the early-Beatles era as the core pivot point (super-concentrating on the years 64-67, with a secondary target 61-69, and a tertiary bubble encompassing 55-73).

70's Oldies. Usually more rock leaning and male appeal (arguably closer to Classic Rock than Oldies)

Rhythmic Oldies. Concentrating on Classic R&B with much broader era boundaries (usually spanning the mid-60's through the mid-80's). It's the hottest "new" format of the past year (in several markets, the "Jammin' Oldies" outlet is now actually *beating* the Traditional Oldies heritage station, and sporting a more appealing younger demo-profile).

50-60's Oldies Usually an AM station (or limited-signal FM), mixing in liberal does of do-wop and pre-Beatles gold. Often these stations are used as spoilers (to siphon off a share-point from the heritage Oldies station in a competing group's cluster) or to totally seal-off the "oldies" position in your own cluster (freeing a Traditional Oldies FM station in your cluster from having to play otherwise obligatory pre-61 stuff).

This week and next, we'll concentrate our focus on the Traditional Oldies genre.

Traditional Oldies

Traditional Oldies stations are feeling the heat (not only from fragmentation but from a format burnout that is occurring even in unfragmented markets). A recent book-to-book (Summer to Fall '98) analysis of the Top 50-rated Arbitron markets revealed an ugly trend: the advance/decline ratio for Traditional Oldies was decidedly negative (only 15 increases to 34 decreases).

Some suggest that this could be due to the hyper-tight playlists in place at most heritage Oldies stations (some stations are playing less than 300 songs). If there's a homogenized, cookie-cutter format in America, Traditional Oldies would be it (the way it's done on most stations).

WJMK/Chicago night personality, the legendary **Dick Biondi**, still does over 300 "sock hops" every year (which results in his talking, person to person, to a gigantic "focus group" of many thousands of Chicagoans every year). He reports that the top complaints about Oldies Radio is "you keep playing the same old stuff over and over" and "why don't you play (one of the totally familiar songs that didn't make your station's top 500 cutoff)". (We could get into the hackneyed, anemic stationality found on most Traditional Oldies stations but that's a subject for another rant!) By the way, one of Biondi's ways of being responsive to the "focus group" participants he's spoken with is to play what he calls *Forgotten Oldies* — after 9pm, he dusts off hits from his own private collection.

The First Filter

As we look at the conceptual filters that apply to Traditional Oldies music content, I believe every song should be judged on the following criteria:

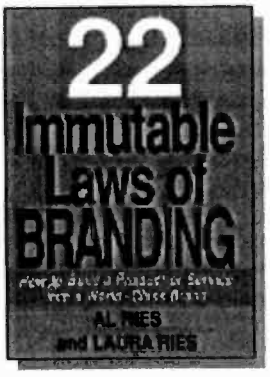
- ✓ **Was it a Top 5 hit when it was out?** There are a few exceptions to this rule, but it generally serves you well. In any given year, there will usually be 50 "top 5" hits (so if your year-span zeroes-in on 12 years, you'll have a hit-pool of 600 songs from which to choose). Expand the window to 15 years and the pool of potential gold grows to 750.
- ✓ **Was it a TEEN hit when it was out?** This eliminates Dean Martin's greatest hits (many of which actually did chart Top 5 when they were out). Hugo Montenegro where are you? (Those "adult" songs belong on the Music Of Your Life. (Continued — see **Oldies** on page 11)

44 Immutable Laws

What is a brand?

A brand name is nothing more than a word in the mind. Any and every proper noun is a brand.

Brand buys vs. Commodity purchases



Some products lend themselves more toward brand consciousness than others. Beer, cola, and cigarettes are brand buys. Bread and milk are generally commodity purchases. But you can build a brand even in commodity categories. Like water. Everyone has access to good, clean water straight from the tap. Yet Evian sells for more than Budweiser, Borden's milk and Coke!

What is branding?

Successful branding is based on the concept of singularity — that there is no product on the market quite like yours. Can a successful brand appeal to everyone? No. The concept of singularity makes certain that no one brand can possibly have a universal appeal.

1 — The Law Of EXPANSION

The power of a brand is inversely proportional to its scope. Chevrolet used to be the largest-selling auto brand in America. But the Chevy division of GM wanted to be all things to all people, undermining the power of the Chevy brand. **Net result:** loss of market share and leadership to Ford.

2 — The Law of CONTRACTION

A brand becomes stronger when you narrow its focus. Starbucks has quickly become one of America's best known and most popular brands. But narrowing focus doesn't mean carrying a limited line. (Starbucks offers 30 different types of coffee.)

3 — The Law of PUBLICITY

The birth of a brand is achieved with publicity, not advertising. Like the success of the Body Shop, created around the concept of "natural" cosmetics (made of pure ingredients, not tested on animals, etc.). With virtually no advertising, but tons of publicity, the Body Shop has become a powerful global brand. The best way to generate publicity is by being first in a new category. Like Band-Aid, the first adhesive bandage. Schwab, first discount stockbrokerage firm. CNN, first cable news net. Hertz, first car rental company. Jell-O, first gelatin dessert. Q-Tips, first cotton swab. Xerox, first plain-paper copier. And so on.

4 — The Law Of ADVERTISING

Once born, a brand needs advertising to stay healthy. A consistent theme of Goodyear advertising over the years has been "#1 in tires". So who makes the best tires? "Must be Goodyear," thinks the consumer, "they're the leader". (Perhaps the secret behind why many CHR stations that bill themselves as "your #1 hit music station" keep fulfilling that promise.).

Leadership is the single most important motivating factor in customer behavior.

5 — The Law Of THE WORD

A brand should strive to own a word in the mind of the consumer. Like Mercedes-Benz = "prestige". FedEx = "ovemight". Kleenex = "tissue".

To be successful in branding a prestige product or service, do two things:

- Make your product/service more expensive than the competition
- Find your own unique code-word for prestige.

Example: Because Mercedes priced its cars at twice the price of a Cadillac, buyers think "Mercedes must be better than Cadillacs, they're twice as expensive".

Mercedes' powerful code word:

"Engineered like no other car in the world".

6 — The Law Of CREDENTIALS

The crucial ingredient in the success of any brand is its claim to authenticity. Coke first launched its "the real thing" concept in 1942, reprising it in 1970.

You see credentials at work in everyday life. Most people prefer to wait for a table at a crowded restaurant rather than eat in an empty one. (If this place was really good, goes the thinking, there'd be a line out the door.)

7 — The Law Of QUALITY

Quality is important, but brands are not built by quality alone. Everybody thinks they can tell a high-quality product from a low-quality one. But in reality things are not always so obvious. Rolex is the world's best-selling brand of expensive watch. Because it's higher quality? Probably not — customers who wear a Rolex don't want to be more punctual, they do so to let others know they can *afford* one. One of the secrets to perceived quality is distinctiveness: Rolex, for example made its watches bigger and heavier with a unique-looking wristband.

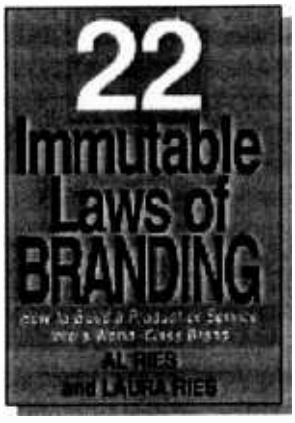
Does Coke taste better than Pepsi? Most people think so because Coke outsells Pepsi. Yet in taste-tests, most people prefer the taste of Pepsi. (You may be recall one of the more effective ad/promotional campaigns Pepsi has used over the years is The Pepsi Challenge which exploited taste-test results).

8 — The Law Of The CATEGORY

A leading brand should promote the category, not the brand. Can you narrow the focus to such a degree that there's no longer any market for the brand? This is

44 Immutable Laws

(Continued — from page 8) potentially the best situation of all. What you've created is the opportunity to introduce a *brand new category*.



What was the market for expensive cars before Mercedes? Almost nothing. Or cheap cars before the VW Beetle? Almost nothing.

Such is also the case with radio format narrowcasting. Your target must be realistic however. (Playing all Hawaiian music in Houston, Texas represents a narrowcasting opportunity to super-serve a very small core — but the core would be so small there's not much upside potential.)

9 — The Law Of The Name

In the long run, a brand is nothing more than a name. Xerox, one of the world's power brands, demonstrates many of the most important laws of branding. They were first in a new category (plain-paper copiers) with a short, unique name. Yet when Xerox tried to put its powerful copier name on computers, the result was billions in losses.

10 — The Law Of EXTENSIONS

The easiest way to destroy a brand is to put its name on everything. With a powerful marketing program, Miller High Life was rapidly gaining on market leader Bud. Then Miller introduced a bevy of line-extension brands which stopped Miller High Life cold.

One reason 90% of all new brands are line extensions is: management measures results with the wrong end of the ruler (measuring only the success of the extension, not the erosion of the core brand). Who drinks Diet Coke or Diet Pepsi? (Do you really suppose these diet drinkers used to drink beer, ginger ale, or orange juice?) Could line extensions plant dangerous thoughts in a consumer's mind? Does Heintz Light Ketchup lead consumers to think that regular ketchup is loaded with calories?) Or maybe Campbell's Healthy Request soup (is regular soup unhealthy?) Before launching a line extension, ask: what will customers of your current brand think when they see the line extension? If the market is moving out from under you, stay where you are and launch a second brand. If not, stay where you are and continue building your brand.

11 — The Law Of FELLOWSHIP

In order to build the category, a brand should welcome other brands. One of the best locations for a #22 brand is across the street from the leader.

Best place for a Planet Hollywood: right across the street from its biggest competitor, the Hard Rock. Both brands benefit.

Choice stimulates demand. The competition between Coke and Pepsi makes customers more cola conscious, so per-capita-consumption goes up.

What happens when a new Country station goes after the only Country station in town? (Usually Country shares increase)

How much market share can a dominant brand achieve? Realistically, about 50% is the upper limit. (FedEx has 45% of the domestic overnight package delivery market; Coke has a 50-share of the domestic cola market).

For market shares higher than 50%, you need to launch multiple brands (not line extensions, but separate individual brands).

12 — The Law Of THE GENERIC

One of the fastest routes to failure is giving a brand a generic name. Blockbuster Video is a good brand name for a video store, while General Video Rental is not. Brands should avoid generic names like the plague. Yet, everywhere you look, you see a raft of generic names (especially in the retail area).

13 — The Law Of THE COMPANY

Brands are brands. Companies are companies. There is a difference. Does the Tide brand need the corporate endorsement of the company name (Procter & Gamble)? Probably won't hurt, but it's not needed. Corporate endorsements are primarily for the trade, not for the enlightenment of the consumer.

Brand names should almost always take precedence over company names (because *consumers buy brands*, not companies). No one says, "How do you like my new General Motors luxury car?", they say, "How do you like my new Cadillac?" Gillette's introduction of its new Mach 3 razor is a good example where Gillette takes a backseat to let the Mach 3 name dominate.

14 — The Law Of SUBBRANDS

What branding builds, subbranding can destroy. Holiday Inn has attempted to become a megabrand with the launch of subbrands like Holiday Inn Express, Holiday Inn Select, Holiday Inn SunSpree Resports, and Holiday Inn Garden Court. This subbranding is eroding the power of their core brand.

What sounds right in the boardroom often doesn't make sense in the marketplace (Does anybody ever walk into a Cadillac dealership and ask, "Don't have you have any smaller Cadillacs?)

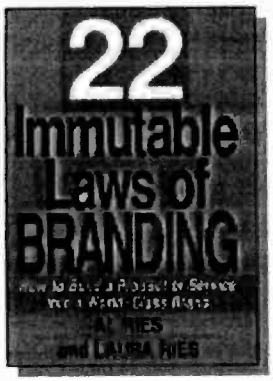
Subbranding and megabranding are not customer-driven concepts (they have no meaning in the minds of most consumers).

(Continued — See **44 Immutable Laws** on page 10)

44 Immutable Laws

15 — The Law Of SIBLINGS

There is a time and a place to launch a second brand.



When Honda wanted to introduce an expensive car, it didn't call the brand a Honda Plus or a Honda Ultra. It developed a new brand called Acura, which became a success (largest selling import luxury car in America). Time Inc. became the world's largest magazine publisher not by launching line extensions of its core brand, but by launching totally separate publications. Fortune (not Time Business). Sports Illustrated (not Time Sports). Launch a new sibling only when you can create a new category.

16 — The Law Of SHAPE

A brand's logotype should be designed to fit the eyes. Both eyes. A customer sees the world through two horizontally mounted eyes peering out of his/her head. Like looking out the windshield of a car. For maximum visual impact, a logotype should have the same shape as a windshield, roughly 2¼ units wide and one unit high.

17 — The Law Of COLOR

A brand should use a color that is the opposite of its major competitor's. What color is a Tiffany box? *All* Tiffany boxes are that distinctive robin's egg blue. Had Tiffany used a variety of colors for its boxes, it would have lost a marvelous opportunity to reinforce the brand name with a distinctive color. White is the color of purity. Black the color of luxury. Blue the color of leadership (the blue ribbon award). Purple the color of royalty. Green the color of environment and health. Look what red has done for Coke, blue for IBM, brown for UPS. The right color can do the same for your brand.

18 — The Law Of BORDERS

There are no barriers to global branding. A brand should know no borders. Many companies think the only way to grow is to expand their brands into other categories. They'd be better served to keep their brand's narrow focus in its home country and go global (with the same narrow focus).

19 — The Law Of CONSISTENCY

A brand is not built overnight. Success is measured in decades, not years. BMW has been the ultimate driving machine for 25 years. What's more remarkable is the fact that BMW retained its strategy through three separate ad agencies. (A change of agencies usually signals the end of a brand's consistency.) Run up a red flag whenever you hear the word, "Why should we limit ourselves?" You *should* limit your brand. That's the essence of branding. Your brand has to stand for something both simple and narrow in the mind. Limitation combined with consistency is what builds a brand.

20 — The Law Of CHANGE

Brands can be changed, but only infrequently and only very carefully.

Three situations where changing your brand is feasible:

- Your brand is weak or nonexistent in the mind
- You want to move your brand down the food chain
- Your brand is in a slow-moving field and the change is going to take place over an extended period of time.

21 — The Law Of MORTALITY

No brand will live forever. Euthanasia is often the best solution. Film photography is slowly being replaced by digital photography. But Kodak refuses to face that reality. Instead, it is trying to save its brand by using the Kodak name on its digital products.

22 — The Law Of SINGULARITY

The most important aspect of a brand is its single-mindedness. Volvo has been selling "safety" for 35+ years — in the process becoming the largest-selling European luxury car in America.

What's a brand?

A proper noun that can be used in place of a common word. (I'll have a Coke. I need a Kleenex. Make a Xerox copy. I'll FedEx it. I was listening to X109.).

Wallace Wisdom: Notice the way these two books nicely inter-twine? I urge you take the time to re-read them and/or listen to the tapes (especially if you haven't for awhile). And buy a few copies for key members of your management team, so *everyone* can be thinking about how many "laws" apply to your immediate competitive battle. The great thing about such "reminders" is that they often make "solutions" or "opportunities" more obvious and spawn "new" ideas about your specific situation that you otherwise might never have thought of.

TW Tip #3197, #7208, and #22021

Both books are readily available. The Amazon.com discount price for ***22 Immutable Laws Of Marketing*** is $11.20; for ***22 Immutable Laws Of Branding*** is $16.10. Audio cassettes of each are also available. (See **"PD"** issue #1, page 10, for a review of Trout's *The New Positioning* and Ries' *Focus: The Future Of Your Company Depends On It* which are also available.)

Ries & Ries feature an abridged version of *22 Immutable Laws Of Branding* on their web-site *(www.ries.com)*.

Special thanks to subscriber **Michelle Stevens** for making us aware of the Ries & Ries bible of branding. (See **"PD"** issue #26, page 7, for highlights of Michelle's presentation at the NAB Radio Show in Seattle on how to *apply* the basics of branding to radio programming).

Ocean Toons®

Check out **Bobby Ocean's** creative web site at ***www.bobbyocean.com***. Full of interesting ideas, links, quotes, production samples, and voiceover demos. E-Mail Osh at *oceanvox@pacbell.net*

Jeff Young's Radio 411 ***(www.radio411.com)*** is the *cyber- home* of *Ocean Toons* and the *Bobby Ocean Cartoon Gallery*.



Sage Advice From "The Old Scotchman"

Prepare one hour OFF-the-air for every hour you're ON-the-air

TW Tip #6201. #7209. #9165 — *Gordon McLendon*

Oldies Hot-Clock Games

Songs-Per-Hour Scoreboard

Format	Songs-Per-Hour
Traditional Oldies	17-19 songs
Rhythmic Oldies	14-15 songs
70's Oldies	11-12 songs
Country	13-15 songs
Hot AC	11-12 songs
Soft AC	12-13 songs
Mainstream CHR	12-13 songs
Rhythmic CHR	9-11 songs
Album Rock	10-11 songs
Classic Rock	10-11 songs
Alternative	11-14 songs
Urban	11-12 songs
Urban AC	10-11 songs

(With every average there is distribution)

✓ **Does it have 35-to-49 appeal today?** This is where your music research becomes an important part of your decision-making process. There are many different ways to skin this cat (which we'll talk about in-depth in coming weeks).

Bottom Line: If an Oldie doesn't meet ALL THREE of these criteria, it shouldn't be on your stress playlist. However, that does *not* necessarily mean that it should never be played. (More on that next week).

More Songs Per Hour

The good news — the Traditional Oldies format is able to play more songs-per-hour than any other primary format in Radio. (This is one format where the songs are not getting longer!) Most Oldies stations are able to squeeze in 16-19 songs an hour, in an unencumbered* typical music hour

*(not containing many time-consuming service ingredients such as newscasts or traffic reports – like, for example, most hours of the midday daypart).

See the Songs-Per-Hour sidebar to see how this stacks up against other formats.

TW Tip #2144, #12020, #16070

Next Week **Stacking the Categories, Hyper-Tiers, Artist Separations, "Presidential" Year-Spans, Beatle-rotations, & "The Wheel"**

Coming soon:

The "PD" Y2K Report

How To Put A "Handle" On Your Y2K Worries

Elements of Stationality

Sweepers/Liners/Splitters/Bumpers

(Soundbite): "What's going on here?"
Our call letters are WLVQ.
(Soundbite): "We got to rock, we got to roll."
Our city of license is Columbus.
And our owners are in a whole sh*load of trouble!
(Soundbite) "Let's rock this joint!"
Ohio's *best* Rock, QFM-96!

KOLA 99.9, where that same good feeling you get in your car can make you feel good all day *at work!*

Q95, if we didn't like havin' fun, we'd get real jobs. Jingles

(Jingle) Sunny shines!
Please remain seated until the music comes to a complete stop – and that could be awhile. Another 25 minute long set of music variety is on Sunny 95.(Jingle) Sunny 95

The Matty World Tour — on its way to (Medford), brought to you by (sponsor), from the station that may send Matty to *your* town next, Kiss 108.

KMXP/Tucson's before, during, and after work station. 94.9 Mix FM.

WHOK, Ohio's hit Country Station K95.5, always playin' a bigger hit song.

Helping count down to that day when you won't put a 19 on every check ya' write. 12 in-a-row K-Frog 95.1 KFRG.

(Jingle): "Oldies B-97"
(Soundbite from Ed Sullivan TV Show) "Ladies and gentlemen, the Beatles!" (followed by Beatles song)

Celebrating 20 years of jammin' the I-E.
(Soundbite) Pump this party!
(Female) Partyin' with the best music...99.1
(Male) KGGI

The new Star 107.9, where another super long 40 minute Star-A-Thon of the greatest hits of the '80s and more starts now. (Jingle): Star 107.9

Attention – for those of you with fingers, Classic Rock Big 106 can now be reached from *anywhere* in South Florida! 930-1059 in *any* area code. Now, *that's* big. Big 106 South Florida's Classic Rock.

(Male) 94.9 Zeta.
(Female) The cutting edge of rock.
(Male) For *all* of South Florida!
(Female) The Rock station, Zeta!

TW Tlp #9164

Coming Next Week

In The World's *Fastest Growing* Programming Newsletter

19
Now in ~~18~~ countries!

The Melody Lingers

Special Report by **Bob Shannon**

And . . .

Opinions On-The-Air

Also . . .

The Wheel Of Oldies

Subscriptions

Your Investment

One Year	$US295
Six Months	$US165

Charter Subscription:
$US195 for first year
Call us for special group and multiple-copy rates

How To Reach Us

By Phone: (602) 443-3500
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By E-Mail: Tw3tw3@aol.com
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Programmer's Digest
Volume #1 Issue #41

Sunscreen For Radio

Everybody's Free (To Legal ID)

One of Top 40 and Hot AC's hottest "reaction" records this Spring has been "The Sunscreen Song", *Everybody's Free (To Wear Sunscreen)*. Kind of "The Desiderata" of the 90's. The text was originally written as a commencement speech by Chicago Tribune columnist **Mary Schmich**, but was made famous by Hollywood Director **Baz Lurhmann**, who directed *Romeo & Juliet* (in fact, the background music comes from the soundtrack). The full performance can be found on an album called *Something For Everybody* on Capitol Records.

Several stations have wisely featured the text as an interactive treat on their websites. (Check out WPLJ/New York or KYSR/LA.) *(www.plj.com/BIGSHOW/everybody.html) (www.star987.com/SUNSCREEN.html).*

As with all good reaction songs, several parodies have surfaced.

(Continued —See **Sunscreen** on Page 4)

Capsule Concepts

A weekly series of forgotten basics in bite-size doses

Overt Formatting

A lot of radio stations today are seeing their well-intentioned repetitive branding/positioning efforts backfiring. If your ratings are going South, even though you think everyone's hearing your message, maybe ***overt formatting*** is culprit.

(Continued — See **Capsule Concepts** on page 11)

Continuing Education For The Dedicated Radio Programmer

Inside "PD" Issue # 41

Page 2 The Sun Never Sets (TW's Travelogue May 1999)
Page 2 Sage advice from Reg Johns about Partisan Conversion
Page 4 Dr. Don's Timeless Rx For New Millennium Morning Talent
Page 5 Special 11x17 "PD" Lift-Out: *Everybody's Free (To Legal ID)*
Page 6 Ron Jacobs KHJ Boss Memo (Oct. 27, 1967)
Deep Background Insert: KFMB AM/FM GM Tracy Johnson Interview
Page 8 More New For '99: Promotions, Contests, Ideas
Page 11 Surveillance: Perceived Expertise vs. Q-Score Likeability
Page 12 Ocean Toons: "It's What Comes Out Of The Speakers"



Programmer's Digest Publisher/Editor **Todd Wallace** continues to maintain his Phoenix-based programming consultation firm, ***Todd Wallace/Associates***. He has provided programming consultation services to over 100 radio stations in the U.S., Canada, Australia, New Zealand, and the Philippines. Believing that *"good logic, solid strategy, and cunning tactics know no boundaries"*, his clients have included formats of all types in markets of all sizes. Reach TW at **(480) 443-3500** or e-mail: ***TW3tw3@aol.com***

The Sun Never Sets . . .

"On average, a 10% increase in partisan conversion will result in a 15.5% increase in AQH. In comparison, a 10% increase in cume will usually only net a 2.5% increase."

— Reg Johns
Fairest Direct
TW Tip #1101, #7223, #19068, and #20031

Travelogue May 1999

The Todd Tour of the UK was fast and furious — and Kathy and I had a ball, spending time in and around London, Manchester, and Liverpool. And, of course, listening to a lot of great radio along the way.

As a result, you'll notice a decided English flavor sprinkled throughout our promotional and stationality rundowns, this issue and next.

As you listen to BritRadio, it's interesting to see how the various commercial stations in England jockey for position against the BBC's collection of brands (Radio One, the pop music outlet; Radio 2, the MOR approach; Radio 3, the classical network; Radio 4, the "national institution" of spoken-word programming; Radio 5, known as "Five Alive", with news, sports, information, and BBC GLR, (Greater London Radio) specifically targeting the #1 market). You'll hear programmes on the BBC you won't hear anywhere else in the world (like "Desert Island Discs", celebrities telling which songs they'd take with them to a desert island, and "The Live Obituary Show", where the big names in sport tell how they'd like to be remembered).

In commercial radio, nowhere do you hear the term "less commercials" or "fewer interruptions" being used (after all, the BBC stations play <u>zero</u> commercials, so it'd be a little hard living up to an empty promise). Also complicating the situation is the fact that most radio spotloads across the pond are driven by <u>30</u>-second announcements not 60's (so a 12-minute limit could easily result in 24 units per hour — sometimes more, if 10's or 15's are factored in).

I was also impressed with how music-intensive British breakfast shows were, even the top-rating ones (especially compared to the self-indulgent gabfests we hear on so many American morning shows).

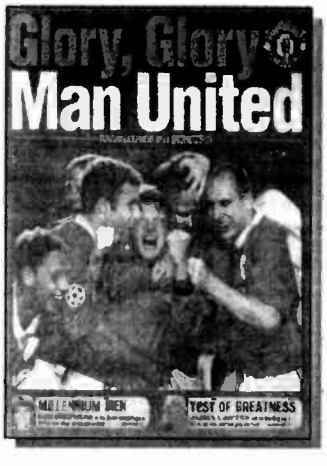
The radio audience rating system in the UK, RAJAR (Radio Joint Audience Research), is a diary service utilizing a Monday-Sunday diary, measuring listeners 15+. The diary is personally placed with an initial interview, where the respondent lists all of the stations he/she normally listens to, and then a grid-system diary is custom-printed, listing the stations mentioned, which, in turn, the respondent then "ticks-off", quarter-hour by quarter-hour. Sample sizes are quite substantial (over 54,000 diarykeepers nationwide in each Quarterly report).

The most recent book shows Top 40 Capital FM in the London lead (with about a 16% share of listening, followed by BBC Radio 2 at about a 12, BBC Radio One on about a 10 share, as is Radio 4. Soft AC Magic 105.4 (formerly Melody FM) recently overtook Mainstream AC Heart 106.2 for the Adult Contemporary crown (by a 6 to 5 share margin), with Pop/Rock Virgin Radio showing in the high 4's, barely ahead of Oldies outlet Capital Gold. BBC Radio 5 registers in the 3-share range, slightly ahead of dance-based Kiss 100. The remainder of the stations pull less than 2% of the audience (usually because they don't cover the entire expansive London metro).

Our main mission on this trip was to meet with the EMAP Radio Group, comprised of 18 stations around the country (including two in London). We conducted a two-day seminar/workshop for all of their Programme Directors about *The Advanced Programming Basics behind Music, Mornings, Marketing, and Momentum™*. They were a great group of dedicated, thinking programmers. Special thanks to Group PD **Paul Kavanagh** for arranging the workshop — and for his hospitality. Talk about great corporate slogans — how's this —
EMAP: Listening Hard.



As fate would have it, we happened to be in Manchester the evening of the football (soccer) European Cup Final in Barcelona, which Manchester United (representing all of Britain) won, beating Germany in come-from-behind fashion in the last 53 seconds of play, which made the win just that much more dramatic. ("That cannot be true", said the stunned German TV commentator.)



The city of Manchester, of course, *erupted!* (Note to U.S. readers: this is as big as winning the Super Bowl, arguably bigger). (Continued — on page 3)

The Sun Never Sets . . .

(Continued — from page 2)

Sirens, fireworks, horns-honking, pubs open with drunken celebrants on every corner, all night long! Our hotel, the Victoria & Albert, was right downtown, right across the street from Granada Television, so we heard it all – until 6am! The next morning, Key 103's breakfast show perfectly captured the essence of all the excitement everyone was feeling. There was some kind of Cup mention, every set, all morning long. That night, the team was paraded through the streets before a crowd of nearly 250,000 cheering people (mind you, Manchester's population is barely a million!). Key 103 brekky personality **Mike Toulan** emceed the celebration at the end of the parade route. One of those great life-memories!



From the cheap thrills department: Liverpool is but a 45-minute train-ride away from Manchester, so we had the chance to do the obligatory Beatles/Mersey tour. We walked Matthew Street, saw the site of the original Cavern Club, toured **Paul McCartney's** boyhood home (preserved as it was in the 60's), and visited The Beatles Story, a walking tour which told their story chronologically in multi-media fashion, with interesting exact replications of The Cavern Club, Brian Epstein's NEMS record store, the Abbey Road studios, etc. (so you could imagine exactly what it must have been like).

Back to London, where a breaking scandal was hitting the front pages and leading the news. (There's just *nothing* like the Fleet Street tabloid press when it comes to uncovering titillating stories – and fanning flames!) And wouldn't you know it, this time it involved radio, full page, front page! In this case, Heart FM's breakfast co-host **Kara Noble** allegedly sold a photograph she snapped 10 years ago of rival brekky personality **Chris Tarrant** lifting up the bikini-top of **Sophie Rhys-Jones** (who'll be marrying **Prince Edward** in just a royal fortnight) to the Sun newspaper for the sum of 100,000 pounds. The Sun promptly published the topless snapshot on "page 3" (the place Londoners traditionally expect to see such naughty photos). Buckingham Palace and Prime Minister **Tony Blair** immediately launched an unprecedented scathing attack on the paper, demanding a formal apology, which Editor **David Yellend** quickly groveled to provide. As part of the fallout, Kara became "the most hated woman in the UK" (the British equivalent of **Linda Tripp**), and was promptly fired by Heart (with no explanation). Seems she had *assured* soon-to-be Princess Sophie that she'd never show those photos to anyone, so she was branded a "traitor", selling out her former friend for a few quid. Tarrant, meanwhile, was center-stage, angrily attacking Kara's actions and vehemently denying any romantic involvement with Sophie (who was working as a PR girl for Capital FM when the photos were taken). His two minute breakfast rant was rebroadcast as part of the lead story on of the nightly TV newscasts (including the BBC). (What war in Kosovo?)





The weather couldn't have been better for our Road Show. "British Sun Time" (their version of the daylight spring forward) meant it stayed light until 10pm and we experienced mostly sunny days with a few "wispy clouds" and "thundery showers" (as the local met office termed it).

The Underground (tube) took us everywhere we needed to go with incredible efficiency (although we learned to never again hop a packed train during rush hour!).

Can't wait to go back. We *LOVE* London!
(Harrod's Food Halls, especially!)

Quick shameless plug: If your station/group is interested in sponsoring one of TW's live in-person presentations about the nuances of ***advanced programming basics*** (with PowerPoint slides and tons of hand-outs so that everybody gets a toy), just call **(480) 443-3500**. These workshop/seminars are available in one-, two-, or three-day sessions, customized to your particular needs or desires. (We've been told it's the greatest thing since One Day Cricket!) *TW Tip #5114, #6210, #12027, #20032, and #21033*

Sunscreen For Radio Everybody's Free (To Legal ID)

(Continued — from page 1)

Perhaps the cleverest was an "inside" adaptation for radio prorammers, entitled *Everybody's Free (To Legal ID),* a collaboration by WPXY/Rochester PD **Clarke Ingram** and **Scott Fybush** (a reporter for Time/Warner cable news channel "R News", who also has a radio past, including WBZ/Boston). What started out as a joke began looking downright profound as the points began unfurling.

You've probably seen one of several post-edited versions which have been e-mailed globally over the past few weeks. But I thought you'd appreciate seeing the full original, unaltered version. (It's featured as a special **"PD"** lift-out, suitable for framing on page 5). I think you'll find it brilliantly hits home as a timely (and timeless) reminder about how to stay centered as you go about mothering a million details on your winning radio station.

Clarke Ingram is a 20-year programming veteran. He's been OM/PD of CBS/Infinity's WPXY in Rochester for the past 5 years, having also served as PD for KZZP/Phoenix, WBZZ/Pittsburgh, and KRQ/Tucson (which was America's *highest-rated* Top 40 station during his tenure). In his past life as a top-rated air personality, he also worked for WHTZ/New York, and WEGX/Philadelphia.



Clarke can be reached via e-mail at —
cingram@aol.com.

TW Tip #7224, ##8157, and #21034

Dr. Don's Timeless Rx For New Millennium Morning Talent

Part 2 (Continued from **"PD"** issue #39)

Two weeks ago, retired morning personality **Dr. Don Rose** shared some of his secrets for getting #1 ratings in the morning (as he did for years on stations like KFRC in San Francisco, WFIL in Philadelphia, WQXI in Atlanta, etc. during their respective heydays). Among his tastier tidbits:

- ✓ **People are interested in three things from their morning person: they like to hear about people, animals, and some *illusion* to sexual impropriety.**
- ✓ ***Consistency* is actually more important than being great.**
- ✓ ***Uniqueness,* doing something nobody else is doing, makes you stand out from the pack.**
- ✓ **What you say doesn't necessarily have to be funny, as long as it is *sincere.***
- ✓ **Keep looking for the right spot to slot a line you know is funny (Dr. Don once waited 30 days for the perfect opening, but when it opened, it was a killer!)**

This week: Insights about timing and drops, "paying your civic rent", and Dr. Don's "dirty little secret" about how to break format.

PD: Do you have any advice about comedy "timing"?

DDR: Y'know, I don't know that you can *"teach"* timing, I think you have to kinda' *"feel it".* And I think the reason a lot of young personalities have their timing all wrong is because they're not sure of themselves enough to wait that right amount of time. They feel the clock ticking.

PD: What do you think constitutes a good "drop-in"?

DDR: Like the sound effects that I used? I suppose repetition of something that just sounds funny. We had a terrific one at KFRC, for example, that we called it "the horny Santa", which we tended to use after something to do with the illusion of impropriety. It was a "Ho Ho Ho Ho" with a good snort on the end. And that turned out to be kind of a camp thing. The way

(Continued — See **Dr Don's Rx** on page 9)

Sign Hanging On Einstein's Wall At Princeton

Thanks to **Bruce Maiman** at KDON in Monterey and **Doug Erickson** for finding this centering reminder

"Not everything that counts can be counted, and not everything that can be counted counts."

TW Tip #7225 and #19069

Drink plenty of Jolt.

Be kind to your ears. You'll miss them when they're gone.

Maybe you'll do mornings, maybe you won't. Maybe you'll have good ratings, maybe you won't.
Maybe you'll be washed up at 40, or maybe you'll be at Z-100 on your 75th anniversary.

Whatever you do, don't congratulate yourself too much. Or berate yourself either.
Your ratings are half chance. So are Randy Michaels'.

Enjoy your microphone. Use it every way you can.
Don't be afraid of it, or what management tells you to do with it. It's the greatest instrument you'll ever use.

Hit the post. Even if you have nowhere to do it but in your own car.

Read the format clocks, even if you don't follow them. Do NOT read Inside Radio, it will only make you ornery.

Get to know Corporate. You never know when your GM will be gone for good.

Be nice to your engineers. They're your best link to the transmitter, the people most likely to be there at 3am in the future.

Understand that radio stations come and go. But for the precious few, you should hold on.

Work hard to bridge the gaps with your contacts, because the older you get, the more you need favors from the PDs who hired you when you were young.

Do Modern Rock once, but leave before it makes you hard. Do A/C once, but leave before it makes you soft.

Aircheck.

Accept certain inalienable truths: station prices will rise, owners will be frugal, you AND your material will get older.
And when you do, you'll fantasize that station prices were reasonable, owners were generous, and stations respected their listeners. **Respect YOUR listeners.**

Don't expect anyone else to run the board for you.
Maybe you'll have a hard drive, maybe you'll have a long record, but you never know when either one might run out.

Don't mess too much with your voice, or by the time you're 40, you'll sound like Moe Preskell.

Be careful which indie's advice you buy, but be patient with the assistant who supplies it.

Advice is a form of nostalgia. Dispensing it is like . . .
pulling a Seventies hit off the shelf, sampling it, getting Puff Daddy to produce it, and putting it back in rotation until it burns out. This is also known as CONSULTING.

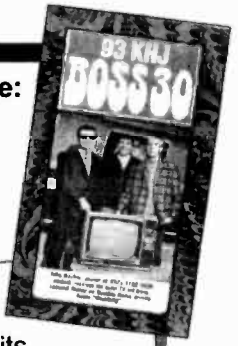
But trust me on the call letters.

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The AUTHORIZED "BOSS" Memos

Flashback to October 27, 1967 — as JACOBS *KICKS ASS* to *wake up* the KHJ Boss Jocks!

The Top 3 songs on the KHJ Boss 30 are:
1) It Must Be Him — Vicki Carr
2) Soul Man — Sam & Dave
3) Please Love Me Forever — Bobby Vinton
Woman, Woman by Gary Puckett & The Union Gap is Boss *Hitbound*



To: KHJ Boss Jocks **From: Ron Jacobs** **Oct. 27, 1967**

Two years ago, the right people were convinced that KHJ could go rock and quite possibly rise from its horrible rating position in the market and, as those of you who were here remember, a complete number was done to get it going. From May of 1965 (when KHJ had a 2.2 in the morning to KRLA's 21.8%), a hell of a lot of sweat and effort has been put into this thing by you . . . and me . . and Drake . . . and everyone connected with KHJ. Some of those people are still here (like you and me) and others ain't. But it is up to us to sustain the momentum we've got going for us . . . and above all: not to get fat, happy, and complacent. Whether you've heard it so often you know longer get the message, or you don't really think it applies, there is much truth to the statement: OVERCONFIDENCE KILLS!

Now, I don't say everyone is walking around assuming that just by showing up we're going to be #1 . . . but if overconfidence isn't killing us . . . complacency is causing at least the symptoms of a serious disease. There we were, coming off not-so-bad summer ratings, after the Series, with a hell of a lot (we thought) going for us and laughing at the "nothing" being put out by our competition. We thought we just might have enough going to offset the automatic drop which occurs after the kids go back to school. THERE'S A HELL OF A LOT BEING DONE AROUND HERE BESIDES YOUR 3-HOUR RADIO SHOW to keep this station on top! Are you producing for your 180 minutes??? Or are you reading the racing form, always "going to the bathroom" when news is on, discussing at great lengths the football odds, posing for photographers, calling for records from the playlist with no consideration of tempo, style, popularity, when they were last played, and all the other non-think crap which has added up to some pretty lousy music sequences on this station the past several weeks.

How long, or what will it take, to make you realize that all the BASICS must be done all the time in order to hold, let alone increase, our position??? A printed rating page showing you #4 to some no-talent on another station??? A one-way ticket back to a 250-watt station in Barstow??? No one paying any attention to you at Nickodell's??? If everyone isn't putting out all the time, when we can't ever expect to do better! And unless we do better, we'll always have a KRLA or a KFWB thinking they're right on the verge of closing in on us. OUR LETDOWNS SUSTAIN THE COMPETITION'S ATTEMPTS TO PICK US OFF!

Stop . . . for a moment . . . and consider what it would be like to work at a station which didn't: spend more money than you've ever seen to keep contests going all the time (remember the last place you worked, where they did a contest, if at all, maybe during the ratings, and the listeners could win sweatshirts, or perfume, or even a TOASTER!) . . . send a full-time sports man to the World Series and a newsman to Washington for the peace rally (did you do that in Omaha . . . or Fresno . . . or Philadelphia . . . or San Diego?) . . . put together an album like the Double Golden (with your pictures in it) which is already in 30,000 homes . . . get Desilu to open up on a Saturday (for the second time in their history) just to accommodate our contest finalists . . . spend $6,000 for one tape recorder in production . . . fight a fantastic battle to get the news-time down so your show has only got one tune-out per three hours (unless you tune 'em out) . . . have scenes going which make the CIA look like the Boy Scouts so that you can World Premier an exclusive (while the guy on against you goes crazy) . . . give you a contract with more security than anyone ever thought would exist in Top 40 radio . . . spend more money on jingles than most stations spend on promotion (singing your name, to use on your show) . . . set a pace which is copied from Bakersfield to Boston. THINK ABOUT IT. It's all here . . . and so are you.

EGO . . . EGO . . . EGO . . . you've got to realize that this is a team effort which requires 100% from you during your 180-minute gig to stay on top 168 hours per week. "Team" effort means you read (and absorb) what's being said in this memo . . . not flip to the next page to see how "you" did in the ratings. "That's alright, my numbers are up, and I'm cool." You been told over and over and over what must be done all the time by the station in order for us to stay on top. You only have to do it for three hours a day, and if everyone does, then, and only then, is it happening for KHJ all the time. (Continued — See **Boss Memo** on page 7)

The AUTHORIZED "BOSS" Memos

(Continued — from page 6)

This "#1" station is doing more than you know to keep it all going. There are things happening which don't concern you which are being done to glorify you as a "Boss" Jock to keep those little plastic boxes filled with commercials, which you also take for granted. Did you ever work at a station as sold out as this one??? Everything would be cool if, for your three hours, you would DO YOUR THING 100%. Not a repeat of yesterday's show, not the same shticks and cliches you've been doing for two years . . . but some imaginative, original, entertaining projection of your great star personality! Not when you "feel like it". Not when someone from a magazine is watching (and the change is as obvious as a record playing at 55 rpm). Think about where you've been . . . think about what we've got going. What more of a motive do you need??? For three lousy hours, if everyone produces, we can keep it going. There are about 15 jocks and two PDs just in LA whose goal in life is to shoot you (us) down.

"Produce" does not mean, during your 3-hours, worrying about spots for your album, talking to chicks on the phone, worrying more about football odds than crossing records off the list, thinking about your concert, freaking about an engineer, reading and re-reading your press clippings, or whatever it is which cuts down your efficiency.

"Produce" means to professionally come on for three hours on KHJ, doing your thing and doing our thing. It's that simple. But it doesn't ever happen consistently. If you aren't consistent from day to day, then how the hell can the station be??? Sure, everyone reading this has had some good, even brilliant, shows in the last few weeks. Just like Roman Garble-Head has called some good plays in the past few weeks for the Rams.

"Produce" means to MIX UP THE GODDAMN GOLDENS . . . PLAY ALL THE RECORDS, and LET THE NEXT GUY KNOW WHAT YOU PLAYED (yesterday this "#1" station had two songs repeated in 45-minutes because someone wasn't producing . . . BE UP WHENEVER YOU OPEN THAT MAKE (that is Show Biz!) . . . to PLUG THE OTHER JOCKS (that's right, there are seven other guys reading this) . . . SELL MORE MUSIC (not "6-in-a-row, ho-hum-yawn-I-get-to-split-now") . . . MENTION AREAS (remember? real people out there? you know, human beings who listen to radios?) . . . GET EXCITED ABOUT THE CONTESTS (if you can't sell LOCATION X you can sell anything. That's a hell of a prize . . . a lot of bread . . . remember when you used to do your own news???!!! . . . WOODSHED COPY SO YOU DON'T SOUND LIKE AN ILLITERATE FOOL OR YABA-DABA-DABA USED-CAR SALESMAN TRYING TO GET 50 LICENSE NUMBERS INTO 30 SECONDS . . . and . . . PROGRAM THE RECORDS. NOT JUST FOR INTRO TIME . . . OR HOW LONG THEY RUN . . . BUT WHAT PEOPLE (remember them again? they make up the ratings on the next page!) WANT TO HEAR.

That's what you're here for. And that's what's expected of you. Until everyone gets serious and produces, we're going to be just what we are . . . a mediocre . . . just barely . . . unimpressive . . . "WE CAN PICK 'EM OFF NEXT MONTH" . . . half-ass "#1"! The Hooper starts Wednesday. **"#1" by .9% sucks!**

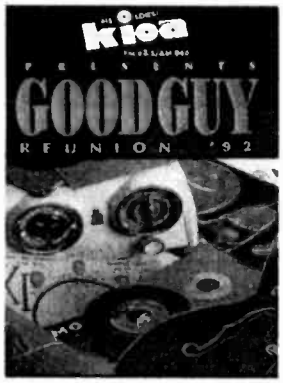
TW Tip #8158 and #7226

Coming Up In Issue #45

The KHJ Boss Memo dated July 10, 1967. Sneak preview — "Sell the Contest! Sell the music! Sell the other Boss Jocks! Entertain! Keep it moving so we can move UP!" And the mechanical support behind *The KHJ Boss Garage*

RJ Today
can be reached in Kaneohe, Hawaii via e-mail at *whodaguy@lava.net*





Programming Note:

The Most Effective Promotions Of All Time **DJ Reunions**

will appear in **"PD"** issue #42

Kipper McGee, PD of K-Best95 in San Diego, will share his secret recipe for making this sponsorable station event a ratings success

Deep Background

Another Todd Wallace Insight Interview

Tracy Johnson — Part 1

One of the hottest radio stations on the planet is Hot AC KFMB-FM (Star 100.7) in San Diego.

And one of the hottest radio promotions these days is **Fairwest Direct's *Listener Rewards Program***, which makes the most of P1 and top-TSL-quintile listeners in much the same way that airlines target their most frequent flyers.

Put the two together and you've got a winning recipe for ratings success — and a case study we can all learn some great promotional lessons from.

We know that Frequent Flyer programs are so successful at incenting consumer-loyalty that literally every major airline in the world has one. They're literally afraid not to — for fear of losing market share (and thus revenue and profits).

Radio has never had such a mechanism in place, that allowed stations to track the "listening transactions" of their listeners in a similar manner — until, that is, Fairwest Direct came out with the Listener Rewards Program last year. Now it's licensed to 63 stations around the world, with more coming on board every week.

I've been monitoring the success of this program with great interest* because I'm attracted to the idea of rewarding listeners based on *real* listening. That way, not only do you get listeners to listen more, and listen longer, but you don't run afoul of Arbitron Law as you do it.

"It's not so much the prize we give away, or the listeners who play those contests, but how we can *involve* ***non-participants* in the *entertainment value* the contest-marketing affords"**

* For further background, see "PD" issue #20, page 4 and issue #32, page 5

To get more first-hand knowledge about how this promotion works, operationally, I called on the VP/General Manager of KFMB AM & FM, **Tracy Johnson**, whose reputation as one of the world's most knowledgeable and successful radio programmers precedes him.

PD: Tracy, first, tell us a little about Star 100.7 — its heritage, its angle of attack, and what makes up the Star stationality.

TJ: We're known as one of the country's first "Modern AC" stations, having debuted in June 1994. Since then, we've built the station on an up-tempo mix of contemporary pop music for adults and what I consider the best lineup of personalities in America. And we pride ourselves on our bigger-than-life promotions and interactive approach with listeners.

PD: What kind of marketing has Star done in the past?

TJ: In addition to mass marketing such as outdoor and television, we have concentrated most of our resources on the product itself. One of the most effective methods of marketing is simply creating talk in the market through what happens on-the-air, from our "Whirl Til You Hurl" roller coaster marathons to our on-air "Say It And Win" campaign, to a bumper sticker promotion we titled "Put Star on Your Car".

PD: How involved in *contest*-marketing, specifically, has Star been in the past?

TJ: Very involved, but the emphasis has been on how those contests can increase the personality, the stationality, and presence of the personalities on Star. It's not so much the prize we give away, or the listeners who play those contests, but how we can *involve* ***non-participants* in the *entertainment value* the contest-marketing affords.**

PD: I'm assuming that *winning the workplace* is important to Star's programming strategy as it is to most other AC stations – how would you elaborate on that?

TJ: Jeff & Jer give us a great start in the morning and a large part of our strategy has been to capitalize on their strength. Therefore, converting Jeff & Jer listeners to midday TSL is a primary objective. As you know, that's as much a function of making the station prominent to listeners as it is simply providing the mood that matches the workplace. So, while we spend a lot of time and money in making sure the music is perfectly compatible with at-work listening, we look for hooks, or benchmarks, that help listeners use the station in that key daypart.

PD: Obviously Star's promotional heritage means you can afford to do practically anything you want to target the workplace. So, with everything from telemarketing to direct-mail and fax-back promotions available to you, what prompted to you look at the Listener Rewards program for Star?

TJ: Part of our appeal has been the emphasis on making the station *personal* and *interactive* with listeners, creating a station that is easy for them to participate. Traditional contests, like "listen for the winning song-of-the-day and be the 10th caller to win" or "listen all day at work for your name and you could win" just don't get it done for us. It's not fun, and it *eliminates* a large part of the audience — they just won't jump through all those hoops to play the game. When Fairwest presented the Rewards program, we knew it was exactly what we were looking for. It's easy to play, it's fun, and listeners don't have to compete with other listeners to win. They can *all* win, and control their own destiny in earning points and choosing what *they* want to win. (Continued on back)

Deep Background

(Continued)

PB: Why don't you explain how the program works.

TJ: The listener gets a freeloader computer disk, which they can either pick up, have mailed to them, or download from the HiStar web-site (www.histar.com)

- ✓ **The instructions are — just install this screensaver on your computer to see if you've won $10,000, which is a *strong* call-to-action.**



- ✓ **The screensaver self-extracts and instantly tells you if you've won, and also contains "how-to" directions about other ways to win.**
- ✓ **Then it gives you a *second* chance to win $10,000 just by distributing copies of the disk to friends. So you've got the dynamic going of listeners telling their friends about your station. If someone you give a copy to wins 10 thou, so do *you* (using sponsored cash to make the prizes liquidatable).**
- ✓ **Then there's a loyalty-listening plan where listeners accumulate what we call Star Listener Points, just like you would frequent flier miles.**
- ✓ **You do it immediately by making copies of your disk. Also by listening for the password of the day, by listening for the song of the day, and for other on-air points giveaways at strategic times of the day.**
- ✓ **Then you can use your Listener points to get rewards such as free CDs, concert tickets, movie passes, trips, or a new car from Pacific Honda.**

PB: And the general "pitch" to listeners subtly *encourages* them to listen longer.

TJ: Right, the explanation to listeners is that "the Star Freeloaders Program is designed to reward you for what you do best — listening. The more you listen to Star and the more you participate in Star events, the more opportunities you have to win".

PB: I understand the first listener to reach 100,000 points wins a Honda S.U.V. from one of your sponsors, Pacific Honda. What are some of the other big prizes and how are they won?

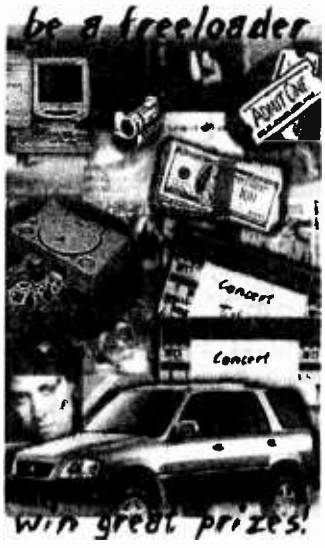
TJ: We've sent listeners on concert trips all over the country, to the Grammy Awards, the American Music Awards. We've given away DVD players, a private meeting with Alanis Morissette at her concert, offered tickets to every concert that's come through town, CD's, lunches, dinners, movies, books. You name it, we've offered it. We're now working on putting up some really cool things, like laser surgery to correct vision and more. We like to find things that listeners can use points for that they can't, or won't, be able to get on their own.

PB: You launched the "Star Freeloaders" program with some very clever creative, including a custom jingle that was done in a Big Bad Voodoo Daddy swing style — which I thought was very effective in dumbing down the essence of the promotion into a 60-second song that any idiot can understand. Who produced the song for you? Was it an in-house job?

TJ: Most of our production elements are created in house by Tom Watts, who is simply the best there is! The song you mention is actually a parody of the song "Zoot Suit Riot" by Cherry Poppin' Daddies, and it *is* terrific. Our production partner, Premiere, produced it for us. Tim Pilcher should get all the credit. He's a true genius. The whole key is making this easy and fun to play. Our production elements help create the sizzle and explain the contest simply.

PB: And I understand your follow-up explanation promos were also very effective at explaining how easy it is to join the program. What's "the secret sauce" in your explanation process?

TJ: The contest is pretty easy to play, but has a lot of "moving parts" . . . and that can be complicated if you let it be. We follow the recipe of "keep it simple". We put a lot of effort into *breaking the whole program down into the most significant parts,* and then we focus *most* of the attention on *that* part of the execution.



That's simple:

- **You already listen to Star and we want to thank you**
- **Get the software — keep listening to Star to earn reward points**
- **Listen for how you can use your points for fabulous prizes.**

Almost all of our time on-the-air is spent telling people what they can win, how they can earn more points, and *selling the sizzle.* Everything else is details, and we handle most of the details on our web site. (www.histar.com)

For more information: Contact **Reg Johns** at **Fairwest Direct** (619) 693-0576. E-mail: *reg@fairwest.com*

TW Tip #3194, #4106, #7206, #15059, #16067, #17046, and #18021

Next Week | Part 2 of the **Tracy Johnson** Interview

- The long-term possibilities of Star's Freeloaders program
- How to make the Listener Rewards program pay for itself
- "Addictive" listening-patterns
- How to sell Listener Rewards to staff (the key benefits)
- How targeting computer-users infiltrates the workplace
- And Tracy Johnson's cogent advice about how to make *any* programming or promotional element work

To Reach **"PB"**: Call **(602) 443-3500** Fax **(602) 948-7800** or E-Mail ***TW3tw3@aol.com***

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radio index

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Loyalty Marketing Programs

To learn more about the concept of loyalty marketing and what it can do for your station, be sure to read the exclusive **Deep Background** interview with **Tracy Johnson** VP/GM of KFMB in **THIS** issue of **"PD"**

FAIRWEST DIRECT

In-Depth Programming Monitors

Objectivity: ***The FAST TRACK to gaining a CLEARER perspective***

As the radio industry moves forward at warp speed, more and more management teams are looking for ways to **uncloud their thinking**.

No matter how well your station is programmed, every now and then a good "whack on the head" from an objective outside source feels *invigorating*. Healthy doses of truth open up your programming pores. Get you thinking about hundreds of fresh, new angles. Improving your perspective so you can **make the important decisions *more confidently*** and **put points on the board *fast***.

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To learn more about the concept of loyalty marketing and what it can do for your station, be sure to read the exclusive **Deep Background** interview with **Tracy Johnson** VP/GM of KFMB in **THIS** issue of **"PD"**

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DeepBackground

Another Todd Wallace Insight Interview

Tracy Johnson — Part 2

Last week, in Part 1 of our exclusive interview with **Tracy Johnson** (VP/GM of KFMB AM & FM in San Diego) we discussed the way his FM station, known as "Star 100.7", has implemented **Fairwest Direct's *Listener Rewards*** program (which Star has renamed "The Freeloader's Program").



This week we'll delve into the long-term possibilities of using such a loyalty-marketing program, the various liquidation opportunities that can bring in NTR dollars, and how the key benefits tend to sell themselves.

PD: Tracy, do you see your Freeloaders program as a long-term promotion that keeps building with several phases, or is it more a one-shot project. Just how do *you* envision it?

TJ: I think it will gain long-term momentum, and keep getting better. We're planning to be in it for the long-haul.

PD: The license fee for this promotion, I understand, costs between $13,000 for smaller markets to as much as $49,000 in Top 5 U.S. markets — but I'm hearing from several stations that they're actually *making* big money on it by tying in advertisers. What's been your experience at Star regarding cost liquidation?

TJ: So far, so good. We've promoted it so well on the air, that advertisers are excited to be a part of it, and I think that will continue to increase. We've definitely *made* money on it.

PD: How many sponsors have you involved so far?

TJ: We have one main sponsor, and several partners that participate on a lower level, with screen crawls and hot-links to web-sites, etc.

PD: What kind of feedback are you getting from your clients about participating in this promotion?

TJ: Our main partner is *raving* about the promotion. They can't believe the traffic it's created in their business where listeners can get the software. They're *very* happy — and that makes us happy.

PD: In addition to forced-listening incentives, do you also use it as a "forced traffic" generator (like so many points for visiting a sponsor — or so many more if they actually buy a selected product)?

TJ: Yes, we offer bonus point codes at sponsor locations regularly, and even have tied-in some clients' web-sites with bonus codes.

PD: We've all heard how many frequent flyers get "addicted" to earning mileage, and as a result, they go out of their way to fly their favorite airline even if it's not the most direct-route. Do you see signs of any such "addictive radio listening", where listeners go out of their way to listen more, or listen longer, to Star?

TJ: We're too early in the stages to see if the program has a direct effect on P1 listener levels, but we look at the program as *another reason* for listeners to "make a date" with Star. And that's one of the elements that creates loyalty, and eventually, *fans* of the station. So, while it may not be a direct "cause and effect" relationship, I'm confident that it will be a key element of converting secondary listeners to primary ones as we become more important in listeners' lives. Also, marketing experts claim, and I agree, that it is four times easier to keep an *existing* listener than to recruit a new one. This program is terrific for *solidifying* that relationship with current fans.

PD: In West Palm Beach, I know that **Jim Hilliard** and **George Johns** at WRMF experienced a huge increase in web-site hits, going from something like 4,000 a week to over 52,000 a week after 10 days. You guys have one of the best web-sites in Radio. Do you have any stats about Star's web-site traffic and how it's been impacted by *Listener Rewards?*

TJ: The only direct statistic I can point to is that the day we made the program available for download for the first time, we experienced a tremendous increase on our site. I don't have the exact numbers at my fingertips, but it was *substantial.*

PD: I know you were just Down Under, visiting some of our friends at Austereo and ESP Media in Australia. If a PD from, let's say, Adelaide asked you to describe the greatest benefits of the *Listener Rewards* program for his or her station, the way you use it on Star, what would you tell 'em?

TJ: One, It's a great way to increase the *bond* with the listener and create reasons for listeners to "make a date" with the station several times per day. Two, It's the best way to control "clutter" on the air by offering prizes and rewards under one umbrella or concept. It provides dozens of opportunities to satisfy sales requests for "value added" programming.

(Continued on back)

Deep Background

(Continued)

And three, it expands the personality and presence of the station on-the-air and on the web-site.

PB: By the way, what were your impressions of Australia — and espcially *Radio* Down Under?

TJ: I found Australia to be a fascinating country and one of the most enjoyable vacations I've ever had. The people are wonderful, very accommodating, and pleasant. As for Radio, it's not nearly as crowded in their major marketes, but they are executing some of the most creative ideas and concepts I've heard in years. Their promotions are "out of the box" and the personalities are refreshing.

PB: Now, I understand that sister station KFMB-AM, your News/Talk/Sports operation, is about to launch the program as well, and that you'll be adding some unique twists like sports trivia to differentiate it from Star's program. What are your expectations on the AM side?

TJ: We're still working on it, frankly. I think it could have as much benefit on KFMB as it does for Star.

PB: Was this an easy sell to the staff — or were there doubts in the beginning?

TJ: There were many questions and concerns, but not really objections. This is a complicated program to explain internally. There are a lot of new concepts and it's easy to let it become confusing. However, once we got it on-the-air and made it easy for the personalities to work with, the entire staff has embraced it and love it!

PB: I wouldn't be doing my job if I didn't ask a few devil's advocate questions. Are you worried that this only targets people who have access to a computer?

TJ: That is a good point, but who *doesn't* have access to a computer anymore? Especially in our target of making the station more usable in the *workplace*. It's fast becoming the communication medium of choice. Also, we understand that not *all* listeners will become participants, just like not *all* listeners would participate in other contests on-the-air. That's why we emphasize the *sizzle* of the prizes. It has entertainment value even if you're not playing along.

PB: In your experience, does the Rewards Program add a lot of on-air clutter to the station?

TJ: No, it *reduces* it — in a BIG way. Now, instead of creating new contests or promotions for everything that comes along, we *combine* them into the Freeloaders umbrella. We are able to accommodate far more sales requests and make a bigger impact on *many* levels.

PB: Are there any down sides with this promotion that you've seen?

TJ: Not yet. It's all in how you handle it. The only potential downside I could foresee at this time is if we lose enthusiasm internally for it and make it less exciting or fun for our listeners, which *won't* happen.

PB: Would you call this more a cume promotion or a TSL promotion?

TJ: It's definitely a TSL/loyalty marketing project. My experience is that if you can give listeners more reasons to love the station, and feel devoted to it, they will listen more frequently and longer – and that's what increases TSL. But you also have loyal P1 listeners giving copies of the program to *non*-listeners, so there is the potential for increased cume, too.

> **"Put *everything* you have into it, with a full commitment, or don't do it at all. But then, that's my philosophy for *any* programming and marketing element!**

PB: What does your staff think of this "stealth" approach to marketing?

TJ: They love it! Now that they fully understand it, everyone's constantly coming up with more ways to make it work for us.

PB: Do you think there's any one format the Rewards program is best suited for — or any type of station that could benefit most from it?

TJ: Any format or station that would like to give their listeners more reasons to listen to their station (and remember it) should benefit. And I'd say that encompasses most stations.

PB: Are there any other considerations that a PD who is thinking about *Listener Rewards* should take on board?

TJ: Put *everything* you have into it, with a full commitment, or don't do it at all. But then, that's my philosophy for *any* programming and marketing element!



TW Tip #3202, #4109, #7214, #15062, #16072, and #17047

For more information about the ***Listener Rewards*** Program, call **Reg Johns** at **Fairwest Direct** **(619) 693-0576** E-mail: ***reg@fairwest.com***

To Reach **"PB"**: Call **(480) 443-3500** Fax **(480) 948-7800** or E-Mail ***TW3tw3@aol.com***

More! New For '99

Contests, Promotions, and Ideas

Own Your Location. We all are familiar with the philosophy of "owning" the share-of-mind of any advertising medium you use. Instead of spreading yourself thin on many fronts, concentrate your efforts on a marketing vehicle that you can dominate, thus making a larger impression. Taking this concept to its next logical extension is to own certain strategic geographic locations that are important to you. Like around your station's physical studio location — and your primary competitors. KVIL used to do this very effectively in Dallas (as a KLIF jock looked out the window, he/she saw a KVIL mega-board, larger than life).

Own The Underground. Flash forward to 1999 for one of the classic examples of how this works in modern practice. Capital FM seems to own every piece of advertising space in the Leicester Square Underground (train) station in London. (That's only a slight exaggeration!) When you disembark a commuter train, you're greeted with transit posters featuring Capital personalities. As you ascend the escalators or climb the stairs, you see the Capital FM sunshine logo everywhere. (Even the tile you walk on has the Capital logo). And when you walk out into Leicester Square you see . . .

The Radio Café. "The Taste Of Radio", located on the ground level of the office building that houses the Capital studios. It's a "radio" version of the prototypical theme restaurant (Hard Rock, Planet Hollywood, Fashion Café, All Star Café, etc.).



Food's nothing to write home about, but the ambiance has a hip vibe to it. The restaurant features live DJs (seen throughout the restaurant on video screens) doing a closed-circuit "radio show" — playing commercial-free hit music from the Capital hit-list, interrupted only by short bullet-promos for Capital FM or Capital Gold shows, features, and events. The DJs take live requests, make dedications, and run contests for the patrons. Station paraphernalia is sold at a merchandise booth. Bottom-line: it's a fun, wrap-around, ongoing promotion that glorifies the radio station.

The Free Money Buzzer. 98/PXY in Rochester brings back this simple call-in to win contest. Listen for The Free Money Buzzer, be caller #8.

3 For A G. Capital Gold in London plays three songs back to back to back. Be the 3rd caller when you hear the third song start, win £1,000.

Life's A Beach. Essex FM put 15 travel holidays up for grabs (one a day over 3 weeks). Listen for the breakfast show to announce the song of the day, call in and win.



The Mix Name Game. If you've got a name, you're in the game (listen for us to call your first name, then call in and win). In "PD" issue #39 (page 9), we noted that Mix 99.9 in Toronto has been using this promotion since early this year. We neglected to mention that the station has trademarked its use. For more information, contact PD **J.J. Johnston** via e-mail at ***jj@mix999.com*** or call him at (416) 922-9999.

A Name-Game By Another Name. The KYGO **Lucky Name Game**. Listeners register their names online or by postcard, then listen for their name to be called at 7:20am, 7:50am, 1:20pm, and 4:20pm. Call within 10 minutes to claim cash prizes of $1,000 or $10,000.

20 Songs In A Row or $20,000. KRFX (The Fox) in Denver plays 20-song commercial free rides several times a day. If less than 20 songs are played during any one of these Rock-blocks, the first 20 callers get $1,000 apiece. "We tell you it's about the music — and we mean it!"

Cash, Keys, and an SUV. KSCS/Dallas announces a "key-song" of the day on the morning show. Tenth caller wins $1,000 and key that could start a sport utility vehicle.

Web-Sounds. ARN's Mix 106.5 in Sydney (Australia) is making very effective use of their new web-site (www.mix1065.com.au) to support their Secret Sound contest. They've devoted an entire page to the contest, which also stresses the big money contest's *win-ability*. They list all of their winners, along with a .wav soundbite of the sound (and the official winning description). "Sue from King's Cross won $50,000 when she guessed this secret sound of *a paper shredder*. >PLAY

Free Money Free-For-All. KPLX/Dallas ("The Wolf") gave away $99 six times a day, call-in simple (listen for the wolf-howl). If the winner knows the bonus phrase of the day, they also win concert tickets.

The $1,000 Minute (now with $10,000 Bonus Hours) Fox-FM in Melbourne (Australia) invites listeners to call a special number to register. Then they call listeners back to play the trivia game. *TW Tip #3211 and #4114*

Dr. Don's Timeless Rx

(Continued — from page 4)

DDR: . . . that came about was rather innocent — I was talking on-the-air about a friend of mine who did something in the Duluth Armory and whenever he'd laugh there'd be a (snort) at the end. And everybody cracked up. So Steve Rudus, my engineer at the time, isolated the snort, so we had that track going for the rest of the show. And we just kept it going.

PD: Is that how you get a great drop, you make 'em? Or did you hijack them, or import them, or all of the above.

DDR: Well, I've got to give credit to our great staff for that. Most of the good tracks that we used, and we had probably 320, most of them were suggested by people in the station, and created by our staff, not by me. But, you know, you take it from wherever. Especially if it works.

PD: Since much of a morning show stems from spontaneity, what or how much should be rehearsed?

DDR: You know, I get credit for a lot of spontaneity, which I never had very much of. If you do it *right*, people shouldn't recognize it.

My running argument has always been that whatever worked in the morning would not work the rest of the day — and vice versa.

PD: How do you get yourself in a good mood on-the-air when you're not really in one?

DDR: Sometimes I had to hit myself below the belt!

PD: You may have retired from "active duty", but you still listen to the Radio in the morning. When it comes to "entertaining morning radio", what do you think has changed over the years since you were on-the-air?

DDR: The biggest thing I can see is that taste has gone right out the window. And it's just a darn shame there isn't room in the market for an old KFRC type station, where you can go for the wide demographics, rather than so narrow a target. I think you get yourself into a corner where even if you capture all the audience that's interested in that niche, it's still an "also-ran".

PD: What do you think has stayed the same? What'd'ya' think remains timeless?

DDR: I think the warmness that some of the better personalities still have and exhibit. I think the sharing of little things will always be in. You know, talking about going to the circus the night before and a few interesting things from it. Listeners still seem to be attracted and intrigued when you talk about everyday life.

PD: How important should music be in a great morning show?

DDR: Well, like I said earlier, my running argument has always been that whatever worked in the morning would not work the rest of the day — and vice versa. And people, except for maybe young males 18-24, most of them are interested in the weather and information, even the most mundane things.

PD: How many songs an hour were you able to squeeze in at WFIL or KFRC?

DDR: Well, a lot more at 'FIL than KFRC. You know, we did two 5-minute newscasts an hour, so sometimes I'd only get two records in each half hour. But nobody tuned to 610 in the morning for the music — maybe because I was awfully difficult to dance to.

PD: How about service ingredients?

DDR: One time I had a boss tell me, "Y'know, I listened to you all the in on my morning commute and I never heard you tell the time even once". So I said, "Let's get out the tape". And sure enough, there actually were about 20 or 30 time-checks, but they just weren't noticeable. So after that, I started double-timing it, "8:14, 14 after 8" and it tended to register in listeners' heads better.

PD: What are your thoughts about format structure, as it applies to how well you're able to entertain.

DDR: Well, obviously, you have to have at least a rudimentary format structure. You don't to have chaos on-the-air, you know, you don't want the "8:19am news". In all honesty, I probably *broke* more format rules than I followed. But I always understood *why* they should be broken at the time or at the moment.

PD: Did you think that "the format" was overly restrictive and prevented you from doing other things you'd like to have done or did you always figure out a way to do them?

DDR: Well, first of all, the dirty little secret is — you can get away with almost anything — ONCE!

PD: Better to beg forgiveness than ask permission!

DDR: Right! I have to tell you, on Elvis Presley's birthday (back when he was still alive), we dug out *Heartbreak Hotel* and played it. This was on KFRC. And Michael Spears, the PD at the time, came in just livid, "What were you doing, what did you think you were doing, why did you play that Elvis record?" I said, "Because it's his birthday, he's still a strong

(Continued — see **Dr Don's Rx** on Page 10)

"Sunscreen" For Radio

Everybody's Free (To Legal ID)

by **Clarke Ingram** (OM/PD, WPXY-FM, Rochester) and **Scott Fybush** (Reporter, "R News", Rochester)

As featured in the June 7, 1999 issue of Todd Wallace's **Programmer's Digest** (480) 443-3500

Ladies and gentlemen of the radio industry of 1999: **SAY THE CALL LETTERS.**
If I could offer you only one tip for the ratings, call letters would be it.
The use of call letters is required once an hour by the FCC, whereas the rest of my advice has no basis more reliable than this morning's R&R Hot Fax. I will dispense this advice, now.

Enjoy the power and beauty of your airshift.
Never mind. You will not understand the power and beauty of your airshift until you no longer have one.
But trust me, in 20 years you'll listen to old airchecks of yourself and recall in a way you can't grasp now how good you really sounded, and how many attractive, single women actually called you on the request line.
You are NOT the geek that you imagine.

Don't worry about being fired. You will.
Or worry. But know that worrying is about as effective as trying to serve a major market with a thousand-watt daytimer.
The real end of your job is apt to be something that never crossed your worried mind, like a sudden format change to Jammin' Oldies at 4pm on some idle Tuesday.

Say one thing every day that scares your GM.

Prep.

Don't be reckless with other people's headphones. Don't put up with people who are reckless with yours.

Edit.

Don't waste your time on Arbitrends. Sometimes you're ahead, sometimes you're behind.
The book is long, and in the end, it's only one month.

Remember the awards you receive.
Forget the complaint calls. If you succeed in doing this, tell me how.

Keep your old airchecks. Throw away your old memos.

Backtime.

Don't feel guilty if you don't know what format you want to work in.
The most interesting jocks I know didn't know at 22 what station they wanted to work for.

Dr Don's Timeless Rx

(Continued — from page 9)

DDR: . . . artist, and it should have been played". Well, he said, "Why didn't you check it out with me first?" And I said, "Michael, because I *knew* you'd say no".
What I always try to do is what's best for the radio station. No, actually, what's best for *the listener.* I try to put the listener in the driver's seat.

PD: How about phone bits, what's your opinion of where they fit into the morning mix? Did you use many phone bits when you were on-the-air?

DDR: You know, for me that was not my thing, it was not something I desired, something I didn't do very often. But, somebody else could do it well and make it work. It comes down to knowing your own strengths (and interests). And doing *you*.

PD: There are a couple of schools of thought about established "benchmark bits" which occur at certain set times in the morning. Some say it helps listeners set their body-clocks, others say it makes a show too predictable. Where do you stand on the issue?

DDR: The only one I did was "feeding the dog". Every morning about 6:10, I would feed the dog. I remember one time, Spears sent me a photocopy of his stopwatch, which showed that the bit went 7 minutes! (But if you never heard me feed Roscoe, that wouldn't be hard to envision!)

PD: Did you ever use any pre-fab syndicated bits?

DDR: Like Hiney Wine or something? We looked at that and turned it down, I suppose because the radio station felt they were paying *me* to do those things, rather than take somebody else's work. Now for somebody just starting out, it could be great.

PD: How 'bout "off-the-air" performance?

DDR: I think you need to be very careful because you are representing, not only the radio station, but *yourself* – and you should be somebody who you should be proud of, too.

PD: I know you were very involved in volunteer work, not only at KFRC but at all the stations you worked at.

DDR: I tried to do charitable things for everybody and everything, all the time. My old boss in Duluth, Burns Nugent, once put it best when he said, "That's what you call paying your civic rent".

PD: What kind of public service projects did you get involved with?

Well, for openers, I did a lot of golf tournaments, 'cause I love to play. And the March Of Dimes Super Walk, even back when I was walking on crutches. In fact, I did the very *first* "Super Walk" that was ever held. Anyway, in total, someone once told me that all the charity drives I participated in raised over 10 million dollars for charities. But often, you know, it would often be small things, that only affected maybe a few people at a time, that were the most meaningful.

PD: Most people look at morning shows as a team effort. How many assistants should a good morning show have and what are their most important duties?

DDR: Well, first of all, if you can get 1,000 people to listen to you and talk about your show, that's the very best. But obviously, you're looking for who's at the station. We had maybe half a dozen people, including all the news people, traffic reporters, and engineers.

PD: Do you have any other professional mottos or "words to live by" that today's generation of performers could benefit from?

DDR: #1, Give your employer everything he/she is paying for, but #2, remember you have responsibilities to the people you love, too. So never shortchange your family. Because someday your radio career will be gone, and then where will you be if you don't take good care of your relationships.

PD: I know you've had a great marriage partner of 40 years. How important is that?

DDR: Oh, absolutely vital! And not only that — Kay was really good at keeping the groupies away!

PD: The screening committee!

DDR: Right, they had to get by Kay, she stood at the door! We met when I worked in Fort Dodge, IA, one of those cities where hitchhikers hold up signs that say "Anywhere but here!" We really would try to be low-key with the family, as far as my celebrity was concerned, and let them grow up as normal as possible.

PD: Any advice for the young personalities just starting out?

DDR: Just that they should know that part of the maturing process is about *always bouncing back.* I was fired from my first 3 jobs in radio, but didn't let that get me down. And I went on to the very best jobs of my life.

PD: Finally, let's do some rumor control. It's been reported several places that you were dangerously ill, so let's dispel those rumors by reporting that you are actually quite *dangerously well!*

DDR: Well, it's true I *did* have a heart attack. But it was a mild one, very minor. Which, if you're going to have a heart attack, that's the kind to have! What it is: If you picture the cardiovascular system, I have what they call "branch disease". That means some of the little tiny branches way up at the top are a little clogged, but the main ones remain free. The Dr. said that it's no cause to change anything I do in my life. I still swim an hour every morning to stay fit. *TW Tip #5115 and #6211*

To hear a time-tunnel sampling of the Dr. Don air-act, visit **Rick Irwin's** Reel Top 40 Radio Repository ***(www.reelradio.com).***
Click on any of the following collections for some real ear candy —

- The **Keith Smith** Collection for DDR at his best: his 2,500th Show, recorded in 1984. (1 hour, 13 minutes)
- The **Jeff March** Collection. DDR on KFRC 1978. (20 minutes)
- The **Dick Stoddard** Collection. Dr. Don on KFRC 1973 (8 minutes) and Dr. Don with **Charlie Van Dyke** on KFRC 1974. (18 minutes)
- The **Uncle Ricky** Collection has a rare clip of Dr. Don on WFIL, circa 1968 (about 3 minutes in length as part of 'FIL's agency presentation).

Special thanks — to **Bobby Ocean** and **Elizabeth Salazar** for arranging the Dr. Don interview and providing many of the insightful questions and classic photos in issue #39.

News & Surveillance

Experts

Perceived Expertise Is More Important Than Q-Score Likeability

A lot of stations think they can instantly jump-start their image perceptions (like weather or sports reliance) by hiring a local television celebrity with a high Q-factor. And indeed they can! (See "News Cred" in "PD" issue #2, page 6 for background).

But when it comes to some surveillance ingredients, where listeners truly ***rely*** on credibility, it's more important to choose the expert who knows his/her subject than it is to choose a "well-liked" celebrity. Weather is a good example. If winning "weather mountain" is an important attribution goal in your action plan, you'll be better served by choosing a full-fledged meteorologist whose credibility you can document (by research) than going for the guy or gal with the pretty smile — because in times of weather emergencies or weather-affected morning drives, listeners will seek out the expert whose experience (and forecasts) they *know* they can *depend on.*

Wallace Wisdom: In the hierarchy of principles, the higher principle nearly always turns out to be ***credibility.***

TW Tip #10062

Capsule Concepts

(Continued — from page 1)

Listeners relate best to those air personalities who have mastered the true art of *human communication.*

Even though thousands of listeners may be listening when the mike is cracked open, a truly *great* personality has a certain knack for making each listener feel *special,* like they're being spoken to personally and individually (the classic "one-to-one" relationship).

Where this can get complicated is when a PD imposes rigid format verbiage that becomes part of the air talent's ongoing spiel. Now, some personalities are great at delivering such branding messages and positioning statements effortlessly and very believably (so nonchalantly and sincerely, in fact, that listeners think that's what they really *wanted* to say anyway). But *most* personalities *don't* have this gift. And that's where overt formatting can drive your station's image perception off the rails.

We're now seeing some stations trying to tie their positioning statements into *repetitive branding efforts* so that the "position" is mentioned literally every break (sometimes even twice!) in the hope that the position becomes part of the brand.

I submit that this is a practice that needs to be *re-thought.*

Certainly, you want listeners to *know* your position. But mentioning it *every* set of *every* show, *every* day of the week, 52 weeks a year, to the point where it gets monotonous (even obnoxious), could actually have the exact *opposite* effect of what you're trying to achieve.

For several reasons —

First, you don't want to be known as a station that is constantly "pitching" its listeners. When listeners come away thinking "all they do is hard-sell me about how great they are", your message isn't going to get through. (Listeners have their bullshit-buzzers poised, just waiting for your next "claim"!) Worse yet, if you make the mistake of *forcing* your personalities to convey an unnatural message, especially a repetitive one, you're impeding their ability to form a one-on-one bond with their audience, one listener at a time.

But here's the most important reason (and it's one of the dirty little secrets of marketing that not very many radio programmers are aware of, much less know how it applies to overt formatting practices): **the more you say it, the *less* listeners *absorb* it (in fact, they actually *un-learn* the message).**

Here's the supportive evidence that I urge you to take on board (and take to heart). About 20 years ago, the Association Of National Advertisers distributed a rather technical, but very profound book written by **Michael Naples** (former Director of Marketing for Lever Brothers) entitled *Effective Frequency: The Relationship Between Frequency & Advertising.* It was based on a landmark research study that produced two key findings.

- **The 3-Hit Theory.** One of the findings became one of those basic truth we all consider "etched in stone". It was mainly this study that popularized the "3 hit" theory of television frequency (that the first time a viewer sees your spot, their interested is piqued, second time they become interested, and the third time they "get" your message and are ready to "act" on it. (And this is accentuated as you go on to the fourth, fifth, and sixth impressions).
- **The Unlearnt Message.** Here's where it gets serious (the key finding that most PDs have missed): Each successive time a viewer sees

(Continued — See **Capsule Concepts** on page 12)

Ocean Toons®

Check out the official **Bobby Ocean** creative web-site at ***www.bobbyocean.com***. Full of interesting ideas, links, quotes, production samples, and voiceover demos. E-Mail Osh at *oceanvox@pacbell.net*

Jeff Young's Radio 411 *(www.radio411.com)* is the *cyber- home* of *Ocean Toons* and the *Bobby Ocean Cartoon Gallery.*



Capsule Concepts

(Continued — from page 11)

your spot, they learn your message a little more

UNTIL

about **the 7th time** (depending, of course, on how compelling the nature of the message is and how artful the creative was).

At that point, a consumer tends to begin **UN-learning the message.** It no longer clearly registers with them in their mind, because they think they've already seen it. (Been there, done that, bought the shirt.) This is a classic example of "the filter system of the listener's mind" at work (see **"PD"** issue #2, page 1 for background) — with the viewer getting *desensitized* to information that's no longer "new" to them. Think about it: isn't that the way the life-cycle of a TV spot impacts on *YOU?* First you see a spot, then you like it, then you learn it. Before long you're tired of it, and then you begin to forget about it, or zap past it or tune-it-out (whether physically or mentally).

This same principle applies to ***all*** media (not just TV). (For example, when was the last time you actually "noticed" a billboard that says "Drink Coke"?) But it also applies to *every impression* that deals with how you *market your radio station* ***on your own air.*** After all, an impression is an impression (especially where the filter system of the mind is concerned!)

Case In Point:

Boiling this down to Radio — let's say your station's time-spent-listening average is 7 hours a week (that means your P1's are probably listening to you between 10 and 14 hours a week to produce that kind of average). And let's say you think you're doing yourself a favor by constantly pounding your mantra "X-109, the station that picks you up and makes you feel good" set after set, hour after hour, day after day, etc., etc., etc.

Here's the math: Over the course of a week, your P1 core listener is probably hearing this message 15 or 20 times an hour. Times, let's say, 10 hours of weekly TSL (just to keep the math simple). That means 200 times a week. Times 13 weeks, or 2,600 times per quarterly ratings-sweep.

Now, **at what point,** do you think that message has lost its punch because your P1 listener has already heard it — and heard it — and heard it — and heard it? The 7th time? Or the 10th time? Or the 20th time? Or the 100th time? Or the 2,000th time (after a month or two). (Hint: Remember the *Effective Frequency* study says consumers start *unlearning* a message after about the 7th time they hear it.)

So, if you keep hammering it all year long, it just *compounds* the unlearning process even more! (In much the same way that after awhile, MusicRadio WABC listeners never used to notice the "WABC time chime" gonging its bells off! They'd heard it so many times, it no longer registered in their mind!)

The solution:

Two ways you can deal with this dilemma of "over-predictability" is by

- ✓ *limiting* the over-exposure of your important primary positioning promises, with planned spacing
- ✓ and most importantly, by spending the extra time to come up with *imaginative variations* and innovative new ways of conveying the main message effectively. Simply repeating it, ad nauseum, may be the "easy" way out, operationally (but I hope you're now convinced that this simpleton approach has a much lower payoff). If you take the time to put a little more depth and complexity into your stationality, you'll be pleased with the sparkling result (because listeners will be too).

TW Tip #1102, #3210, and #9181

Elements of Stationality

Uniquely UK Sweepers/Splitters/etc.

95.8 Capital FM is again London's official #1 — by miles and miles and miles.

London's #1 Hit Music station, 95.8 Capital FM.

95.8 Capital FM, with the latest technology for traffic from the RAC. We keep London *moving*.

(60-sec feature): Hi this is Margherita Taylor with a countdown of Capital FM airplay. #3 (song clip). #2 (clip). #1 (clip) Capital FM Airplay.

One week, 100 gigs, one great city. Radio One.
(promoting series of gig-events around London).

The UK's official #1 on the UK's official Top 40 station (followed by artist endorsement clip ending with "on Radio One").

(Tease news headlines over driving beat, followed by)
v/o: "Radio One . . . Newsbeat".
(driving music continues throughout newscast)

You're listening to News Direct 97.3 FM. Your world in 20 minutes. News and information for London.

Virgin. Classic tracks and today's best music.

The Virgin Gig Guide ("what's on" feature intro).

Virgin Radio settles down to the summer of Sport, as we give away tickets to *all* the events — and loads, loads, loads of cash.

From the station at the heart of London's best day out — Heart 106.2

Radio City 96.7 plays today's best music for Liverpool, Merseyside and North Wales.

The *easiest* way through the workday, "the big easy" on Magic AM 1053am Talk Radio, home of the big boys breakfast

Another half hour of non-stop easy favourites on Magic AM.

Sun FM Sunderland's MOST music 103.4

Best music, best variety, 96.9 Viking FM.

Galaxy 105 — the Beat of Yorkshire.

Magic105.4 — *long* sweeps of easy favourites.

Century 105 with the best variety of music the heart of the Northwest

(Intro to What's On feature): Heart 106.2 — stick THIS in your diary. (straight into produced events list).

Heart 106.2, with the perfect mix of music from the 80's, 90's, and the best of today. That's the Heart *difference*.

London's Heart 106.2 — accept no substitute. This is REAL music variety.

We're strting 30 minutes of continuous music from the 80's, 90's and today on 106.2 Heat FM.

Coming up next — the latest travel news and (artist) on London's Magic 105.4.

Galaxy 102, the coolest station in Manchester.

Key 103FM, the Voice Of Manchester, the world's coolest city. And when the sun shines, Manchester's even cooler.

96.3 GWR-FM plays Today's Better Music Mix for Bristol
BBC Radio 4: The best channel of spoken-word in the world.
Five Live. (identifier for BBC Radio 5)

TW Tip #9182

Coming Next Week

In The World's *Fastest Growing* Programming Newsletter

Now in 20 countries!

Believe Me, I Tried!

A Special EXCLUSIVE Report By **Jaye Albright** about the lack of Country fragmentation

And . . .

ARBITRON EXITPOLL
Perceptual Attribution Research

Also . . .

PDQ&A:
The Importance Of Station Names In The Branding Process

Subscriptions

Your Investment

One Year	$US295
Six Months	$US165

Charter Subscription:
$US195 for first year
Call us for special group and multiple-copy rates

How To Reach Us

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Programmer's Digest
TW Tips Index #3
June 1, 1999

TW Tips Index #3 — 1999

As promised, at the end of each Quarter, we'll issue a free **"PD" Index** to cross-reference all of the ***TW Tips*** for issues #27 through #41.

Most PD's are keeping their copies of **Programmer's Digest** in a 3-ring binder.

We suggest that you place these Quarterly "Index" inserts at the *beginning* of your binder book, to serve as a Table Of Contents.

TW Tips

have been categorized and cross-referenced according to the following elements of programming and management:

- **1000 series** - The Audience
- **2000 series** - Music
- **3000 series** - Promotion/Mrkting
- **4000 series** - Contests
- **5000 series** - Mornings
- **6000 series** - Talent
- **7000 series** - Leadership
- **8000 series** - Morale
- **9000 series** - Presentation
- **10000 series** - News/Info
- **11000 series** - Public Service
- **12000 series** - Operations
- **13000 series** - Talk
- **14000 series** - Technical
- **15000 series** - Internet
- **16000 series** - Computers
- **17000 series** - Sales
- **18000 series** - Production
- **19000 series** - Research
- **20000 series** - Ratings
- **21000 series** - Life
- **22000 series** - Bookshelf

1000 Series — The Audience

(See TW Tips Index #1 for tips #1001-1051)
(See TW Tips Index #2 for tips #1052-1071)

1072 #28 Pg 1 Walt Sabo: Consolidation Means Nothing's Changed
1073 #28 Pg 2 Chuck Blore: Radio Is Theater Of The Gut
1074 #28 Pg 6 Implied Breaking News Impact On Keeping Listeners/Viewers Tuned
1075 #28 Pg 2 Walt Disney: Continuing Eduction or Continuing Entertainment
1076 #29 Pg 1 Jaye Albright: How Long Before Listeners Know What They Like? (Ctry Burn)
1077 #29 Pg 9 George Bernard Shaw: On Dumbing-Down To Lowest Common Denominator
1078 #29 Pg 1 Dialogue About Country Music Burnout: Bob Moody/Carolyn Gilbert/Jodie Renk
1079 #30 Pg 5 Ron Jacobs Boss Memo: Who Do We Pay Attention To?
1080 #31 Pg 2 Bob McNiell: Every Day Is Somebody's First Day Listening
1081 #30 Pg 3 John Sebastian: KZLA InThe Rear View
1082 #30 Pg 3 Bob Moody: More Country-Burn Fallout
1083 #30 Pg 3 Country Music Burn-Out (From The Mailbag)
1084 #30 Pg 4 Nietzshe: Sick Music Today
1085 #30 Pg 10 PDQ&A: Phantom/Invisible Curne
1086 #31 Pg 10 PDQ&A: Phantom Curne Phollow-Up (Interactive Stationality)
1087 #31 Pg 8 Nasty-Rock News-Talk: Too Hip For The Room
1088 #32 Pg 8 VR Virtual Recommendations (Sean Michael Lisle)
1089 #32 Pg 1 How To Spot Star Quality With Research
1090 #33 Pg 2 John Sebastian: To Be Successful In Radio Only Requires 5% Appeal
1091 #33 Pg 1 Bill Moyes: Just 2 Things That Can Advance Your Ratings In '99
1092 #34 Pg 2 PDQ&A: Station Mascots
1093 #37 Pg 2 Ron Jacobs: AM Radio Is Like Herpes
1094 #37 Pg 7 Important Update About Filter-System Of The Mind (Arbitron-Rated Station)
1095 #38 Pg 1 Spoon Fed Basics (How Paul Drew Helped His RKO Jocks "Get It"
1096 #39 Pg 6 Paul Drew — Part 2 (More Spoon-Fed Basics)
1097 #40 Pg 5 Drew Basics — Part 3
1098 #40 Pg 3 Most Effective Promotions: Dollar Bill Game (Why It Works)
1099 #40 Pg 4 Mark Twain: On Attention Spans
1100 #40 Pg 1 Capsule Concepts: Invisible/Phantom/Long-Term Curne
1101 #41 Pg 1 Reg Johns: Reasons On The Payoff Of Converting Partisans
1102 #41 Pg 1 Capsule Concepts: Overt Formattics

2000 Series — Music

(See TW Tips Index #1 for tips #2001-2016)
(See TW Tips Index #2 for tips #2017-2125)

2126 #28 Pg 5 WWWebWWWise: WJMN Jammin' E-Quests
2127 #28 Pg 1 How To Avoid Noticeably Repetitive Harmonic Cycles
2128 #29 Pg 1 Jaye Albright: How Long Before Listeners Know What They Like? (Ctry Burn)
2129 #29 Pg 7 WWWebWWWise: Capital FM Vote For Your Favourite Five Online
2130 #29 Pg 1 Dialogue About Country Music Burnout: Bob Moody/Carolyn Gilbert/Jodie Renk
2131a#29 Pg 6 Stealable Template: Harmonic Convergence Plotter
2131b#30 Pg 6 Stealable Template: Harmonic Convergence Plotter (Instructions)
2132 #30 Pg 3 John Sebastian: KZLA InThe Rear View
2133 #30 Pg 3 Bob Moody: More Country-Burn Fallout
2134 #30 Pg 3 Country Music Burn-Out (From The Mailbag)
2135 #30 Pg 4 Nietzshe: Sick Music Today
2136 #30 Pg 1 Country Hot-Clock Games
2137 #31 Pg 2 Country Hot-Clock Games (Part 2)

2000 Series Continued — on Page 2

If you've misplaced any issues of **Programmer's Digest**, back issues of **"PD"** are available at a cost of $6 per issue.

Just call (480) 443-3500 or fax (480) 948-7800.

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2000 Series — Music (continued)

(Continued — from page 1)

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2139 #32 Pg 2 Hot-Clock.com Computerized Hot-Clock Generator
2140 #33 Pg 1 Bill Moyes: Just 2 Things That Can Advance Your Ratings In '99
2141 #33 Pg 1 How To Quickly Size-Up Distant Markets (MediaBase Music Research)
2142 #35 Pg 5 Ron Jacobs Boss Memo: Music Balance
2143 #36 Pg 1 Mike LePetit: 10 Avoidable Music-Scheduling Mistakes
2144 #36 Pg 7 Oldies Hot-Clock Games (First Filter, More Songs Per Hour)
2145 #37 Pg 2 Steve Rivers: Tight Is Right, As Long As It's The Right Tight
2146 #37 Pg 3 Oldies Hot-Clock Games 2 (Traditional, Categories, Year-Spans, Excuse)
2147 #38 Pg 5 Stealable Template: Music Formative Eras (Age Flashback/Targeting Era)
2148 #38 Pg 1 Spoon-Fed Basics (How Paul Drew Helped His RKO Jocks "Get It")
2149 #38 Pg 1 Oldies Hot-Clock Games 3 (Hyper-Tiering, Rotations, Blue-Moon Rotations)
2150 #39 Pg 6 Paul Drew — Part 2 (More Spoon-Fed Basics)
2151 #39 Pg 3 Oldies Hot-Clock Games 4 (Objectives, Researching
2152 #40 Pg 1 Greg Smith: Who's In Control — YOU or the System?
2153 #40 Pg 5 Drew Basics — Part 3 (More Spoon-Fed Basics)

3000 Series — Promotion/Marketing

(See TW Tips Index #1 for tips #3001-3098)
(See TW Tips Index #2 for tips #3099-3156)

3157 #28 Pg 3 Last 99 Winners Of '99 — First 2000 Winners Of New Millennium
3158 #28 Pg 4 Stretching Your Dollars — Advertiser Roulette
3159 #29 Pg 7 7 Steps To Successful Client-Driven Promotions
3160 #30 Pg 9 7 Deadly Sins Of Radio Advertising
3161 #30 Pg 8 Staying Abreast (Public Service Promotional Opportunity)
3162 #30 Pg 2 Most Effective Promotions Of All Time: Beat The Bomb
3163 #30 Pg 10 PDQ&A: Ways To Target Phantom/Invisible Cume
3164 #31 Pg 10 PDQ&A: Phantom Phollow-Up
3165 #31 Pg 4 Cut-Through Campaigns/TV: TW's All Time Favorite TV Spot Dog-Shit TV
3166 #31 Pg 1 Targeting Tips: WHEN You Play A Promo Matters
3167 #31 Pg 4 Targeting Tips: When You Schedule TV Matters, Too
3168 #31 Pg 5 Most Effective Promotions Of All Time: The Hundred-Car Garage
3169 #31 Pg 5 "Guess & Win" (Other Variations)
3170 #31 Pg 7 Best Internet Campaign: Triple MMelbourne Newscast Intro
3171 #32 Pg 4 Cut-Through Campaigns: Print — One-Column-Inch Scatter-Ads
3172 #32 Pg 5 Freeloaders Program (KFMB-FM)
3173 #32 Pg 5 Fox FM 7 4 7
3174 #32 Pg 5 $50,000 Birthday Game
3175 #32 Pg 5 Give Away 100,000 1-cent stamps
3176 #32 Pg 5 Top 1001 Rock Countdown
3177 #32 Pg 5 Concerts Around The World/Round The World Rock Trips
3178 #32 Pg 5 Super Bowl Of Soul Weekend
3179 #32 Pg 7 WWWebWWWise: KXME's Creative Psycho Soundguy (Wavs)
3180 #32 Pg 7 WWWebWWWise: Z-100's Interactive Lunch
3181 #32 Pg 10 Elements Of Stationality: Promos/Sweepers/Liners/Splitters
3182 #33 Pg 10 Elements Of Stationality: Promos/Sweepers/Liners/Splitters
3183 #33 Pg 5 How To Quickly Size-Up Distant Markets (Assessing Marketing Threat)
3184 #33 Pg 6 Most Effective Promotions Of All Time: Instant Winner Weekend
3185 #33 Pg 4 Sales Promotion: The Commercial Of The Day
3186 #33 Pg 4 Cut-Through Campaigns: Singing Animals, Kids (IQ)
3187 #34 Pg 8 WWWebWWWise: WKTU Work Perk Patrol
3188 #34 Pg 1 April Fool's Day Stunts (35 of the best of all time)
3189 #34 Pg 2 PDQ&A: Station Mascots
3190 #35 Pg 5 Ron Jacobs KHJ Boss Memo
3191 #35 Pg 8 News/Surveillance: Visibility — Mike-Flag-Of-The-Week Award
3192 #35 Pg 7 WWWebWWWise: The KATT-Map
3193 #35 Pg 2 PDQ&A: More Mascots (Human, Making A Statement, On-Air, Hip/Unhip)
3194 #36 Insert Deep Background Interview: Tracy Johnson (KFMB AM/FM GM) Part 1
3195 #35 Pg 9 Advertising Slogan That Sticks In The Mind (NeoSoft)
3196 #36 Pg 4 New For 99: Promotions Of Distinction (New Millennium Baby Races, The Bug Patrol, Millionaire For The Millennium, Morning X Subscriber Quiz, The Bomb Squad, Homemade Jingle Contest, Fun Fun Fun All Month Long, HomeRun Inning, 10 Grand In 10 Hours, Win Kelly's Cash, Fax Us Taxes, Grassroots Fundraiser, Dental Clinic For Kids, Cops & Lobsters
3197 #36 Pg 1 44 Immutable Laws (22 Immutable Laws Of Marketing — And Branding)
3198 #36 Pg 7 WWWebWWWise: KIIS Fresh Up To Date Website
3199 #36 Pg 10 Elements Of Stationality: Promos/Sweepers/Liners/Splitters
3200 #37 Pg 5 WWWebWWWise: Station ID: KSDO-dot-com
3201 #37 Pg 7 Important Update About Filter System Of The Mind (Arbitron Mentions)
3202 #37 Insert Deep Background Interview: Tracy Johnson (KFMB AM/FM GM) Part 2
3203 #37 Pg 10 Elements Of Stationality: Promos/Sweepers/Liners/Splitters
3204 #38 Pg 7 WWWebWWWise: Jeff & Jer's Daily Cartoon (Star 100.7)
3205 #39 Pg 1 More New For '99 Contests/Promotions/Ideas: Million $ Wars (Boston, Phoenix) Blatant Bribe, Timeline, Empathy Belly, Artist Of Day, Living Billboard, Kissathon, Sing For A Song
3206 #40 Insert Deep Background Interview: Vance Dillard (Jacor Dir. Of Soft AC)
3207 #40 Pg 10 Elements Of Stationality: Promos/Sweepers/Liners/Splitters
3208 #40 Pg 1 Greg Smith: Who's In Control — YOU Or The System?
3209 #40 Pg 3 Most Effective Promotions Of All Time: The Dollar Bill Game
3210 #41 Pg 1 Capsule Concepts: Overt Formattics (Net Impact Of Frequency)
3211 #41 Pg 8 New For 99: Own Your Location, Own The Underground, The Radio Cafe, Free Money Buzzer, 3 For A G, Life's A Beach, Name Games, Free For All, 20 In A Row or $20,000, Cash Keys & An SUV, Web Sounds, $1,000 Minute

4000 Series — Contest-Marketing

(See TW Tips Index #1 for tips #4001-4047)
(See TW Tips Index #2 for tips #4048-4081)

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4083 #28 Pg 4 Stretching Your Dollars — Advertiser Roulette
4084 #28 Pg 5 WWWebWWWise: WJMN E-Quests
4085 #28 Pg 5 WWWebWWWise: WSSR E-Mail Club
4086 #28 Pg 5 WWWebWWWise: B105 Brisbane Community Switch
4087 #29 Pg 7 7 Steps To Successful Client-Driven Promotions
4088 #29 Pg 7 WWWebWWWise: Capital FM Favourite Five
4089 #30 Pg 2 Most Effective Promotions Of All Time: Beat The Bomb
4090 #30 Pg 10 PDQ&A: Ways To Target Phantom/Invisible Cume
4091 #31 Pg 5 Most Effective Promotions Of All Time: The Hundred-Car Garage
4092 #31 Pg 5 "Guess & Win" (Other Variations)
4093 #32 Pg 5 Freeloaders Program (KFMB-FM)
4094 #32 Pg 5 Fox FM 7 4 7
4095 #32 Pg 5 $50,000 Birthday Game
4096 #32 Pg 5 Give Away 100,000 1-cent stamps
4097 #32 Pg 5 Top 1001 Rock Countdown
4098 #32 Pg 5 Concerts Around The World/Round The World Rock Trips
4099 #32 Pg 5 Super Bowl Of Soul Weekend
4100 #33 Pg 5 How To Quickly Size-Up Distant Markets (Assessing Marketing Threat)
4101 #33 Pg 6 Most Effective Promotions Of All Time: Instant Winner Weekend
4102 #33 Pg 4 Sales Promotion: The Commercial Of The Day
4103 #34 Pg 8 WWWebWWWise: WKTU Work Perk Patrol
4104 #34 Pg 1 April Fool's Day Stunts (35 of the best of all time)
4105 #35 Pg 5 Ron Jacobs KHJ Boss Memo (Contest Tidbits)
4106 #36 Insert Deep Background Interview: Tracy Johnson (KFMB AM/FM GM) Part 1
4107 #36 Pg 4 New For 99: Promotions Of Distinction (New Millennium Baby Races, The Bug Patrol, Millionaire For The Millennium, MOrning X Subscriber Quiz, The Bomb Squad, Homemade Jingle Contest, Fun Fun Fun All Month Long, HomeRun Inning, 10 Grand In 10 Hours, Win Kelly's Cash, Fax Us Taxes, Grassroots Fundraiser, Dental Clinic For Kids, Cops & Lobsters
4108 #36 Pg 10 Elements Of Stationality: Promos/Sweepers/Liners/Splitters
4109 #37 Insert Deep Background Interview: Tracy Johnson (KFMB AM/FM GM) Part 2
4110 #39 Pg 1 More New For '99 Contests/Promotions/Ideas: Million $ Wars (Boston, Phoenix) Blatant Bribe, Timeline, Empathy Belly, Artist Of Day, Living Billboard, Kissathon, Sing For A Song
4111 #40 Insert Deep Background Interview: Vance Dillard (Jacor Dir. Of Soft AC)
4112 #40 Pg 10 Elements Of Stationality: Promos/Sweepers/Liners/Splitters
4113 #40 Pg 3 Most Effective Promotions Of All Time: The Dollar Bill Game
4114 #41 Pg 8 New For 99: Own Your Location, Own The Underground, The Radio Cafe, Free Money Buzzer, 3 For A G, Life's A Beach, Name Games, Free For All, 20 In A Row or $20,000, Cash Keys & An SUV, Web Sounds, $1,000 Minute

5000 Series — Mornings/Breakfast

(See TW Tips Index #1 for tips #5001-5058)
(See TW Tips Index #2 for tips #5059-5102)

5103 #28 Pg 2 Morning Show Bit: Cool Math (This Is The Only Year This Will Work)
5104 #30 Pg 2 Most Effective Promotions Of All Time: Beat The Bomb
5105 #31 Pg 4 Cut-Through Campaigns/TV: TW's All Time Favorite TV Spot Dog-Shit TV
5106 #31 Pg 4 Cut-Through Campaigns/TV: TW's All Time Favorite TV Spot Dog-Shit TV
5107 #32 Pg 1 How To Spot Star Quality
5108 #33 Pg 7 WWWebWWWise: WNIC Pet Of The Week (Jim Harper)
5109 #33 Pg 4 Sales Promotion: The Commercial Of The Day
5110 #34 Pg 1 April Fool's Day Stunts (35 of the best of all time)
5111 #36 Pg 4 New For 99: Promotions Of Distinction (New Millennium Baby Races, Bug Patrol, Millionaire For The Millennium, Morning X Subscriber Qui The Bomb Squad, Homemade Jingle, Fun-Fun-Fun All Month Long HomeRun Inning, 10 Grand In 10 Hours, Win Kelly's Cash, Fax Us You Taxes, Grassroots Fundraiser, Dental Clinic For Kids, Cops & Lobster
5112 #39 Pg 1 Dr. Don's Timeless Rx For The Millennium Generation Of Morning Tal
5113 #40 Pg 1 Greg Smith: Who's In Control: YOU Or The System?
5114 #41 Pg 2 UK Morning Shows
5115 #41 Pg 4 Dr. Don Rose Timeless Rx (Part 2)

TW Tips Index #3 — 1999

6000 Series — Talent

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(See TW Tips Index #2 for tips #6046-6083)

6084 #28 Pg 7 Global *Snap!* Ian Grace
6085 #29 Pg 2 Improving News-Reliance Perception-Attribution (Tandem-Team)
6186 #30 Pg 8 News/Talk: Selling Controversy (How WISN Sells Mark Belling)
6187 #31 Pg 1 Steve Allan: Beyond "Formula" Doing The Basics PLUS
6188 #31 Pg 4 Cut-Through Campaigns/TV: TW's All Time Favorite TV Spot: Dog-Shit TV
6189 #31 Pg 8 Nasty Rock News/Talk Stationality
6190 #32 Pg 7 WWWebWWWise: KXME's Creative Psycho Soundguy (Wavs)
6191 #32 Pg 7 WWWebWWWise: Z-100's Interactive Lunch
6192 #32 Pg 6 PDQ&A: Tweaking Morale & Sorting Out The Bad Apples (Grumpies)
6193 #32 Pg 8 VR Virtual Recommendations (Sean Michael Lisle), Long Shifts, Topicality
6194 #33 Pg 2 John Wooden: "Great Teams Keep Getting Better"
6195 #33 Pg 1 How To Spot Star Quality
6196 #34 Pg 1 Dave Robbins: 10 Commandments Of A Great PD
6197 #34 Pg 1 April Fool's Day Stunts (35 of the best of all time)
6198 #34 Pg 6 Leadership Cliff's Notes: Leading By Example, Making It Personal (D. Ainge)
6199 #36 Pg 4 New For 99: Promotions Of Distinction (New Millennium Baby Races, The Bug Patrol, Millionaire For The Millennium, Morning X Subscriber Quiz, The Bomb Squad, Homemade Jingle Contest, Fun Fun Fun All Month Long, HomeRun Inning, 10 Grand In 10 Hours, Win Kelly's Cash, Fax Us Taxes, Grassroots Fundraiser, Dental Clinic For Kids, Cops & Lobsters
6200 #36 Pg 6 Dr. James Dobson: Quote About Positive Comments Over Critical Ones
6201 #36 Pg 11 Gordon McLendon: Prepare 1 Hr OFF-Air For Every Hour ON-Air
6202a#37 Pg 6 News/Talk: Getting Opinions On The Air
6202b #38 Pg 7 News/Talk: Getting Opinions On The Air (Part 2)
6203 #37 Pg 4 PDQ&A: How To Get Jocks To Open-Up On-The-Air
6204 #38 Pg 8 News/Talk: More Op-Ed Options
6205 #38 Pg 1 Spoon-Fed Basics (How Paul Drew Helped His RKO Jocks "Get-It")
6206 #39 Pg 1 Dr. Don's Timeless Rx For The Millennium Generation Of Morning Talent
6207 #39 Pg 6 Paul Drew — Part 2 (More Spoon-Fed Basics)
6208 #40 Pg 5 Drew Basics — Part 3
6209 #40 Pg 6 Talk 101: Forgotten Basics For Swashbuckling Talk Talent
6210 #41 Pg 2 The Sun Never Sets . . . UK Talent
6211 #41 Pg 2 Dr. Don's Timeless Rx — Part Two

7000 Series — Leadership

(See TW Tips Index #1 for tips #7001-7069)
(See TW Tips Index #2 for tips #7070-7163)

7164 #28 Pg 3 Last 99 Winners Of '99; First 2000 Winners Of New Millennium
7165 #28 Pg 1 Walter Sabo: Consolidation Means — Nothing's Changed
7166 #28 Pg 7 Global *Snap!* Ian Grace
7167 #29 Pg 7 Leadership Cliff's Notes: Cherly Miller's Power Of Persistence
7168 #28 Pg 2 Walt Disney: Continuing Education or Continuing Entertainment
7169 #29 Pg 7 7 Steps To Successful Client-Driven Promotions
7170 #29 Pg 2 News: Improving News-Reliance Perceptual Attribution (Tandem)
7171 #29 Pg 2 Sir James Goldsmith: If You See A Bandwagon, It's Too Late
7172 #29 Pg 9 George Bernard Shaw: On Dumbing-Down To LCD (Fools)
7173 #29 Pg 9 Pat Riley: On Respecting Your Competition
7174 #29 Pg 1 Country-Burn Dialogue (Bob Moody, Carolyn Gilbert, Jodie Renk)
7175 #30 Pg 5 Ron Jacobs KHJ Boss Memo: Hearing Things That Are Not Right
7176 #30 Pg 2 Legal Folk Wisdom About How To Argue Your Case
7177 #31 Pg 2 Bob McNeill: Every Day Is Somebody's First Day With The Station
7178 #30 Pg 8 News/Talk: Selling Controversy: How WISN Sells Mark Belling
7179 #30 Pg 3 John Sebastian: KZLA In The Rear-View
7180 #30 Pg 3 Bob Moody: More Country-Burn Fallout
7181 #30 Pg 7 Rev. Dr. Martin Luther King Jr: On Progress
7182 #30 Pg 1 Ken Dowe: The Null Hypothesis (Increasing Odds On Winning)
7183 #30 Pg 1 Country Hot Clock Games (Current/Gold Ratio, Songs-Per-Hour)
7184 #31 Pg 1 Steve Allan: Beyond "Formula" — Doing The Basics PLUS
7185 #31 Pg 7 PD Bookshelf: The Hits Just Keep On Coming (Ben Fong-Torres)
7186 #32 Pg 4 PD Bookshelf: 1-800-CEO-READ Top 25 Business Books
7187 #32 Pg 5 Vince Lombardi: On What It Takes To Be Successful: Will
7188 #32 Pg 6 PDQ&A: Tweaking Morale & Sorting Out Bad Applies (Grumples)
7189 #32 Pg 2 Hotclock.com Template Clock-Maker (Computer Software)
7190 #32 Pg 1 Michael Packer: Rock'n'Talk — Where They Meet
7191 #32 Pg 8 Motivation: 10 Traits Of Those Who Accomplish The Impossible
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7195 #33 Pg 9 Quickly Size-Up Distant Markets: Media Dial-Up Listen-Lines
7196 #33 Pg 1 Quickly Size-Up Markets (Internet, Mediabase, Ratings, Aircheck)
7197 #33 Pg 1 Bill Moyes: Just Two Things — That Can Advance Ratings In '99
7198 #34 Pg 1 Dave Robbins: 10 Commandments Of A Great PD
7199 #34 Pg 4 Yoda: "Try not. Do, or do not. There is no try."
7200 #34 Pg 2 Scott Shannon: Top 40 Stations That Are Really AC In Drag

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7201 #34 Pg 6 Leadering By Example & Making It Personal (Danny Ainge)
7202 #35 Pg 1 Dave Charles: The PD's Life — How It's Changed
7203 #35 Pg 5 Ron Jacobs KHJ Boss Memo: Balance
7204 #35 Pg 8 News/Surveillance: Visibility Mike-Flag-of-the-week Award
7205 #35 Pg 1 How To Get Above The Line Performance From Everyone
7206 #36 Insert Deep Background Interview: KFMB AM/FM GM Tracy Johnson — Part 1
7207 #36 Pg 2 Will Rogers: Know, Like, Believe In What You're Doing
7208 #36 Pg 1 44 Immutable Laws: Of Marketing — Of Branding (Trout & Ries)
7209 #36 Pg 11 Gordon McLendon: Prepare 1 Hour OFF-Air For Each ON-Air
7210 #37 Pg 5 WWWebWWWise: Station ID: KSDO-dot-com
7211a #37 Pg 1 Cleese Encounters Of The Best Kind (Actor John Cleese)
7211b #37 Pg 6 Bookshelf: Hare Brain/Tortoise Mind (Think Less, Intelligence Increases)
7212 #37 Pg 7 Important Update About Filter System Of The Mind (Arbitron Liner Legality)
7213 #37 Pg 4 PDQ&A: How To Get Jocks To Open Up & Humanize
7214 #37 Insert Deep Background Interview: KFMB AM/FM GM Tracy Johnson — Part 2
7215 #38 Pg 4 Musical Formative Eras (Age Flashback &Targeting Era Chart Templates)
7216 #38 Pg 1 Spoon-Fed Basics (How Paul Drew Helped His RKO Jocks "Get It"
7217 #39 Pg 2 Lou Holtz: Responding To The Challenges Of The Second Half
7218 #39 Pg 7 WWWebWWWise: TW's Surfin' Style (Hyper-Bookmarking)
7219 #39 Pg 6 Paul Drew — Part 2 (More Spoon-Fed Basics)
7220 #40 Insert Deep Background Interview: Clear Channel Dir Of Soft AC Vance Dillard
7221 #40 Pg 1 Greg Smith: Who's In Control — YOU Or The System?
7222 #40 Pg 5 Drew Basics — Part 3
7223 #41 Pg 2 Reg Johns: On The Importance Of Partisan Conversion
7224 #41 Pg 5 Clarke Ingram: Sunscreen For Radio: "Everybody's Free (To Legal ID)"
7225 #41 Pg 4 Sign Hanging n Einstein's Wall At Princeton
7226 #41 Pg 6 Ron Jacobs Kick-Ass Boss Memo To Wake-Up The KHJ Boss Jocks

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(See TW Tips Index #1 for tips #8001-8019)
(See TW Tips Index #2 for tips #8020-8044)

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8046 #29 Pg 9 Pat Riley: On Respecting Your Competition
8147 #31 Pg 1 Steve Allan: Beyond "Formula" — Doing The Basics PLUS
8148 #32 Pg 5 Vince Lombardi: On What It Takes To Be Successful (Will To Win)
8149 #32 Pg 6 PDQ&A: Tweaking Morale & Sorting Out The Bad Applies (Grumpies)
8150 #32 Pg 8 Motivation: 10 Traits Of Those Who Accomplish The Impossible
8151 #32 Pg 2 John Wooden: Great Teams Keep Getting Better
8152 #34 Pg 1 Dave Robbins: 10 Commandments Of A Great PD
8153 #34 Pg 4 Wisdom Of Yoda: "Try not. Do, or do not. There is no try."
8154 #34 Pg 6 Leadership: Leading By Example & Making It Personal (Danny Ainge)
8155 #35 Pg 8 News/Surveillance: Visibility (Mike-Flag-of-the-week Award)
8156 #35 Pg 1 How To Get Above The Line Performance From Everyone
8157 #41 Pg 5 Clarke Ingram: Sunscreen For Radio — "Everybody's Free (To Legal ID)"
8158 #41 Pg 6 Ron Jacobs Kick-Ass Boss Memo To Wake-Up The KHJ Boss Jocks

9000 Series — Presentation

(See TW Tips Index #1 for tips #9001-9086)
(see TW Tips Index #2 for tips #9087-9140)

9141 #28 Pg 2 Chuck Blore: Why Radio Is Theater Of The GUT
9142 #29 Pg 2 News: Improving News-Reliance Perceptual Attribution (Tandem-Teams)
9143 #30 Pg 5 Ron Jacobs KHJ Boss Memo: Hearing Things That Are Not Right
9144 #30 Pg 9 7 Deadly Sins Of Radio Advertising (Dan O'Day)
9145 #30 Pg 8 Elements Of Stationality (Sweepers/Splitters/Bumpers/Liners/etc.)
9146 #30 Pg 2 Most Effective Promotions Of All Time: Beat The Bomb
9147 #31 Pg 10 PDQ&A: Phantom-Cume Phollow-Up (Interactive Liners)
9148 #31 Pg 1 Targeting Tips: WHEN You Play A Promo Matters
9149 #31 Pg 5 Most Effective Promotions OF All Time: The Hundred Car Garage
9150 #31 Pg 8 Nasty Rock News Talk Stationality
9151 #31 Pg 7 WWWebWWWise: Triple M/Melbourne News Intro and Internet Plug
9152 #32 Pg 2 Country Hot-Clock Games
9153 #32 Pg 2 The Around-The-Hour Wheel
9154 #32 Pg 2 Hotclock.com Template Clock-Maker (Computer Software)
9155 #32 Pg 1 Michael Packer: Rock 'n' Talk — Where They Meet
9156 #32 Pg 10 Elements Of Stationality (Sweepers/Splitters/Bumpers/Liners/etc.)
9157 #32 Pg 8 VR Virtual Recommendations: Sean Michael Lisle (Longer Shifts, Topicality)
9158 #33 Pg 10 Elements Of Stationality (Sweepers/Splitters/Bumpers/Liners/etc.)
9159 #33 Pg 5 Quickly Size-Up A Market: Mediabase Pinpoints Stationality
9160 #33 Pg 6 Most Effective Promotions Of All Time: Instant Winner Weekend
9161 #33 Pg 7 Stationality: Little Things Mean A Lot
9162 #33 Pg 10 Elements Of Stationality (Sweepers/Splitters/Bumpers/Liners/etc.)
9163 #34 Pg 13 Elements Of Stationality (Sweepers/Splitters/Bumpers/Liners/etc.)
9164 #35 Pg 10 Elements Of Stationality (Sweepers/Splitters/Bumpers/Liners/etc.)
9165 #36 Pg 11 Gordon McLendon: Prepare 1 Hour OFF-Air For Each Hour You're ON-Air
9166 #37 Pg 1 Bob Shannon: The Melody Lingers **(9000 Series Continued on Page 4)**

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9168 #37 Pg 5 WWWebWWWise: Station ID: "KSDO-dot-com"
9169 #37 Pg 6 News/Talk: Getting Opinions On The Air
9170 #37 Pg 7 Important Update About The Filter System Of The Mind (Arbitron Legalities)
9171 #37 Pg 4 How To Get Jocks To Open Up & Humanize
9172 #38 Pg 8 News/Talk: More Op-Ed Options
9173 #38 Pg 10 Elements Of Stationality (Sweepers/Splitters/Bumpers/Liners/etc.)
9174 #38 Pg 1 Spoon-Fed Basics (How Paul Drew Helped His RKO Jocks "Get It")
9175 #39 Pg 6 Paul Drew — Part 2 (More Spoon-Fed Basics)
9176 #39 Pg 10 Elements Of Stationality (Sweepers/Splitters/Bumpers/Liners/etc.)
9177 #40 Pg 8 Elements Of Stationality (Sweepers/Splitters/Bumpers/Liners/etc.)
9178 #40 Pg 5 Drew Basics — Part 3
9179 #40 Pg 7 Fun With Area Codes (K-Rock/Edmonton)
9180 #40 Pg 4 Mark Twain On Attention Spans
9181 #41 Pg 1 Capsule Concepts: Overt Formatting
9182 #41 Pg13 Elements Of Stationality (Sweepers/Splitters/Bumpers/Liners/etc.)

10000 Series — News/Surveillance

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10049 #29 Pg 2 Improving News-Reliance Perceptual Attribution (Tandem-Anchors)
10049b#30 Pg 8 Selling Controversy: How WISN Sells Mark Belling
10050 #31 Pg 8 Nasty Rock News/Talk Stationality
10051 #31 Pg 7 Best Internet Campaign: Triple MMelbourne's News Intro
10052 #32 Pg 6 PDQ&A: Tweaking Morale & Sorting Out The Bad Apples (Grumpies)
10053 #32 Pg 1 Michael Packer: Rock 'n' Talk — Where They Meet
10054 #32 Pg 1 How To Spot Star Quality
10055 #34 Pg 12 Hollywood Adage: Politics Is Show Business For Ugly People
10056 #35 Pg 8 Visibility: The Mike-Flag-of-the-week Award
10057 #37 Pg 6 Getting Opinions On-The-Air
10058 #38 Pg 8 More Op-Ed Options
10059 #38 Pg 1 Spoon-Fed Basics (How Paul Drew Helped His RKO Jocks "Get It")
10060 #40 Pg 1 Greg Smith: Who's In Control — YOU Or The System (News Item on Pg 2)
10061 #40 Pg 5 Drew Basics — Part 3
10062 #41 Pg 11 Experts: Perceived Expertise vs. Q-Score Likeability

11000 Series — Public Service

(See TW Tips Index #1 for tips #11001-11007)
(See TW Tips Index #2 for tips #11008-11013)

11014 #30 Pg 8 Keeping Abreast (Public Service Promotional Opporunity)
11015 #33 Pg 7 WWWebWWWise: The WNIC Pet Of The Week (Jim Harper)
11016a #34 Pg 2 PDQ&A: Mascots
11016b #35 Pg 2 PDQ&A: More Mascots
11017 #36 Pg 6 New For '99: Public Service Projects (Grassroots Fund Raisers, Dave Pratt Dental Clinic For Kids, Cops & Lobsters)

12000 Series — Operations

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12010 #29 Pg 9 George Bernard Shaw On Dumbing-Down To The LCD
12011a #29 Pg 6 Stealable Template: Harmonic Convergence Plotter
12011b #30 Pg 6 How To Avoid Noticeably Repetitive Harmonic Cycles: Harmonic Convergence
12012 #30 Pg 1 Ken Dowe: The Null Hypothesis — How To Increase Odds On Winning
12013 #30 Pg 1 Country Hot-Clock Games (Current/Gold Ratios, Songs-Per-Hour)
12014 #31 Pg 1 Targeting Tips: WHEN You Play A Promo Matters
12015 #31 Pg 2 Country Hot-Clock Games (Stacking The Categories)
12016 #32 Pg 2 Country Hot-Clock Games (The Wheel)
12017 #32 Pg 2 Hotclock.com Template Clock-Maker (Computer Software)
12018 #32 Pg 8 VR Virtual Recommendations: Sean Michael Lisle (Longer Shifts, Topicality)
12019 #34 Pg 1 Dave Robbins: 10 Commandments Of A Great PD
12020 #36 Pg 7 Oldies Hot-Clock Games (Overview, First Filter, More Songs Per Hour)
12021 #38 Pg 4 Music Formative Eras (Age Flashback & Targeting Era Chart Templates)
12022 #38 Pg 1 Spoon-Fed Basics (How Paul Drew Helped His RKO Jocks "Get It")
12023 #39 Pg 8 News/Talk: Dot-com — Talk Radio 101 (For Listeners and Callers)
12024 #39 Pg 6 Paul Drew — Part 2 (More Spoon-Fed Basics)
12025 #39 Pg 3 Oldies Hot-Clock Games — Part 4 (Objectives, Multiple Clocks)
12026 #40 Pg 5 Drew Basics Part 3 (The CKLW First Memo)
12027 #41 Pg 2 The Sun Never Sets (TW's UK Travelogue May 1999)

13000 Series — Talk

(See TW Tips Index #1 for tips #13001-13005)

13006 #28 Pg 1 Walter Sabo: Consolidation Means — Nothing's Changed
13007 #28 Pg 6 News/Surveillance: Breaking News
13008 #30 Pg 8 News/Talk: Selling Controversy — How WISN Sells Mark Belling
13009 #32 Pg 1 Michael Packer: Rock 'n' Talk — Where They Meet
13010 #32 Pg 1 How To Spot Star Quality
13011 #37 Pg 6 News/Talk: Getting Opinions On-The-Air
13012 #38 Pg 8 News/Talk: More Op-Ed Options
13013 #37 Pg 5 WWWebWWWise: Station ID: "KSDO-dot-com"
13014 #39 Pg 8 TalkRadio 101 For Listeners (Guidelines For Calling In)

14000 Series — Technical

(See TW Tips Index #1 for tips #14001-14004

15000 Series — The Internet

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15047 #28 Pg 5 WWWebWWWise: WJMN E-Quest
15048 #28 Pg 5 WWWebWWWise: WSRR E-Mail Club
15049 #28 Pg 5 WWWebWWWise: B105 Community Switch
15050 #29 Pg 7 WWWebWWWise: Capital FM "Your Favourite Five"
15051 #31 Pg 7 Best Internet Campaign I've Yet Heard: Triple MMelbourne News Intro
15052 #32 Pg 7 WWWebWWWise: KXME's Creative Psycho Soundguy's Wav's
15053 #32 Pg 7 WWWebWWWise: Z-100/New York's Interactive Lunch
15054 #33 Pg 7 WWWebWWWise: WNIC's Pet Of The Week (Jim Harper)
15055 #34 Pg 8 WWWebWWWise: WKTU Work Perk Patrol
15056 #35 Pg 1 Dave Charles: The PD's Life — How It's Changed
15057 #35 Pg 7 WWWebWWWise: The KATT Map
15058 #35 Pg 2 PDQ&A: Station Mascots 2 ("KLOL Rock Babes" Web-Page)
15059 #36 Insert Deep Background Interview: KFMB AM/FM GM Tracy Johnson (Pt 1)
15060 #36 Pg 7 WWWebWWWise: KIIS Fresh Up To Date
15061 #37 Pg 5 WWWebWWWise: Station ID: "KSDO-dot-com"
15062 #37 Insert Deep Background Interview: KFMB AM/FM GM Tracy Johnson (Pt 2)
15063 #38 Pg 7 WWWebWWWise: Jeff & Jer's Daily Cartoon (KFMB-FM)
15064 #39 Pg 7 WWWebWWWise: TW's Surfin' Style
15065 #39 Pg 8 News/Talk: TalkRadio 101 For Listeners (Guidelines For Calling In)
15066 #40 Insert Deep Background Interview: Clear Channel Dir Of Soft AC Vance Dillard

16000 Series — Computers

(See TW Tips Index #1 for tips #16001-16031)
(See TW Tips Index #2 for tips #16032-16050)

16051 #28 Pg 5 WWWebWWWise: WJMN E-Quest
16052 #28 Pg 5 WWWebWWWise: WSRR E-Mail Club
16053 #28 Pg 5 WWWebWWWise: B105 Community Switch
16054 #29 Pg 6 Harmonic Convergence Plotter Stealable Template
16055 #29 Pg 7 WWWebWWWise: Capital FM "Your Favourite Five"
16056 #30 Pg 6 Avoiding Noticeably Repetitive Harmonics: Convergence Plotter Instructions
16057 #31 Pg 7 Best Internet Campaign I've Yet Heard: Triple MMelbourne News Intro
16058 #31 Pg 9 My New Spell-Checker
16059 #32 Pg 7 WWWebWWWise: KXME's Creative Psycho Soundguy's Wav's
16060 #32 Pg 7 WWWebWWWise: Z-100/New York's Interactive Lunch
16061 #32 Pg 2 Hotclock.com Template Clock-Maker (Computer Software)
16062 #32 Pg 8 VR Virtual Recommendations: Sean Michael Lisle (Longer Shifts, Topicality)
16063 #33 Pg 9 Quickly Size-Up Distant Markets: Computer-Tip: Use 3 Computers At Once
16064 #34 Pg 9 Quickly Size-Up Distant Markets: Media Dial-Up
16065 #33 Pg 7 WWWebWWWise: WNIC's Pet Of The Week (Jim Harper)
16064b #34 Pg 8 WWWebWWWise: WKTU Work Perk Patrol
16065b #35 Pg 1 Dave Charles: The PD's Life — How It's Changed
16066b #35 Pg 7 WWWebWWWise: The KATT Map
16067 #36 Insert Deep Background Interview: KFMB AM/FM GM Tracy Johnson (Pt 1)
16068 #36 Pg 1 Mike LePetit: 10 Avoidable Mistakes In Music Scheduling
16069 #36 Pg 7 WWWebWWWise: KIIS Fresh Up To Date
16070 #36 Pg 7 Oldies Hot-Clock Games (Overview, The First Filter, Songs Per Hour)
16071 #37 Pg 5 WWWebWWWise: Station ID: "KSDO-dot-com"
16072 #37 Insert Deep Background Interview: KFMB AM/FM GM Tracy Johnson (Pt 2)
16073 #38 Pg 7 WWWebWWWise: Jeff & Jer's Daily Cartoon (KFMB-FM)
16074 #39 Pg 7 WWWebWWWise: TW's Surfin' Style
16075 #39 Pg 8 News/Talk: Dot-ComTalkRadio 101 For Listeners (Guidelines For Calling In)
16076 #38 Pg 3 Oldies Hot-Clock Games 3 (Hyper-Tiering, Rotations, Blue-Moon Flavor)
16077 #40 Insert Deep Background Interview: Clear Channel Dir Of Soft AC Vance Dillard

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17000 Series — Sales

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17034 #28 Pg 4 Stretching Your Promotional Dollar: Advertiser Roulette
17035 #29 Pg 7 7 Steps To Successful Client-Driven Promotions
17036 #30 Pg 9 7 Deadly Sins Of Radio Advertising (Dan O'Day)
17037 #30 Pg 8 Keeping Abreast (Public Service Sales Promotion Opportunity)
17038 #30 Pg 8 News/Talk: Selling Controversy: How WTSN Sells Mark Belling
17039 #32 Pg 8 Leadership: 10 Traits of Those Who Accomplish The Impossible
17040 #32 Pg 4 PD Bookshelf: 1-800-CEO-READ Top 25 Business Books
17041 #33 Pg 6 Most Effective Promotions: Instant Winner Weekend (Sales Prizes)
17042 #33 Pg 4 Sales Promotion: "The Commercial Of The Day"
17043 #34 Pg 5 10 Commandments Of A Great PD (#2: Love The Sales Staff)
17044 #34 Pg 2 PDQ&A: Mascots (Sponsorable)
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17046 #36 Insert Deep Background: Tracy Johnson Interview (Pt 1): Listener Rewards Pgm
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17048 #40 Insert Deep Background: Vance Dillard Interview: Listener Rewards Program
17049 #40 Pg 3 Most Effective Promotions Of All Time: The Dollar-Bill Game

18000 Series — Production

(See TW Tips Index #1 for tips #18001-18006)
(See TW Tips Index #2 for tips #18007-18015)

18016 #28 Pg 2 Chuck Blore: Radio Is More Theater Of The Gut
18017 #30 Pg 9 7 Deadly Sins Of Radio Advertising (Dan O'Day)
18018 #30 Pg 8 Elements Of Stationality (Sweepers/Splitters/Bumpers/Liners/etc.)
18019 #30 Pg 2 Most Effective Promotions Of All Time: Beat The Bomb
18020 #32 Pg 10 Elements Of Stationality (Sweepers/Splitters/Bumpers/Liners/etc.)
18021 #36 Insert Deep Background: Tracy Johnson Interview (Pt 1): Listener Rewards Pgm
18022 #33 Pg 10 Elements Of Stationality (Sweepers/Splitters/Bumpers/Liners/etc.)
18023 #34 Pg 10 Elements Of Stationality (Sweepers/Splitters/Bumpers/Liners/etc.)
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19000 Series — Research

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19055 #28 Pg 7 Global Snap! (Ian Grace)
19056 #28 Pg 2 Cool Math: This Is The Only Year You Can Do This
19057 #29 Pg 1 Jaye Albright: How Long Does It Take (Country Burn-In & Out)
19058 #29 Pg 7 WWWebWWWise: Capital FM Vote For "Your Favourite 5"
19059 #29 Pg 1 Country Burn Dialogue (Bob Moody, Carolyn Gilbert, Jodie Renk)
19060 #30 Pg 3 Country Burn Fallout — John Sebastian KZLA In The Rear View
19061 #30 Pg 3 Country Burn Fallout — More Thoughts From Bob Moody
19062 #30 Pg 3 Country Burn Fallout — PD Mailbag
19063 #30 Pg 10 PDQ&A: Targeting Phantom/Invisible Curne
19064 #32 Pg 1 How To Spot Star Quality Quickly
19065 #33 Pg 2 John Sebastian: To Be Successful Requires Appealing To Just 5%
19066 #33 Pg 1 Bill Moyes: Just Two Things — That Can Advance Your Ratings In '99
19067 #40 Pg 1 Capsule Concepts: Invisible Curne
19068 #41 Pg 2 Reg Johns: Partison Conversion Results In 15.5% QH Increase
19069 #41 Pg 4 Sign Hanging On Einstein's Wall At Princeton

20000 Series — Ratings

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20023 #30 Pg 3 Country Burn Fallout — John Sebastian KZLA In The Rear View
20024 #30 Pg 3 Country Burn Fallout — More Thoughts From Bob Moody
20025 #29 Pg 1 Jaye Albright: How Long Does It Take (Country Burn-In & Out)
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20027 #32 Pg 1 How To Spot Star Quality Quickly
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20031 #41 Pg 2 Reg Johns: Partison Conversion Results In 15.5% QH Increase
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21000 Series — Life

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21028 #30 Pg 7 Dr. Martin Luther King Jr: Words Of Wisdom About Progress
21029 #31 Pg 7 PD Bookshelf: The Hits Just Keep On Coming (Ben Fong-Torres)
21030 #32 Pg 6 PDQ&A: Tweaking Morale & Sorting Out The Bad Apples (Grumpies)
21031 #32 Pg 9 David Gleason: Old Spanish Saying About The Devil's "Experience"
21032 #36 Pg 6 Dr. James Dobson: It Takes 9 Affirming Comments To Overcome 1 Critique
21033 #41 Pg 2 The Sun Never Sets (TW's UK Travelogue May 1999)
21034 #41 Pg 1 Clarke Ingram: Sunscreen For Radio "Everybody's Free (To Legal ID)"

22000 Series — PD Bookshelf

(See TW Tips Index #1 for tips #22001-22012)
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22020 #32 Pg 8 How To Do The Impossible by Andy Nulman
22021 #36 Pg 1 44 Immutable Laws — About Marketing, Branding (Ries & Trout)
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#33	Page 8	George Raveling	On How Smart His Players Are
#34	Page 2	Scott Shannon	Top 40 Stations That Are Really Hot AC Stations In Drag
#34	Page 4	Dave Robbins	The Premium Now Being Placed On Great Talent
#34	Page 4	Yoda	Try Not. Do, Or Do Not. There Is No Try.
#34	Page 12	Hollywood Adage	Politics Is Show Business For Ugly People
#35	Page 2	Max DePree	Responsibility Of A Leader: To Define Reality
#36	Page 2	Will Rogers	To Succeed: Know, Like, Believe In What You're Doing
#36	Page 3	Kenny Everett	When I Played A Record, It Stayed Played
#36	Page 6	Dr. James Dobson	Takes 9 Positive Comments To Overcome 1 Critical One
#36	Insert	Tracy Johnson	Involving Non-Participants In Entertainment Value Of Prom
#36	Page 11	Gordon McLendon	Prepare 1 Hour OFF-Air For Every Hour ON-Air
#37	Page 2	Steve Rivers	Tight Is Right As Long As We Play The RIGHT Tight
#37	Page 2	Ron Jacobs	AM Radio Is Like Herpes
#37	Insert	Tracy Johnson	Full Commitment, Or Don't Do It At All
#37	Page 5	John Cleese	How To Stamp Out Creativity In An Organization
#38	Page 2	Paul Drew	You Set The Pace — If You Scramble, Station Scrambles
#39	Page 2	Lou Holtz	The Challenges Of The Second-Half Determine Winners
#39	Page 2	Dr. Don Rose	People want: people, animals, illusion to sexual impropriety
#39	Page 2	Dr. Don Rose	If Nobody's Said It To You Yet, Let Me Be The First

(Quotes — are continued page 6)

TW Tips Index #3 — 1999

Quotes Worth Re-Quoting

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#40	Page 2	Danny Ainge	On Cheating When The Game's On The Line
#40	Page 2	Greg Smith	Let The Audience Decide How Many 70/80/90s Play
#40	Page 4	Mark Twain	Few Sinners Are Saved After The First 20 Minutes
#40	Insert	Vance Dillard	Make Sure You Don't Lose Your Focus
#40	Page 6	Paul Drew	These Instructions Are As Private As Your Underwear
#41	Page 2	Reg Johns	Partisan Conversion vs. Curne Increase
#41	Page 4	Albert Einstein	Sign Hanging On Einstein's Wall At Princeton
#41	Page 9	Dr. Don Rose	What Works In Mornings Won't Work Rest Of The Day

How To Reach Us —

By Phone: **(480) 443-3500**
By Fax: **(480) 948-7800**
By E-Mail: ***TW3tw3@aol.com***
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Ocean Toons

(See TW Tips Index #2 for Ocean Toons in Issues #13-27)

#28 The Zero-Tolerance Rule On Playlist Infractions
#29 What I Like Best About Christmas Radio
#29 The Next Generation of Great Entertainers
#29 Elf Radio — Two Naughties In A Row
#30 Corporate Rationale — Re: Commercials
#31 Too Much Corporate Crap
#32 Breaking In The New Guy — The Prize Closet
#33 Hebrew Proverb: Teach Your Son A Trade
#34 My Compliments To Your New Music Rotation
#35 Aiming For Your Target
#36 Your Brand Of Morning Humor
#37 The Rookie PD And His Memos
#38 Compliments From The New Consultant
#39 Talk Radio Host Tip: Avoid Lead-Ins That Might Cause Dead-Air
#40 Corporate Robots
#41 Old Radio Tenet: All That Matters Is What Comes Out Of The Speakers

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Programmer's Digest

Programmer's Digest
Volume 1 Issue #43

What Music PD's Can Learn ... from TALK Radio

by Walter Sabo

Background from TW:

Prior to helping great programmers program talk stations, consultant ***Walter Sabo's*** *career was spent in music radio. For eight years, longer than anyone, he consulted the RKO O&O's (which included successful stations like KRTH in LA and WROR in Boston, among others).*

The kind of efficient format disciplines applied at those stations had been lacking at spoken-word stations, which is why many leading talk radio stations then hired Sabo Media (to help them install a balanced structure). Since great radio basics tend to ***transcend*** *formats, I recently asked Walter to articulate some of the things music radio personalities and PDs could learn from talk stations. You'll find his commentary intriguing. — TW*

Certainly talk radio has learned a lot about efficient structure from music radio. But I have also learned a lot about making ***great radio*** from talk stations that could be useful to music radio PDs and jocks.

(Continued — on page 2)

Leadership Cliff's Notes
Building Self-Esteem

I've recently received several PDQ&A questions from subscribers like, "Is there a *secret* to building high morale and helping air talent (and support staff) to *fulfill* their potential, especially in this new era of "corporate clustered" radio where there's so much uncertainty?"

(Continued — See **Self Esteem** on page 3)

Continuing Education For The Dedicated Radio Programmer

Inside "PD" Issue # 43

Page 4 Consumer-Tech Reality-Check
Page 5 More New For '99 Contests, Promotions, and Ideas
Page 6 PD Stealable Template: Perennial Millennial Calendar
Page 7 Capsule Concepts: ID Placement In Sweeps
Page 8 Arbitron Exit Poll: Identifying An Actionable Perceptive Trend
Page 9 WWWebWWWise: Pixel Personalization (KNX/LA)
Page 10 News & Surveillance: The Beat Check
Page 11 Ocean Toons: Doing Away With The Frills
Page 12 Elements Of Stationality: Sweepers/Liners/Splitters/Bumpers



Programmer's Digest Publisher/Editor **Todd Wallace** continues to maintain his Phoenix-based programming consultation firm, ***Todd Wallace/Associates***. He has provided programming consultation services to over 100 radio stations in the US, Canada, Australia, New Zealand, U.K., and Philippines. Believing that *"good logic, solid strategy, and cunning tactics know no boundaries"*, his clients have included formats of all types in markets of all sizes. Reach TW at **(480) 443-3500** or e-mail: ***TW3tw3@aol.com***

Music PD's Learn From Talk

On The Subject Of Singing

"The frog school and the lark school disagree"

— Chinese Proverb

(Thanks to Doug Erickson for passing this along)

(Continued — from page 1)

While some of these points may seem unusual to you, believe, saying the call-letters a lot *still* seems unusual to most talk show hosts!

1 *Opinions Don't Scare Listeners*

The way a person *gets to know you* is if you have an opinion. The person who doesn't have one is person you don't trust. The person who is always happy is a phony. Imagine the impact if once, just once, a listener heard a jock say "I don't like this song."

2 *Preparation*

Good talk show hosts spend about two hours for every hour they are on the air in preparation. Great jocks don't waste one break — and that takes *preparation.* The difference between "a person on the radio" and a radio *star* is — preparation.

3 *If You Want People To Talk About You, Talk About THEM.*

People *love* to hear about themselves. Their school. Their place of work. When did you last congratulate someone for their promotion or opening a new store — rather than their birthday? If every break you make includes *local, familiar references,* you cannot be replaced by a satellite feed. That takes — *preparation.*

4 *Traffic & Weather Is The News*

Traffic and weather is *everyone's* "news". When listeners say they want news, most really mean traffic and weather. This applies to *all* demos over 18. Smartest thing a music station could do would be to offer *more* traffic and weather. Like, *a lot* more. There is no tune out. But instead of treating that information with the importance the audience treats it, many music stations use it to just make jokes. Being late for work ain't funny. Traffic and weather reporters should go uninterrupted by the jocks, regardless of format. If they really need to chat, do it *after* the meat of the report is given. Treat the listener's needs *with respect.*

"Talking" is not bad. Even on a tight music station. Talking that *does not relate* to the target listener is just boring. Boring is bad.

5 *Talk Is GOOD — IF — You've Got Something To Say*

"Talking" is not bad. Even on a tight music station. Talking that *does not relate* to the target listener is just boring. Boring is bad. The more we have to say between the songs, the less concern you should have about new media.

In 15 years of programming successful music stations, *never* did I use the phrase "less talk" or "fewer commercials."

Radio has three weapons: Music. Talk. Commercials. Bad music is bad. Bad talk is bad. Bad commercials are bad. None is *intrinsically* bad. Pick great songs. Say something that matters. Spend the extra bucks to produce terrific commercials and **sell the fact that you have created a great radio station.**

Sell the positives. Don't teach the audience that any one element is undesirable.

TW Tip #1105, #6212, #7231, #9186, and #13015



Walter Sabo is President of Sabo Media. For 15 years, Sabo Media has worked with major radio and TV groups worldwide. He has revolutionized talk radio programming by creating the first successful 24/7 format for younger adults on the FM band.

His background includes stints as VP/GM of ABC Radio Networks and Exec VP of NBC O&O's.

You may reach Walter by phone at **(212) 808-3005** or by e-mail: ***sabomedia@compuserve.com***

Leadership Cliff's Notes — Building Self-Esteem

(Continued – from page 1)

My experience convinces me that ***the key*** to empowering staff to reach new and incredible heights of performance (which, in turn, drives morale through the roof) is finding ways to build each individual worker's **self-esteem**. When you *individualize* the effort — ***and do it sincerely*** — it usually *transcends* any external factors (like consolidation) which may tend to impersonalize the new business climate today.

I'm always pleased to see legendary leaders like GE CEO **Jack Welch**, Southwest Air CEO **Herb Kelleher**, and Walmart founder (the late) **Sam Walton** stressing the importance of self-esteem in the workplace. They prove that this principle is valid and powerful — even in *giant* companies where some would think employees might otherwise feel they're just a "number".

When your people feel good about themselves, they tend to *try* to do a better job.

It's this simple:

- ✓ When your people feel good about themselves, they tend to *try* do a better job.
- ✓ When they feel good about the job they do, they tend to *naturally* perform better.
- ✓ When they perform better, it usually becomes a regular "habit".
- ✓ And, with your help, they keep raising the bar on excellence, expecting more of themselves and spreading that vibe to their teammates.

How To Do It:

At the outset, let me say that this is not designed to be "The Complete Primer On Self-Esteem". There are hundreds of books and articles written by folks way more qualified than me on the subject. (I'd particularly refer you to the works of peak-performance gurus like **Tony Robbins, Dennis Waitley,** and **Dr. Maxwell Maltz** on the subject). But there are a few things that I've found have worked for me as a programmer in my quest to maximize performance in the creative radio environment. See if they don't work for you, too.

Communicate to each person what they are *truly* capable of. Try to stress realistic goals, in easily achievable baby-steps at first. But don't be afraid to help someone *visualize* where their *ultimate* great potential may take them. Do you think that maybe **Mike Piazza's** self-esteem got a booster shot at age 16 when baseball's all-time greatest hitter **Ted Williams** told him, "Keep hitting that way, kid, and you'll definitely be major league!"?

Bringing this back to radio — at first blush, you might think that it would be unrealistic to suggest to, say, a weekend jock that they have the potential to jump to morning drive (and in many cases, if not most, that *is* an unrealistic scenario). But — I know of several situations where such a move *happened* because the personality's developing talent (when they were fed regular encouragement about what they were actually achieving and how much more they were capable of) kept improving so *significantly* that they were *ready* when the opportunity to be "in the right place at the right time" came. You don't need to *promise* anything — just paint the picture of where they are headed because they're doing such a great job and trying so hard for you. *They'll* usually do the rest.

One Minute Praisings & *Sincere* Strokes. As **Kenneth Blanchard** and **Spencer Johnson** point out in their management classic *The One Minute Manager,* try to catch people in the act of doing things *right!* Belittling "hotline" calls by the PD to the jock are notorious in this business. But — batphone calls can just as easily be used as a *positive* reinforcement tool, too. When I've worked in a PD situation, I'd often go out of my way to call a jock (or a board-op) when I heard something that sounded great. You can just hear their face light up because you *took the time* to notice their extra effort! Do you think they'll try to do more of that? (I've had jocks tell me the next day, "You know, I was just coasting through my show, but when you noticed that one bit that really cut through, it woke me up and I had a great show for the next 3 hours!") **Warning:** it has to be *genuine* praise (nothing's more obvious than an insincere stroke, and nothing's more dangerous, since it will cause that person to be suspicious of anything you have to say). The IBM philosophy still rings true: "Workers respect what management inspects". Give them an A+, and they'll strive to get many more such gold stars.

(Continued — see **Self Esteem** on page 4)

Leadership Cliff's Notes

Building Self-Esteem

(Continued — from page 3)

Praise publicly . . . Whenever possible, try to salute people in front of others. Again, be genuine. It's infectious. Congratulatory memos can be particularly effective (since it preserves it in writing, goes in their file, and will often be kept by that person *forever*). (Don't be surprised if you get a call 20 years from now from someone you praised in a congrats-gram, telling you, "Y'know, I've still got that memo you wrote about me doing a great bit out of the 7 o'clock ID")

. . . But criticize privately. There comes a time when everyone needs constructive critique. As one of my mentors, the late **Jim O'Brien** (KLIF, CKLW, KHJ, WFIL) once told me, "You're paid to do the job right; when you don't do it right, you're paid to *learn how* to do it right." But most people don't respond positively to public ridicule. In my experience, I've found that if you deal with such truth-and-honesty sessions *behind closed doors*, very matter-of-factly (with no emotion), you'll accomplish much more. (And don't kid yourself into thinking that public woodshed sessions make everyone "afraid" to make a mistake — it just makes them think you're an out-of-touch asshole who hasn't learned modern management techniques!) This ain't boot camp! You want to inspire an atmosphere of *greatness*, not the mediocrity of sameness that's "okay" enough to get by.

Kick-start self-esteem occasionally. Often the well-placed optimistic kind word can move mountains and lift performance immeasurably. One of my favorite examples came from another one of my mentors, **Ted Atkins** (who I worked for at KIMN in Denver and later as a consultant when he ran WTAE/WXKX in Pittsburgh). I observed Ted in the Kim Production Room recording a new ski-reporter (a non-broadcaster). Ski-guy's nervous first take was predictably horrible, it was obvious to everyone. But Ted, the actor, said, "Man, I can't believe how good you sound for someone without radio experience; that was a great take, but we had a technical problem with our cart machine back here, so could you do it again for us, and by the way, just talk a little louder, okay?" You could hear the reporter begin to relax and actually do a good job on the rest of the takes (as visions of Ted's glowing words danced in his head). Atkins later confided that, of course, he knew the reporter stunk, but he pointed out that his little white lie was responsible for the difference in quality from the lousy Take 1 to the acceptable Take 2 (as the reporter acquired confidence in his delivery).

Strive to be generally POSITIVE. Even trying situations usually have a silver lining, if you look close enough. The internal operations of a radio station tend to take on the appearance of the station's leadership. If you piss and moan about how the business is changing and how it's not any fun anymore, your air-staff will get that message (and internalize it, and spread it like a cancer). But if you're genuinely *excited* about all the possibilities and new opportunities, and your people can see it in your eyes, *that* feeling will be *infectious* & bring *everybody* up.

Why building self-esteem is important. An artistic business like radio is full of *insecure* people with all kinds of psychoses. Even some of the most talented and capable performers (and managers alike) deal with major insecurities beneath the surface. Trigger the right emotion and the result can be stellar-performance; ignite the wrong

(Continued — See **Self Esteem** on page 9)

Consumer-Tech Reality-Check

At the turn of the century, only one in 13 homes had a telephone. Radio didn't even exist (much less TV and cable). **Compare that to today . . .**

Tuning In:

% of Americans with —

Color TV	98%
VCR	90%
Radio	89%
Big Screen	12%
Satellite Dish	11%

Listening On Demand:

% of Americans who have a —

Stereo	54%
CD Player	52%
Car CD	22%

Keeping InTouch

% of Americans with a —

Telephone	96%
Cordless Phone	70%
Answering Machine	69%
Cell Phone	40%
Pager	28%
Fax Machine	10%

And Staying Connected

% of Americans with a —

Personal Computer	42%
Printer	40%
Modem	24%

Et Cetera

% of Americans with a —

Camcorder	30%
Car Alarm	29%
Home Security System	20%
Caller ID	18%
Electronic Organizers	6%

Note: These stats were compiled by the Consumers Electronics Manufacturer's Association in late 1998. Just wait 'til 2000!

TW Tip #16041 and #1106

More! By popular Demand! New For '99 Contests, Promotions, & Ideas

❑ Million Dollar Grand Slam
Insurance game that just paid off for KNIX/Phoenix, generating front-page coverage in the paper (even national attention on the newswires). Two-step promotion: listener won tickets to a Diamond-backs game for her family; then won $1,000,000 by guessing that Jay Bell would hit a grand slam home run in the 6th inning.

❑ Beatles Music Match
It's "Concentration" on Radio! KRTH/LA has constructed an imaginary Beatle Board, with 20 hit Beatle songs behind each of 40 doors. Match any two songs, win $1,000. Good incentive to listen longer, to note which songs are behind which doors (thus, a good reason to say "write it down" frequently). Clever solicitation: listen for Ed Sullivan to introduce the Beatles ("ladies and gentlemen, the Beatles!"), then be caller number 10.

❑ Traffic Builder For Auto-Dealer Remotes KMLE/Phoenix tied in with a local automobile dealer to put a new $20,000 value car up for grabs. If the last 4 digits of your Social Security Number match the last 4 digits of the car, you win it. Insurable.

❑ Hi Star Stickers
Another clever way of rewarding listeners who are "stuck" on your station. KFMB-FM (Star 100.7)/ San Diego makes regular sweeps of parking lots, leaving small (but nice) prizes (prize-voucher envelopes) on windshields of cars with Star stickers. May only be a couple of coupons for a free Big Mac or a free CD, but brings a smile to the face of listeners that they actually "won" (when they least expected to). You can bet they'll tell a friend!

❑ 15 In A Row Or We Pay
Twice every workday, Kool 108 in Minneapolis plays 15 great oldies in a row, inviting listener to keep count. Anytime the station plays less, first caller in grabs $1,000.

❑ Crack The PIN & Win
KZZP/Phoenix listeners call on the cue to win $104 cash, which they can either keep — or give up if they choose to take a guess at the 4-digit Personal Identification Number of the ZZP $104,000 bank account.

❑ Unlock A Treasure Chest And Drive Away. KOOL 107.1 gave away 107 keys, one of which unlocks the KOOL Treasure Chest, full of $10,000 cash. Auto dealer sponsor was on hand for "The Koolest Event Of The Season" (at a local fairgrounds venue) to offer 3 cars for the grand prize winner to choose from, if they decide they'd like to trade the money for a new car.

❑ The Testicle Festival
Known on the air as the "Test Fest". KKND/New Orleans presented its 2nd Annual affair which targets males (inspired by the all-all-female Lilith Fair). Events include a golf Open and a mud football championship.

A couple of great promotions from other industries that might give you a thought-starter or two:



Take a look at that Oreo you're about to stuff in your mouth. Does it say "CAR"? Don't eat it! The Nabisco Biscuit Co. put thousands of specially molded cookies on the market.



The one stamped with "car" instead of "Oreo" is good for a 1999 Volkswagen Beetle, filled with, naturally, Oreos.

Other sayings to watch for include: "Oreo For Life" (good for a year's supply of Oreos and $10,000, and "$ Cash" (worth $100) and several thousand that say "Free 6-count Oreo" (good for a free package). *(www.oreo.com)*

❑ "Win A Buick" Gamepieces
If you're looking a way to do value-added sales promotions without cluttering your air-sound, observe the way Buick used their web-site to build showroom traffic. Consumers are directed to the special "Win A Buick Sweepstakes" web-site *(www.win.buick.com),* where they can click-in to win. Each participant receives a "game piece" (containing two words) which they take to a Buick dealership to see if it matches a display.

❑ E-Mail Club KSAN in San Francisco notifies all their E-Mail Club members whenever a major new contest starts. Club-members win a bonus $107. Websurfers can access a special bonus money section by typing in a secret user-name and password.

❑ The Party Pager. Call the (KPTY) Party Pager and dial in your number. Then answer your phone "Party Radio @103-9" when we call you back and win cash'n'prizes up to $1,000.

And a few blasts from the past . .

❑ 1000 Winners In 1 Weekend
Up to $1,000 each, just for displaying a 94.9 Mix-FM window-sticker. **Bobby Rich** at KMXZ/Tucson has used this 7 times in 5 markets. Similar to the **World's Record Of Winners** that **Ron Chapman** did at KVIL/Dallas in the 70's (one Saturday, they invited 10,000 winners to pick up their prize-envelopes at Texas Stadium; first 10,000 people with KVIL stickers won).

❑ Hawaii 5-0
Just to prove what's old is still new for '99. Years ago, More FM in Wellington (New Zealand) gave away 50 trips to Hawaii.

(Continued — see **New For 99** on page 7)

The "PD" Perennial Millennial Calendar

Another Programmer's Digest Stealable Template

Simply match the **YEAR** (in grids below) to the appropriate **CALENDAR NUMBER**

2000-2019	
Year	Cal
2000	14
2001	2
2002	3
2003	4
2004	12
2005	7
2006	1
2007	2
2008	10
2009	5
2010	6
2011	7
2012	8
2013	3
2014	4
2015	5
2016	13
2017	1
2018	2
2019	3

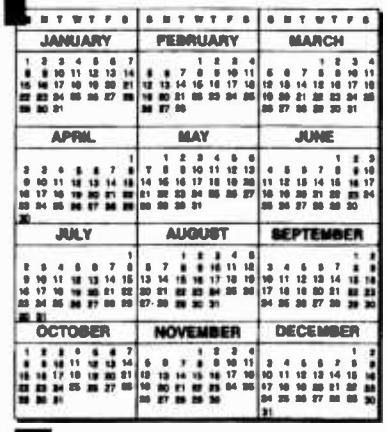
2020-2039	
Year	Cal
2020	11
2021	6
2022	7
2023	1
2024	9
2025	4
2026	5
2027	6
2028	14
2029	2
2030	3
2031	4
2032	12
2033	7
2034	1
2035	2
2036	10
2037	5
2038	6
2039	7

2040-2059	
Year	Cal
2040	8
2041	3
2042	4
2043	5
2044	13
2045	1
2046	2
2047	3
2048	11
2049	6
2050	7
2051	1
2052	9
2053	4
2054	5
2055	6
2056	14
2057	2
2058	3
2059	4

2060-2079	
Year	Cal
2060	12
2061	7
2062	1
2063	2
2064	10
2065	5
2066	6
2067	7
2068	8
2069	3
2070	4
2071	5
2072	13
2073	1
2074	2
2075	3
2076	11
2077	6
2078	7
2079	1

2080-2099	
Year	Cal
2080	9
2081	4
2082	5
2083	6
2084	14
2085	2
2086	3
2087	4
2088	12
2089	7
2090	1
2091	2
2092	10
2093	5
2094	6
2095	7
2096	8
2097	3
2098	4
2099	5

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2



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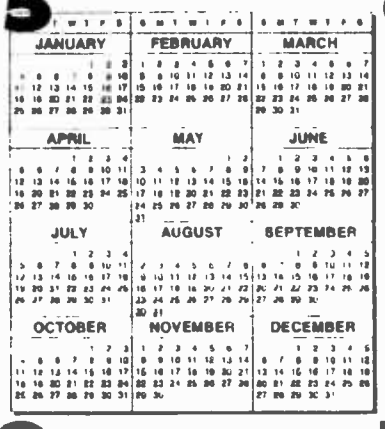


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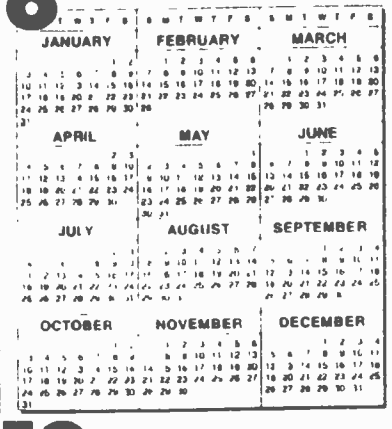
See "PD" issue #50,043 for Y2.1K on!



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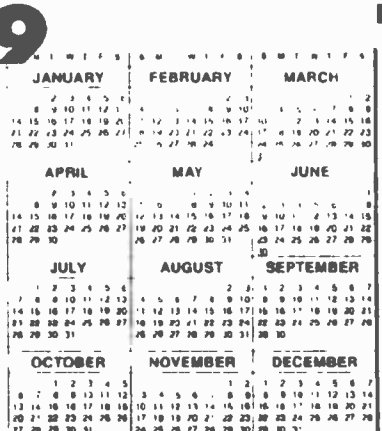
7



8



9



10



11



12



13



14



Programmer's Digest
The Insert

Media Brokerage Services

Clarity

Another Reason Smart Owners Call On America's Leading Independent Broker

In a colorful business like radio, sellers have a tendency to stretch the facts a little.
By the way, so do buyers.

What every transaction needs is **a filter** — through which all the participants can each see things more clearly.

That kind of equilibrium only comes from an experienced broker. Someone who *knows* the business from *every* angle.

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Loyalty Marketing

Are Canadians putting a different spin on the concept of loyalty marketing? Find out — read the exclusive **Deep Background** interview with **J. J. Johnston** (PD of Toronto's Mix 99.9) in issue #45 of "PD"

FAIRWEST DIRECT

News & Lifestyle Syndicated Features

Ever Wish You Had The Staff To Do "Sweeps-Series" Like TV? **NOW You DO!**



"Nelson's Lifestyle File"

Weekly sponsorable feature

- ✓ Influences **two** diary-weeks when scheduled over Wed/Thur
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(Continued — from page 5)

❑ Shoppo

Here's a great client promotion (ideal for smaller markets particularly) from the archives of great promotions conducted by Radio New Zealand stations (full credit to **John McIlhinney,** now with The Radio Network).



Take-off on Lotto. "Shoppo" tickets are made available at participating advertisers. Fill-in the 4 blank spaces with any four numbers between 1 and 40 (forms are carboned so consumer keeps a copy and deposits the other in a box). Then listen every weekday morning at 7:45 for the "the live Shoppo draw". Call-in within 10 when you hear your numbers called and win. Cash jackpot keeps building til won. Advertisers love it.

❑ Top 99 $1,000 Flashback

During its Top 40 heyday, WRKO/Boston counted down the Top 69 songs of 1969 at the end of the year. Every hour, listeners had a chance to guess which of the Top 69 would be played next. Guess right, win $1,000. Clean formatics. Non-contestants play-along. Reinforces the music. $1,000 on the line every hour with good odds you'll be able to preserve your budget.

TW Tip #3215, #4115, and #17051

Concepts Capsule

A weekly series of forgotten basics in bite-size doses

ID Placement In Sweeps

(Continued from "PD" Issue #42)

Last week , we discussed the pros and cons of ID placement going into and coming out of commercial stopsets.

Key points:

✓ The ideal is identification first *and* last out of the mouth in either a frontsell or backsell break, provided it can be done *effortlessly* (so it doesn't sound stilted or scripted).

✓ Backselling into a stop: As a song is ending is the very *height* of listener expectation on a music station, thus *perfect* place to hit listeners with your ID (saying it first-out-of-the-mouth)

✓ Frontselling out of a stop: Saying the ID *first*-out-of-the mouth signals a Pavlovian message to the listener's "filter system" that **commercials are over**, thus it could effectively *shorten* the perceived-length of a stopset by 10-30 seconds (conversely, if you say an ID last-bumping-to-the-post, you don't gain this set-shortening advantage – the message may linger, but not to those who've already tuned-out on what they perceived as the last "spot").

✓ The **Wallace Wisdom** preferred method of dealing with ID-reinforcement (as the last thing out of a personality's mouth in either frontsells and backsells) is to use a less-formal ***relaxed*** *reinforcer*, like a station nickname or extension (like "the Z"). Sounds less redundant and less cumbersome than repeating a lengthy branding-image that was said just seconds before.

✓ Remember the power of ***nonchalance*** in executing format structure – the smoother your personalities make the format sound, the better your message (and brand) will "connect" in a listener's mind.

Now, On To ID Placement In SWEEPS:

Please note that this discussion (like last week's) applies primarily to dayparts other than breakfast/ mornings.

❑ ***Where* To Talk In A Sweep.** A station's level of music-intensity will dictate how you approach jock-content during music sweeps. Generally, a "music intensive" station will talk on only one-side of the sweep-transition, while often a "personality" station will allow their hosts to ramble over both the trail of the ending song *and* the intro of the one following (sometimes even with a few seconds of no music-backing underneath, in-between). The latter example usually sounds sloppy and defeats the purpose of a "music sweep" (which is to spotlight the uninterrupted flow of music).

❑ **The Case For Talking On Only *One* Side Of A Sweep Transition:** Very simply, when a jock confines his/her entire

(Continued — See **CapCon** on Page 10)

ARBITRON EXITPOLL

Case Study Identifies Actionable Perceptive Trend

As we discussed last week, Arbitron's new Exit Poll service is designed to provide actionable answers to questions stemming from ratings performance. A good case study occurred during the Exit Poll pilot test, which was conducted in St. Louis in 1997 and '98. Modern AC-formatted WALC ("Alice") was selected as the "test subject". As the timeline unfolds, I think you'll find the logical deductions from the EP measurements fascinating.

Background: Alice had grown fast since changing to Modern AC in early '97, with a 4.2% 12+ share Spring '97, but declined to 3.7% by Fall '97 and a 2.0% in Spring '98.

The big question: why?

Warning Sign #1: P1 loss. As we know, retaining P1 (first preference listeners) is crucial to a station's ratings health. So P1 retention was the first place to look for an early warning signal. Comparing FA97 to SP98, Alice P1s were splashing in various directions . . .

Of people who listened most to WALC 6 months ago, their current P1 stations

FA97	%	SP98	%
WALC	50	WALC	20
KPNT	7	KSHE	20
KSLZ	7	KSLZ	12
WKKX	7	WVRV	8
KYKY	7	KPNT	8

By Fall 97, only 50% of diary-keepers who listened to Alice the most in Spring '97 were still P1 to Alice. This figure slipped further just 20% by Spring '98.

Early Warning Signal #2: Cume-Usage Of Other Stations

Of those who listened most to Alice 6 months ago, what are they listening to MORE these days?

FA 97	%	SP98	%
KSLZ	36	KSLZ	24
Don'tKnow	31	WVRV	20
WVRV	10	KPNT	16
KPNT	7	None	8
WKKX	5	WKKX	4
WALC	2	WALC	4

New CHR station KSLZ signed on at the start of the Fall '97 book and Alice's former P1 core seemed to lock-in on this new station instantly. Only 2% were listening more to Alice during Z's curiousity-cume phase.

After the Fall '97 book, Alice took a major step to turn itself around — adding Howard Stern in Winter '98.

Which station has the funniest/most entertaining morning show?

FA 97	%	SP98	%
Don't Know	27	WALC	19
WKKX	21	Don'tKnow	18
KPNT	10	KSLZ	10
KSHE	10	WKKX	10
WALC	9	KSHE	9

By Spring '98, it was clear that Stern's presence was being felt — Alice's morning show image doubled. WALC had begun to establish a clear morning show position with its diary-keepers.

Up to this point, we've looked at Alice's total cuming diary-keepers, but Exit Poll also breaks out images based on P1 listening, which revealed more intelligence on Alice's progress.

Which station has the most outrageous personalities?

FA97 P1s	%	SP98 P1s	%
WKKX	31	WALC	60
WALC	21	Don't Know	20
KPNT	12	KSHE	10

WALC "P1" Diary-Keepers

FA97Diaries	%	SP98Diaries	%
Don't Know	19	WALC	37
WKKX	18	KPNT	13
KPNT	16	Don't Know	13

WALC Total Diary-Keepers

WALC's score for the "outrageous personality" image jumped from 21% to 60% with WALC P1s.

Next step: Music.

One of the most important image-positioning questions is — **"Which station plays the music you like best?".**

Station That Plays Music You Like Best

FA97	%	SP98	%
KSLZ	19	KPNT	19
WALC	15	WVRV	15
KPNT	14	KSLX	14
Don't Know	7	Don't Know	10
KVRV	7	KYKY	5
KSD-FM	6	WALC	5

In Alice's case, according to its own diary-keepers, WALC ranked second in Fall '97, behind KSLZ, falling even further by the Spring of '98 (when only 5% of Alice's diary-keepers felt they played the best music). Possible reason: new Howard fans preferred the music found on other stations.

Based on these findings (and other proprietary research), Alice changed their format to "Extreme" Rock early in the Spring '98 survey period.

According to diary-keepers, the new "Extreme" music position began to take hold.

Which station plays loud or hard music?

FA 97	%	SP98	%
KSHE	35	KPNT	25
KPNT	35	KSHE	24
Don't Know	11	WALC	19
WALC	6	Don't Know	16

The station's image perception for loud/hard music tripled!

"Back To Health" Indicator #1 — P1 partisanship.

Of people who listened most to WXTM 6 months ago, what are there current P1 stations.

FA97	%	SP98	%	FA98	%
WALC	50	WALC	20	WXTM	50
KPNT	7	KSHE	20	KSLZ	21
KSLZ	7	KLSZ	12	WVRV	14
WKKX	7	KVRV	8		
KYKY	7	KPNT	8		

By the Fall '98 book, 50% of the diary-keepers who listened to the WALC 6 months ago had become P1 partisans of the new WXTM in the Fall '98 book.

It appears Alice's former P1 core defected to KSLZ and The River.

"Back To Health" Indicator #2 — Listening More.

Of those who listened most to WXTM 6 months ago, what are they listening to more these days?

FA97	%	SP98	%	FA98	%
KSLX	36	KSLX	24	WXTM	21
Don't Know	31	WVRV	20	Don't Know	14
WVRV	10	KPNT	16	KPNT	14
KPNT	7	None	8		
WKKX	5	WKKX	4		
WALC	2	WALC	4		

Extreme's "prior P1s" found that they were "listening more" to WXTM in Fall '98.

"Back To Health" Indicator #3 — Morning Strength and Outrageousness.

Funniest/Most Entertaining Morning Show

FA 97	%	SP98	%	FA98	%
Don't Know	27	WALC	19	WXTM	36
WKKX	21	Don't Know	18	KSHE	14
KPNT	10	KSLZ	10	KSLZ	11
KSHE	10	WKKX	10		
WALC	9	KSHE	9		

By the Fall 98 book, 36% of Extreme's diary-keepers said WXTM was now the station with the funniest, and most entertaining morning show.

Most Outrageous Personalities

FA 97	%	SP98	%	FA98	%
Don't Know	19	WALC	37	WXTM	57
WKKX	18	KPNT	13	Don't Know	12
KPNT	18	Don't Know	13	KSLZ	9

And 57% of WXTM's diary-keepers said that Extreme was the station with the most "outrageous personalities".

Back To Health Indicator #4: Positioning (Loud/Hard).

Diary-keepers seemed to "get" Extreme's new music position.

FA97	%	SP98	%	FA98	%
KSHE	35	KPNT	25	WXTM	64
KPNT	35	KSHE	24	KSHE	11
Don't Know	11	WALC	19	KPNT	8
WALC	6	Don't Know	16	KXOK	8

WXTM's momentum with the image for "loud/hard music" continued into the Fall '98 sweep — with 64% identifying Extreme for this position.

(Continued — see Exit Poll on page 9)

Nothin' But 'Net

WWW EB WWW ISE ™

Pixel Personalization

NewsRadio KNX/Los Angeles has done an outstanding job of personalizing their full service website to the Southern California lifestyle.
(Click on ***www.knx1070.com*** to see for yourself.)

Start with the **KNX Personalized License Plate Showcase** (a monthly contest where listeners are encouraged to enter theirs to become world famous).



In addition to the obligatory personality profiles, news updates, and weather information, other unique KNX web-features designed to keep both listeners and surfers coming back include:

What's New On KNX, a rundown of upcoming programming events, both on and off the air.

Announcements, the latest press releases about the station's achievements (awards and such).

News Trivia, a chance to test your "NQ" or News IQ based on current events)

The Latest Daily Editorial, plus Editorial archive.

"Hey KNX!", clever title for listener feedback comments.

Citizen Of The Week nomination forms

KNX History, the station's rich history complete with historical photos.

Street Smarter, a color-coded *live* traffic status map of the LA freeway system, complete with a live list of traffic incidents and sig-alerts.

Earthquake Preparedness, a handy list of phone numbers to call and ways to be prepared for "the big one".

What Is KNX?, a great station profile to impress listeners and prospective advertisers (one of the useful factoids: KNX has more listeners than the population of 14 states!)

Making dot.com payoff: Best of all, many of these features are sponsored by major advertisers.

TW Tip #3216, #4116, #15068, #16079, and #17052

ARBITRON EXITPOLL

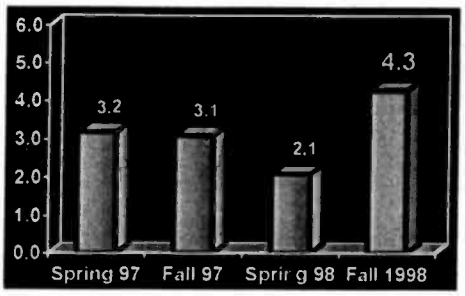
(Continued — from Page 8)

Back To Health Indicator #5: Best Music Position
Better yet, aligning Extreme's music with Howard Stern paid off with an improved "best music" image.

FA97	%	SP98	%	FA98	%
KSLZ	19	KPNT	19	WXTM	22
WALC	15	WVRV	15	KPNT	12
KPNT	14	KSLZ	14	KXOK	9
Don't Know	7	Don't Know	10	WVRV	8
WVRV	7	KYKY	5		
KSD	6	WALC	5		

By Fall '98, 22% of WXTM's diary-keepers said Extreme played the music they like best.

The Net Effect:
Did Extreme's ratings improve over the old Alice?
In a word, YES. 12+ was up 2.0 to 2.9%, Spring to Fall '98.



And in its target demo (Men 25-54), the rise was even *more* pronounced, up from 2.1 (Spring '98) to 4.3% (in the Fall '98 sweep)

TW Tip #19072 and

Leadership Cliff's Notes
Building Self-Esteem

(Continued — from page 4) emotion and that performer could be down in the dumps for days. It's up to *you* to know the difference and how to activate the right response. (After all, that's why they pay *you* the big bucks — to be the leader, kindergarten teacher, and the staff shrink!) It's one of the reasons why artistic types like air personalities don't always make the best sales people — sure, they can make the eloquent pitch better than anyone, but just can't handle the rejection which is often not based in logic (much less rejection after rejection after rejection until you finally close the sale on the 10th call).

Bottom-line: Often, as with any great team, you *are* as good as the people you work with. If everybody's having fun and feeling good about themselves and their fellow teammates, it lifts the vibe throughout the station and everyone performs better (something that listeners can hear oozing through the speakers).

Wallace Wisdom: Remember, the key to building self-esteem is doing so with sincerity. (And, as actor **George Burns** used to say, "Once you've learned to fake that, kid, you'll go far in this business!")

TW Tip #6213, #8159, #7232, and #21035

News & Surveillance

Beat-Checks Just as the headline is the most important ingredient in capturing a consumer's attention in print-based advertising, so, too, can a headline-tease be used to compel listeners to stay tuned to your station's audio information package (your newscast).

By using a "beat-check" (a round-robin pacy recap of bite-size teasers done by your reporters and surveillance experts covering their "beat"), news-based stations are able to efficiently spotlight the depth of their coverage while adding some jazzy momentum to their presentation. The more "headlines" you feature up-front (within reason, of course), the more likely you'll have a story that hits more listeners hot-buttons, thus coercing them to stay tuned for it. (We're all intrigued by a catchy come on.) You'll notice that every network affiliate TV station in America uses this technique.

How To: Over your audio sounder at the top of your newscast, your lead news anchor starts with a tease of the top story which is then followed by a string of several (I wouldn't do more than 6) tease-clips from your reporters and experts doing clever leads ("I'm meteorologist Joe Blow – you think Hell's hot this time of year, wait til you hear *my* forecast"), played back-to-back-to-back-to-back-to-back. As you proceed out of the beat-check and into the newscast body, consider using the research-proven linking-line which many TV stations use, "KXYZ starts *NOW*". (There's a reason why so many stations use it!) Though the beat-check concept can be used as an effective way to billboard your newscast before a commercial stopset preceding news, the aesthetic effect is *multiplied* when done "cleanly". *TW Tip #9187 and #10064*

Capsule Concepts

(Continued — from page 7)

spiel over the fade or intro of just *one* of the songs at the transition-juncture, it sounds ***cleaner*** and more streamlined, and thus subliminally emphasizes two important points to listeners: 1) that your station really *respects* the music and 2) that during sweeps, *brevity* rules!

❑ **Take the TW Challenge:** If you presently allow your personalities to chatter on both sides of sweep-transitions, try a one-week experiment of "one side only". See if you don't notice how this cleaner deployment makes it sound like your station is playing *a lot more music*. Most PDs who try this one-week experiment are sold on the concept after just a few days (and never look back).

❑ **Frontsells In A Sweep.** First, remember the effect you're wanting to convey is lots of music and respect for the music. So, what the listener should hear is a music-to-music transition, before jocktalk begins (*not* music-to-jocktalk with music fading up underneath). To accomplish this, simply instruct personalities to start the second song of each sweep transition at 100% modulation (while smoothly fading out the first song) and allow it to *establish* for *a second or two* before saying anything. You'll be amazed at how much this little procedure also reinforces the perception of brevity and more music.

❑ **ID Placement In Frontsells** There are two schools of thought here. Neither are wrong.

ID *first* out-of-the-mouth: There are many of us who like to take advantage of the "heightened-expectancy" noted above (when a song stops, listeners expect "something", so what better place to hit them with your brand name?).

ID *last* out-of-the-mouth: Some PDs believe that when the call-letters or identifier is the last thing said, it leaves a more memorable impression. As explained last week, when coming out of a stopset, this practice may contribute to a perception of an elongated commercial pod (if listeners don't recognize the song-intro, they may misinterpret it as just another voice-over-music commercial if the call-letters aren't mentioned first). But, that danger is not nearly as high when done in the middle of a long music sweep.

ID first-*and*-last-out-of-the-mouth: Of course, the ideal remedy is first *and* last. Only trouble: you're limited by intro-time. So I urge you to take on board my above rant about redundant content. Such robo-patter can *really* detract from the coolness and flow of a music sweep, which is the very time you want to sound your *smoothest!* (My above point about *relaxed* reinforcement applies here, too.)

❑ **Backsells In A Sweep.** There are basically two reasons for backselling in a sweep.

1) Insufficient intro time over the second song of the transition. This can also apply to songs with a very strong instrumental opening. (Nothing sounds worse than a jock jabbering while a group is "singin' with their instruments" — better to let such a strong-open

(Continued — See **CapCon** on Page 11)

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Check out the official **Bobby Ocean** creative web-site at ***www.bobbyocean.com***. Full of interesting ideas, links, quotes, production samples, and voiceover demos. E-Mail Osh at *oceanvox@pacbell.net*

Jeff Young's Radio 411 ***(www.radio411.com)*** is the *cyber- home* of *Ocean Toons* and the *Bobby Ocean Cartoon Gallery*.



Capsule Concepts

(Continued — from page 10)

song hit *full,* so the listener can fully savor it, and appreciate you for letting them do so!)

2) Some stations have a firm policy of *totally* respecting the music, *all* the time — *never* talking over *any* music intros, even in music sweeps.

For whatever the reason, the "rule" for backselling in sweep-transitions is — **don't doddle!** Make words work! If a personality's backsell in a sweep goes too long, some button-pushers, index fingers poised, will assume a stopset is straight ahead and may bail out on you in the middle of a sweep. (This should be a punishable offense! Something involving decapitation!)

- ❑ **ID Placement In Backsells.** Because brevity is king in sweeping-backsells, there is not room for first-*and*-last placement (ignore this advice at your peril!).
- ❑ **ID last-out-of-the-mouth:** The sweeping-backsell is the one juncture where I think it sounds best to put the calls last, provided the backsell is *extremely brief*. (But IDing first is not a crime, as long as you follow the brevity law.) Such backsells should maintain *forward* momentum (referring to what's coming up, not what's just passed). Example: (Over the fade): "Your daily dose of Backstreet's here . . . on The All New, All Hit KZ-83". (bang in the next song with no further talk). But sometimes a personality can find a clever way of tying both songs together. **Example:** (Over the fade): "The only place you can hear everything from Elvis to Elton is when your radio's locked-onto Oldies 88, XYZ" (next song, no talk).
- ❑ Cold-Enders to Cold-Opens. This is a transition usually best handled by using a produced sweeper or jingle. But if your format features neither, the rule of thumb should be: **the *fewer syllables* between songs the better**. In fact, I would make the case that using a "relaxed" ID will score more points in listeners' minds (and diaries) than your formal ID will in this situation. **Example:** Instead of saying "Here's Shania Twain on the All New 109 Triple Q" (which is a reasonably tidy brief ID) you may accentuate the pace and momentum better by saying just "Shania – on Q" or "The Q" (imagine how clean that would sound between an abrupt-cold-ending song into a full-opener!).
- ❑ **Remember the rule:** there is no rule to what *sounds right.*

TW Tip #9188 and #7233

Next **Contest Actualities: Why Many Believe "Live" Is Death!**

Programmer's Digest

Sweepers/Splitters/Bumpers/Liners/Ins&Outs

Now say goodbye to all those commercials. 'Cause you won't hear 'em again for 95 minutes. It's another KJR-FM Classic Hits Blitz!

(Image-voice): That button that says "play" . . . could you hit it for me? (music starts) 102-5 K N I X.

(Promo about Rush Limbaugh moving up the dial from 550/KTSA to 1200/WOAI): "Market update: Rush UP 650 to 1200 WOAI, Rush Radio 1200."

(outro from Canada Day event)
. . . presented by the station that ALWAYS wears the maple leaf proudly (jingle): 10-50 Chummm

Back to the music, fastest!
(Clip): "This is the sound of now!" 96.3, B96!

This song has the Wolf's stamp of approval. Certified — real Texas Country, the new 99.5 The Wolf (wolf-howl)

Work sucks! But your radio station doesn't have to! 45 minutes commercial-free with Susie! It's 106.7 'BPI.
It's like music to our ears. (montage of winner sound-bites) It's the sound of our listeners winning big money on 99.9 K E Z.

I will promise for the '9-9 – more jams (more jams!), less commercials than anybody (less commercials!). The commercial-free zone starts NOW on K104.

Elements of Stationality

Tired of hearing the same songs over and over? Then keep it on FM 100.3 KILT, where we play today's Country and yesterday's favorites

Gettin' down to business with the Workday Music Marathon, on today's Soft Rock with less talk, the new B97.9.

If you're waiting to hear a commercial...It's going to be a while — 40 minutes of real Hip Hop and R&B commerical-free. 92.3 The Beat!

Oldies B-97. The station you hear more and more *all over* Columbus, because it's so much fun to listen to! For good times and great Oldies, there's only one place on the dial — Oldies B-97!

(Image voice): For a written transcript of today's program, grab a pen and write real fast.
(soundbite): "Surely you can't be serious."
(image voice): Ohio's best Rock.
(soundbite): "I am serious, and don't call me Shirley."
(image voice): QFM-96.

(Female): Mix plays the songs you know and like
(Male): Another long continuous music Mix
(Female): Continuous music mix
(Male) Coming right up!

TW Tip #9189

Coming Next Week

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Now in ~~20~~ 21 countries!

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Programmer's Digest
Volume #1 Issue #42

Believe Me, I Tried!

Why Country Radio Hasn't Splintered

by Jaye Albright

Is Country now the *only* radio format that has not been successfully fragmented?

At the recent state convention of the Missouri Broadcasters' Association in Kansas City, I hosted a programming roundtable and posed the question of a number of multi-format PDs who oversee a number of different stations if there was *anything* that made programming country different from other formats. The consensus: NO! Good radio is good radio and the basics apply across the board.

Generally, I agree. However, there is one amazing difference that has defied the predictions of many researchers over the years and seems still to be true today. I say "amazing" because country's target demo is incrediby broad — it

(Continued — See **Believe Me** on page 2)

Capsule Concepts

A weekly series of forgotten basics in bite-size doses

ID Placement

FIRST and/or LAST?

In this day of increased fragmentation (in even the medium and smaller markets) call-letter recall by listeners (especially diarykeepers) has become increasingly important.

(Continued — on page 6)

Continuing Education For The Dedicated Radio Programmer

Inside "PD" Issue # 42

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Programmer's Digest Publisher/Editor **Todd Wallace** continues to maintain his Phoenix-based programming consultation firm, ***Todd Wallace/Associates***. He has provided programming consultation services to over 100 radio stations in the U.S., Canada, Australia, New Zealand, and the Philippines. Believing that *"good logic, solid strategy, and cunning tactics know no boundaries"*, his clients have included formats of all types in markets of all sizes. Reach TW at **(480) 443-3500** or e-mail: ***TW3tw3@aol.com***

Believe Me, I Tried!

On Theatre Of The Mind

"See you on the radio!"
— *Charles Osgood*
CBS Radio/TV Personality
TW Tip #1103 and #6211

(Continued — from Page 1) probably remains the only format that *really does* have listeners from teen to retired *all* of whom call the same station their favorite.

For every other music format, the rule "25-54 isn't a target demo, it's a family reunion" is true. But — for Country, failing to target broadly enough in your research (I do not recommend targeting only females or only 25-44, for example) can *limit* your potential for success.

Rather than using cluster analysis to narrowly define a target, I make use of Critical Mass Media's TrueCore targeting, Coleman Research's FACT, or the Research Group's ListenerLink and QE products to find broad coalitions of listeners. As a matter of fact, it often seems that *Country fans seem to like it all* when you look at auditorium music tests or callout. Even burn scores among country fans are invariably much lower than any other format.

I just did a Mediabase 24/7* analysis of all country station monitors nationwide. The consensus of *all* of those station playlists combined was, according to Mediabase, that there really are only about 200 truly "safe golds" being played by most winning country stations today.
* *(www.mediabase247.com)*

For Country, failing to target *broadly* enough in research can *limit* your potential for success.

It really hit home this week as I worked on the third of McVay Media's quarterly national research updates and category recommendations of 1999 for our clients. Many of our clients have widely different targets for their local research, and I analyzed each one separately without comparison during the process.

"New Country/Young Country" stations' usual target is age 32 (20-44), 60% female/40% male (one station I work with targets *all* female). My typical Mainstream client uses the positioning statement "Today's Best Country", sometimes adding "And All Time Favorites" and sees 41 as the core of the target's mean age (25-49), 55% female/45% male.

As a result, I really looked at completely different research crosstab data and radio station monitors in building the library updates for each one.

That's why I was very surprised, when I had completed the process, to discover that *both* playlists contained only 265 gold songs!

Interestingly, 40 to 50 of them are different tunes — demonstrating that as much of 20% of our potential musical universe is beginning to fragment a bit, depending on age or gender target. Men, for example, rate songs generally *lower,* as a group, than women do.

Also, the *way* the categories are *structured* is quite different: "New" stations turn over power currents in 3 1/2 hours, 23% quicker than Mainstream stations do. "New" stations play two more current/recurrent titles per hour, giving Mainstream stations a slightly more '90's gold sound and a bit less current-based.

"New" stations rely very heavily on an extremely *tight* list (around 100) of immensely popular early 90's Power Golds for most of their non-current/recurrent material, whereas the Mainstream stations continue to tier 250-300 "oldies" (though hardly *very* old) in three categories, one of which plays 3 or 4 times per week, one which plays 2-3 times weekly, and a light gold category that repeats about once per week (or longer). Their current-recurrent/gold ratio, on average, is 50/50.

As I discovered how little pre-1989 material was in our playlists, and felt compelled to try to force more of a difference between the two approaches, I ran MMR 24/7 monitors of the past 30 days of airplay of every Country station in Phoenix, Baltimore, Atlanta, Dallas, Houston, Boston, Minneapolis, New York, Portland, Seattle, Salt Lake City, Cleveland, Pittsburgh, Cincinnati, Denver, Chicago, Lexington (a great country record sales market), Albuquerque, Little Rock, among several other markets to see if my research information was keeping pace with what winning Country broadcasters were playing nationwide. Sometimes, these national safe-lists lag 90 days behind fast-moving changes or trends.

While there certainly were isolated instances on almost every playlist of some individual Crystal Gayle, Don Williams, Anne Murray, Ronnie Milsap, Kenny Rogers, Waylon & Willie, Merle Haggard and Mel McDaniel type songs that came up on mostly quite light rotations, taken as a *composite* our playlist census last week really totally confirmed that there *definitely is* a very short list of less than 300 consistently high-testing researched titles that you can say are being played more than once a week by almost every station monitored.

Studying the ratings of stations (like KSCS, WKHX, and KNIX) that still do play a comparatively long list of that 1980's Country material and comparing their latest ARB audience composition to stations that do *not* (like KYGO, KMPS, WYNY, KZLA, WGAR, WPOC, and WMZQ), I am at a loss to see what positive difference they make.

(Continued — See **Believe Me** on page 3)

Believe Me, I Tried!

(Continued — from Page 2)

There are two genres of Country music that all age groups agree they like most: today's ***new traditional*** (George Strait, Randy Travis, Vince Gill, Reba McEntire) and the ***upbeat new modern country*** (Shania, Garth Brooks, Tim McGraw, Trisha Yearwood). No other group of song titles possess the wide appeal of these two types of country music today. Interestingly, I went back to data I did five years ago and only the names Tim McGraw and Shania Twain have been added!

Looking at the spring 1999 recommendations I made to my clients last March (do you really think I'd "give away" the *latest* info?), Core Artists continue to dominate the Top Testing Songs.

- 72% of the Top 50 Like-A-Lot songs were from Core Artists (consistent with 72% from last winter and 69% from last fall); 61% of the Top 100 Like A Lot songs were from Core Artists (vs. 63% in the first quarter).
- Placing the most songs in the Top 100 Like-A-Lot Sort were: Garth Brooks (with 13 songs), Shania Twain (with 8), Alan Jackson (6), George Strait (6), John Michael Montgomery (5), Alabama and Reba McEntire (with 4 each) and Tim McGraw and Vince Gill (3 apiece).

All of this leaves a *huge* number of songs that no Country station *but* the 35-64 targeted AM is playing.

The other common threads between Mainstream and "New" Country nationwide (and this is a *change* from 1993): a very heavy reliance on golds from 1989 to 1994. Both young-targeted and more 35+ oriented stations play about 100 golds from the most recent high water mark for the country format.

In 1993, there wasn't a major market country station we monitored that wasn't playing five or six currents per hour ("New" country stations often played seven or eight) and four or five recurrents to boot. In 1993, the thinking was that playing too many golds would not only mean that the *hit songs* would take too long to come up, but you'd have to be playing hundreds of titles that would image your station as "old" — the last thing you need to be at a time when "new" was so *hot!*

Today, both Mainstream and "New/Young" stations are playing *fewer* currents per hour (average is four) and fewer recurrents (two or three).

All of this leaves a *huge* number of songs that no country station *but* the 35-64-targeted AM is playing.

Some researchers tell us that they are beginning to see a thirst for more familiar music among 40+ country fans. Will this open a window of opportunity for an oldies-based country format in the near future?

I am 50 years old and nostalgically wish I could parry my more than two decades of first-hand country knowledge from Buck to Glen to Dolly to good effect. But, I simply don't think that's going to happen: as long as current music coming out of Nashville remains as excellent as it presently is. (Aren't *you* excited about how much better the music has gotten lately? I certainly am. I have a feeling we already know the names of the acts who will lead the way in the next country rebound as the pop culture begins to tire of Hip Hop and look for newer, unique sounds.) Also, we still have a large, loyal and responsive cume from 20-39 demos (especially females).

Face it: today's 35-44 year-old wasn't listening to country radio in the early 80's when Mickey Gilley was singing at Gilley's and John Travolta was riding the bull in his plastic boots. And today's 25-34 year-old was into Michael Jackson and would have bet you a million dollars at about that same time that they would *never* listen to country music!

Times change.

Audiences change.

Tastes change.

And, as a result, so must playlists.

Yet, for some amazing reason, Country radio has not fragmented, in spite of excellent defensive attempts to create Gold (and Young)-based Country stations by Mainstream leaders in Sacramento, Las Vegas, Seattle, Cincinnati, Denver, Albuquerque, Atlanta, Houston, etc.

Can you think of another format that can make that statement, now that CHR has been successfully spit into Pop and Rhythmic versions and even Oldies have now started Jammin'?

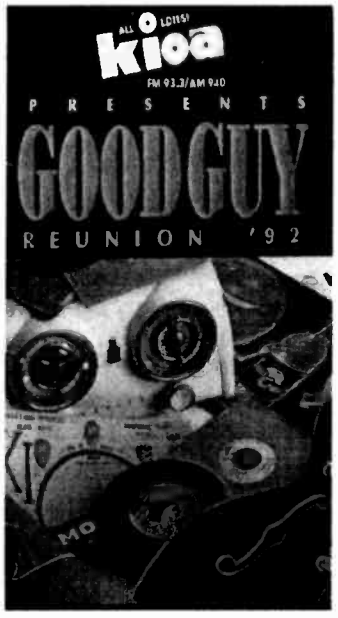
TW Tip #2154 and #19071

Jaye Albright first started consulting radio stations and successful groups around the world in 1983 for Drake-Chenault Enterprises (one of the very first Country consultants). She also has been a major market manager, programmer, and air talent. Jaye now serves as President/Country for **McVay Media**. Contact Jaye by phone at **(206) 498-6261** or by e-mail at ***JayeMcVay@aol.com***



"The KIOA Good Guy Reunion"

Kipper McGee, OM/PD of KBest95/San Diego, shares with us a successful promotion he ran when he was General Manager of KIOA/Des Moines. It was fun, made money, and helped achieved some key station goals in the area of revitalization. The PR bonanza was overwhelming.



While this promotion is obviously best suited for Oldies stations (especially those with legendary call-letters), it may also be useful for stations with years of heritage or those that stress "localness" as a major part of their image.

Kipper's Tips give you a step-by-step account of how to build this larger-than-life promotion. Also see the sidebar (on page 5) for helpful hints and insider-tips that can help you mother the millions of details.

Background

With 10,000 watts at 940am, KIOA was "the" heritage Top 40 station serving Iowa by day and much of the western plains by night. With Pulse and Hooper ratings hitting the 50 and 60-share levels, many of the KIOA "Good Guys" were often as big a draw as the artists they played.

However, as the AM Rock & Roll heyday faded, so did the station. From Top 40 to "Chicken Rock" to "Full Service/Gold-based AC", and finally (in the late '80's), the evolution to "All Oldies".

By the early 90's, it was clear that, for continued survival, let alone growth, the KIOA brand needed to move to FM. In 1991, KIOA began simulcasting on 940AM and on FM (the 100,000-watt frequency at 93.3).

The Marketing Challenges

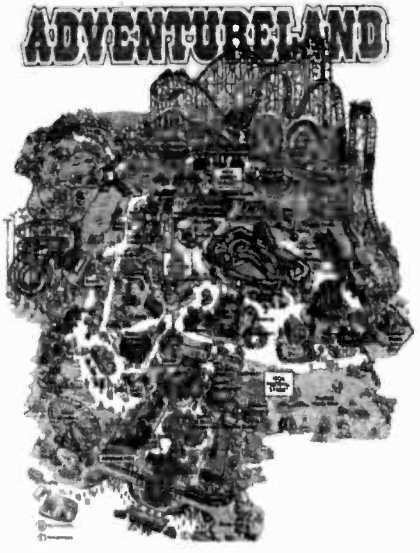
- First and foremost, to re-halo the "KIOA" brand, to recapture the vast boomer generation by reintroducing them to "their" station, which was now playing "their" music on FM.
- Second, to build upon the association between the heritage KIOA call-letters and the "Good Time Rock & Roll" music it helped pioneer.
- And finally, to create a larger-than-life event to accomplish all this.
- (With no budget! A fourth challenge.)

The Solution: A "Good Guy" Reunion

The concept was to bring back the most popular former Good Guys for a huge, day-long interactive experience with listeners, both on-the-air and at a fun venue, complete with major, nationally-known Oldies acts and tons of "good time" activities for the whole family.

For several years, the station had been bringing back former "Good Guys", putting them on-the-air, concluding the day with a record hop at one of the area's remaining ballrooms. Not bad, but it seemed the opportunity existed for a bigger, better, more spectacular event worthy of the new 100,000 watt FM signal. This time the lineup featured: **Hal Moore & Charley Martin, Don Hinson, Bruce Allen, Doug MacKinnon, Bill Allen, Steve Heefner,** and **Jim Michaels**, plus KIOA news veterans.

Step 1: Location, Location, Location



This event needed to be BIG. No "rustic" 1,500-seat ballroom would do. Instead, the area's leading theme park, Adventureland, was targeted. After assessing mutual needs and goals, a date was selected. By scheduling the event early in the season, the park agreed to offer a deep-discount advance ticket for listeners to enjoy all the park's rides and attractions — plus the KIOA event. In exchange, the station would provide a superior entertainment lineup for all park visitors (not to mention all the publicity and hoopla that went with it). (Continued — See **KIOA Reunion** on page 5)

Kipper's Tips
For Promoting A Station Concert

- ✓ **Contractual details.** All acts have a contract "rider" (covering travel, equipment, hospitality needs, etc.). You should have a rider, too, outlining expectations for phones, interviews, day-of access, etc. These are a lot less of a hassle if negotiated, in writing, in advance.
- ✓ **Non-compete.** If you are booking the show, insist on a "90/60 day" clause. No competing appearance within your metro for 90 days before and 60 days after your event. (You can waive the "after" clause if you sell out).
- ✓ **Plan ahead.** Think through all revenue streams! Start selling well in advance (NTR programs frequently require 9-12 months lead time).
- ✓ **Elite Seats.** Set aside VIP privileges for clients and select listeners. A first-class hospitality area, preferred seating, possible meet & greet, etc. can make for an impressive experience. Take lots of photos and remember to send them out!
- ✓ **Work the door (gates).** Have station staff (in station clothing) welcoming and greeting all attendees. A class move your listeners will remember long after your competition forgets.
- ✓ **Work the stage!** If you have a "station voice" and/or recognizable thematic, pre-record the intro for your announcer. This sounds huge and ties-in to your normal on-air sound.
- ✓ **Gear up your PR effort.** Done right, this can generate substantial media attention. Make it easy for media to cover your event.
- ✓ **Post promote.** Take full credit on-air with "thank you" promos. Keep a clippings file for future sales/PR efforts. And use audio from the event (listener reaction, "candid" artist comments, etc.) as you roll out the *next* event.

TW Tip #3213 and #7227

The KIOA Good Guy Reunion

(Continued — from page 4)

Adventureland would enjoy any additional revenues from concessions and parking, while the station retained all sponsorship rights. Picking the right location assured that a first class event was well on its way.

Step 2: Logistics, Logistics, Logistics

Bringin' 'Em Back. The on-air part was a natural. PD **Bill Shannon**, along with 30+ year station veteran (and head "Good Guy") **Dic Youngs** contacted former air-staffers and established the day's lineup. Since KIOA had a year-round storefront-studio at Adventureland, broadcasting on-site was easy. Special production elements, including actual audio archives and vintage "Good Guy" era jingles made the on-air experience complete and memorable. Air staff (new and old) welcomed the crowds and introduced all acts.

Next step: maximize the venue. Three stage areas were established to allow for virtual non-stop entertainment. The Main Stage was where the major acts would play. The Festival Stage would feature the top local/regional Oldies bands, and the Comedy Cabaret lineup was furnished by a local comedy club. (One of the returning Good Guys was also a standup comedian, so he was featured as a headliner) Sponsors of each of these areas received on-air mentions, signage, and prime ad space in a glossy 4-color Souvenir Program (but received no commercial time from the station's ad inventory).

Booking the talent. Obviously, volumes could be devoted to this topic alone. Suffice it to say, if you "do it yourself", work with a good agent *you know* and trust. Understand *in advance* where *every* penny is going and get references on your performers. The acts used in the KIOA reunion (the Buckinghams, Mickey Dolenz, Rare Earth, Blues Image, and Sugarloaf) were great on-stage and off. But certain "nightmare performers" can shatter any dreams for a good event. (See **Kipper's Tips** for more timely reminders.)

Step 3: Getting It Paid For

Although this was a few years before the *non-traditional revenue* craze, it was a textbook example of drawing up an "outside the box" game-plan. Going beyond just liquidating costs to making a solid profit on the event (without "trading dollars" from any existing accounts on-the-air).

Three revenue streams were developed: ticket distribution, stage sponsorships, and special on-air sponsorship programs.

(Continued — see **KIOA Reunion** on page 6)

Capsule Concepts

Call-Letter/ID Placement: First and/or Last?

(Continued — from page 1)

Many programmers, particularly consultants (who have the luxury of imparting their expert advice without having to stick around town long enough to hear what it sounds like on-the-air, repeated day-after-day), adhere to a blanket policy of having air personalities say the call-letters (or station identifier) **first *and* last** out-of-the-mouth in *all* frontsell/backsell situations. All the time, no exceptions.

On the surface, this may seem to be prudent advice, to help a station's name cut-through and *be remembered* in an over-messaged world full of marketing volleys coming from all directions.

But, as with any "absolute" guidelines, there are additional considerations which the wise programmer will factor-in (and pass along to his/her on-air staff) when putting such policy into practice.

Simply put, there are times when implementing a "first and last" procedure can sound downright *awkward*. When this happens, the *station* sounds awkward — enough so that, even if the well-intended goal of "memorability" is achieved, it may not end up being the kind of "positive" recall in the listener's mind that you really desire. (You *never* want your listeners glancing at their radio after they've heard something that sounds strange and wondering, "Why the hell did they do that (or say that)?")

Backsells Into A Stopset

ID *First.* When stopping down for commercials, it's important to

(Continued — see **CapCon** on page 8)

The Most Effective Promotions Of All Time — KIOA Good Guy Reunion

(Continued — from page 5)

Ticket Distribution. Advance distribution of discount tickets was sold to a convenience store chain (which had never advertised on the station before). This was a "double-win" for the station since

- these were "non-spot" dollars, involving no commercial inventory
- the sponsor's multiple locations and high-volume traffic patterns made it convenient for listeners to easily get tickets

Since KIOA had arranged with Adventureland to "mark up" the discount price by $1 to help defray costs, the revenue stream from "Tickets" flowed well (especially when the station's allotment of 6,000 tickets sold out in 37 minutes!)

Main Stage. This was sold as the "Coke Classic" stage, using non-advertising "community funds" at the agency's discretion. (Remember, the Oldies format is well outside of a soft drink sponsor's stated 18-34 demo!) The Festival Stage was sponsored by an airline, who also provided travel for the returning Good Guys (as well as the bands), thus eliminating what would have been another major expense. The Comedy Stage was sold to a family fun center.

On-Air Ad Sponsorship and Participation. The station created a special "Good Guy Rate Reunion" package. Ad rates were "rolled back to the 60's" (for select, early-week 24-hour/ROS flights prior to the event), plus premium-priced placements were available during the actual on-air reunion broadcast.

Souvenir Program. Smaller advertisers had the opportunity to buy "stand alone" ads in the Souvenir Program, which helped cover the cost of printing.

Epilogue

The KIOA Good Guy Reunion was a tremendous success, which helped set Oldies 93.3 on a course for continued growth and stature among advertisers and listeners alike.

The station's "glory days" continue today — now part of the Saga Communications 6-station Des Moines cluster, the station continues to be one of America's highest-rating Oldies stations.

Wallace Wisdom: This is a perfect example of how *consistency of purpose* and *clarity of focus* will produce a winning promotion (in this case, with a long afterglow in listener's hearts and minds).

Special thanks to Kipper McGee for sharing this rich experience. Contact **Kipper McGee** by e-mail at *kippermcgee@compuserve.com* or by phone at (619) 718-7151.

TW Tip #3212, #17050, and #7228

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As the radio industry rapidly consolidates, the first phase appears to be pretty well over. Most markets are now controlled by a handful of players.

The next move: for those consolidators to begin to build regional clusters around their larger markets. These spokes involve the addition of smaller stations in immediately adjacent marketing areas.

The old limits on numbers of stations owned kept this logical development from occurring. Now radio operators are extending their reach in the same way newspapers have done for years with regional editions.

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A Seattle site worth seeing belongs to Ackerley's KJR-FM *(www.kjrfm.com).*

In addition to the obligatory features on an action site (jock profiles, contest rundowns, event/concert schedules, local links, advertisers, and station contact info), the station takes full advantage of its legendary call-letters with a flashback feature called **The KJRchives**, spotlighting some of its hall of fame personalities from the 60's (like **Larry Lujack**, **Pat O'Day**, and **Lan Roberts**).



The station offers free e-mail privileges to listeners.

Streaming audio includes a live stereo feed, the morning show rewind of **Gary Bryan** & The Nut Hut, and selected comedy cuts.

Like many Oldies stations, KJR lists a complete rundown of area high school class reunions. But they win the gold star for the cleverest web-tease for this feature —

"Did you graduate from a class ending in a 4 or a 9? If yes, click here."

TW Tip #3214, #16078, and #15067

ARBITRON EXIT POLL

Perceptual Attribution Meets The Diarykeeper

Many of us have been doing attribution research benchmarking for years via callout research. Trending these images (or what I like to call *Winning Positions*™) can

- ✓ help us better position our stations, based on areas of perceived strength
- ✓ help us better understand perceived weaknesses or warning signs of potential problems, in relation to our vertical competitors, and
- ✓ enable us to pinpoint our *progress* (or lack thereof) in improving or maintaining strengths in product-attributes we feel are important to our station image and overall health.

Best Music, News Reliance, Best Morning Show, Most Music, Repetition Perception, and TV Campaign Awareness are just a few of the Winning Positions™ most stations regularly measure. (See "PD" issue #2, page 7 for a list of key factors you should consider regularly benchmarking, if you aren't already.)

So when Arbitron announced the deployment of their new Exit Poll studies earlier this year, some programmers didn't fully grasp the significance of this service, thinking it was merely a duplication of something they were already doing.

Exit Poll *is* an important breakthrough – because it adds a *perceptual* link to *actual* Arbitron diarykeepers. (Not *all* of them, but a statistically-valid number of them). As we've discussed, the key to cutting-through is not as much about understanding target *listeners* as it is understanding what makes *diarykeepers* tick (programming *to* your audience *through* the methodology you're being measured by).

How it works: Arbitron *re-interviews* at least 300 diarykeepers (during the Spring and Fall sweeps), asking them basic image questions which can provide insights into *why* the numbers change. (The service is available in 15 U.S. markets right now with more to come in the Fall '99 sweep). The interviews occur 4-5 weeks after a diary is returned, with results available approximately 7 weeks after the book.

Each Exit Poll is format-specific to a customized pattern of Preferential and Cumulative listening for your station and your highest cume-duplicating stations and/or direct format competitors (pinpointing image-association for both total cume and P1 listeners).

Final reports are delivered via software that allows you to view and print the full report. Clients also receive an open data file which can be used to do customized crosstabs and further analysis using off-the-shelf software.

Cost is structured toward group-operators. An Exit Poll subscriber in one format (AC, for example) will pay $15,300 per year, but a group checking on three of its formats in a cluster will pay $13,500 per Exit Poll.

It is not market- or format-exclusive, so one downside is that your direct competitor could be getting the same perceptual information, just as they get the same ratings information. (The other side to that is: can you afford to *not* see what they're seeing about diarykeeper *perceptions*? I think not.)

TW Tip #1104, #19070, and #20033

Next **An *Exit Poll* Case Study Identifies An Actionable Perceptive Trend**

News & Surveillance

StyleGuide

Does every news anchor and field reporter at your station fully understand your philosophies about how contemporary radio news should sound?

If not, one of the best ways to bring everyone fully up-to-speed *fast* is to compile a **News Policy StyleGuide** which outlines the basics, the advanced techniques, and all the picayunish details that contribute to your station's unique stationality and news image.

Heritage All-News stations like KFWB, WINS, and WCBS-AM have utilized StyleGuides for years to make sure every member of their news-staff understands their station (and corporate) culture. (Could this be one of the reasons why these stations ooze such consistency on-the-air all the time?)

When putting your StyleGuide together, don't assume that *everyone* knows every one of the basics. (You'd be amazed how many super-pro's *don't!)* Use this exercise as an opportunity to remind every journalist of basics they may have forgotten — or perhaps never learned!

Leave nothing to chance. Give reporters a checklist of questions to ask about each story (like — Is it worth covering? Does it affect our target? Is it interesting? Entertaining? Riveting? Is the lead strong? Can we use nat sound? How can I "tell a story"? How can we *advance* this story?)

Wallace Wisdom: Compiling and writing a StyleGuide isn't enough (don't expect everyone to read your masterpiece all the way through!). Review the entire contents at a major staff meeting (be sure to invite questions to make sure everyone "gets it").

TW Tip #7229, #9183, and #10063

Capsule Concepts

(Continued — from page 6)

mention the call-letters or station-name as prominently as possible. The very height of listener anticipation occurs at the very end (or at the appropriate fade-point) of a song. So *what better place* to put the call-letters to make *certain* they're *remembered?* This insures that an ID isn't "forgotten about", as too often happens once a personality starts talking and gets caught up in what they're saying. From the air talent's perspective, the advantage of saying calls first is that it gets this required element "out of the way", automatically, right up-front, so he/she can concentrate full attention on the *content being conveyed* (without having to wonder, "Did I remember to weave the call-letters into my spiel?" (This doesn't relieve the personalities of their ongoing responsibility to say the calls *proudly,* like they really *mean it,* that should be a given.)

ID *First and Last* In Backsells. There are several schools of thought here.

- First, there are the whip-crackers who rigidly insist on a full-repeat of the complete ID. Downside: many listeners think it sounds very *unnatural* to hear a jock regurgitating the verbatim repeat of an intricate identification-factor ("Hits 108.9, the all new K H I T"), when it's just been said, syllable-for-syllable, only a few seconds earlier. Such scripted robo-jock patter does *nothing* to build a warm bond between a listener and a personality. Sounds "canned".
- The "moderationists" among us (and I admit I am one, so consider this point in that context) think it's a better idea to mention a "formal" identifier first-out-of-the-mouth — but — relate a more *casual* station-reference at the very end, thus "easing it" (or sneaking it) into a listener's mind (in a way that may make it, arguably, even more memorable). An example of this *relaxed reinforcement* is using a second-identifier "nickname" or "extension": "The All New X-109.9" may be first out of the mouth, but instead of parroting a verbatim repeat the jock would say something like "... coming up next, here on the X" or "... which I've got for ya' just ahead, X-clusively".
- And then there's the theory some PDs hold about mentioning call-letters right next to commercials (thinking it may associate the station's name with interruptions-to-music. My "moderate" view on that is: a "spoken" *casual* reinforcement reference rarely has that kind of subliminal "negative association" effect (unless it's triggered or bolstered by some kind of mnemonic device or specific phraseology that is overly predictable). But there are *some* things to be avoided: logically, you don't want to be promoting "your more music station" as you go into a long commercial island.

Frontsells Out Of Stopset

ID *last* over the lip. Some programmers think it's more important to say call-letters *last* over the intro-ramp of a song, making the call-letters the last spoken word on a listener's mind as the song rolls, and thereby associating the station's image with music. So jocks are instructed that they can say *anything* first out of the mouth, as long as they *end* with the station ID.

ID *first* over the lip. The problem I have with this last-over-the-lip philosophy is the result of personal experience as a radio listener. Often when a jock begins his/her intro of a song following a stopset *without* a proper ID, it can sound like the beginning of just another *commercial* in the pod (thereby *prolonging* the length of the stopset, something you don't want to do in today's environment of perceived

(Continued — see **CapCon** on page 9)

Ocean Toons®

Check out the official **Bobby Ocean** creative web-site at ***www.bobbyocean.com***. Full of interesting ideas, links, quotes, production samples, and voiceover demos. E-Mail Osh at *oceanvox@pacbell.net*

Jeff Young's Radio 411 *(www.radio411.com)* is the *cyber- home* of *Ocean Toons* and the *Bobby Ocean Cartoon Gallery*.



Capsule Concepts

(Continued — from page 8)

over-commercialization). (Remember, most listeners are *not* familiar with the musical intros to most songs, even most hits; so, without an ID, it just sounds like the beginning of another voice-over-music commercial to them).

The positive way of dealing with this is very simple: let the music establish for a second (after the last spot) and give a full "formal" identifier ("86.9, The All New Magic-FM") first-out-of-the-mouth before proceeding with the rest of the intro patter.

Why it works: The very instant you ID the station coming out of a stopset, it sends a clear message to the filter system of a listener's mind that alerts them to the fact that "commercials are over, you can enjoy the music now."

So in my book, *the higher principle* is shortening the stopset by 10 to 20 seconds. Since this happens several times an hour, I think that's much more important than the "ideal" of leaving your ID as the last impression over music.

ID *first and last.* Of course, the best of both worlds is to strive for an identifier both first *and* last out of the mouth in the frontsell. This is reasonably achievable when talking over a song with a 15-20 second intro-time, but it can sound very cumbersome when you're forced to compress too much verbiage into a 7-second intro. It can end up sounding like you're trying to squeeze 10 pounds of potatoes into a 5 pound bag.

Another problem: When personalities are required to end all frontsells with a multi-syllabic identifier, it usually requires that they *talk longer (saying more words)* to make the ID "fit in" with their content. This can be at *cross-purposes* with a desired goal of achieving *brevity* in your station's front- and backsells.

One solution: Consider taking the "moderationist" approach noted earlier, using a "formal" ID first-out-of-the-mouth but using a *relaxed reinforcement* toward the end of the sell.

Wallace Wisdom: Remember the power of *nonchalance.* If a format sounds rigid in deployment, listeners may be "on guard" about everything your jocks are saying. But when a personality makes a format sound "effortless" in execution, it better "connects" with your target listener. Your job as PD is to help your staff achieve this kind of "cool" smoothness and flow.

Apply *common sense* to structured frontsells. There is no rule to what is *right*. Give your air-staff the leeway to "break" any basic format rules, whenever it is logical to do so. A jock should know (or learn) that a 4-second song-intro is no place to be double-IDing (but we've all heard it done, haven't we?). (Why? "Because I was following *the rules!*", said the well-meaning idiot.)

Breathing room. Above all, help your personalities learn that they need to leave a good amount of "breathing" space between their last syllable and the beginning of a song's vocal. Butting spoken-words too tightly up to the vocal leaves the impression in many listener's minds that you've stepped on the vocal (or as they put it, "Stop *ruining* my favorite songs!").

Don't Talk Back. One more forgotten frontsell basic to remind jocks about: resist the temptation to "talk back" to the lyrics of an intro to a song. Listeners don't think it's cute (but, for some reason, a lot of DJs, part-timers especially, apparently do). That is one of the rules that should *never* be broken. (But again, ***never*** say never!)

TW Tip #9184 and #7230

Next Week — **ID Placement In SWEEPS**

Programmer's Digest

Elements of Stationality

Sweepers/Splitters/Bumpers/Liners/Ins&Outs

(Male): If you want to know what's happening in today's music, you'll find it (Female): On 104 K-R-B-E

(Jock frontsell): Here's a Jammin' Oldie from back when a box of Cracker Jacks had a real prize inside, instead of just a piece of paper, (frontsell of title/artist) on the new Mega 100.

One more pitch and you're back in the jams. KS107.5

(male) The best new music first! (female) New music! (male) 101.3 KDWB! ((played into exposure category song))

The Mix that works at work, Mix 100.3.

97.9 The Box, blazing R&B and Hip-Hop. Stopless music is on 97.9, The Box.

From Bob Marley and U2 to Smashing Pumpkins and The Cardigans. Now *that's* band-width — Y107.

Radio for people who love Country music. Today's best Country, K-102!

Now, KHMX, Houston's Mix 96.5, your new at work choice, kicks off a long, continuous, 96 minute music Mix, full of variety. Mix *means* variety. Houston's Mix 96.5. Right now.

Repeat after me. I'm going to be an instant millionaire on Kamel Country 108.

The only correct spelling in the Twin Cities for Country is KEEY. Today's best Country, K-102.
Now, back to what we do best — more music on Buckeye Country! (jingle): WCOL-FM, Columbus!

103.7 KVIL means Lite Rock music (2 song snippets) Continuous Lite Rock favorites, so you can listen all day. Lite Rock 103.7, KVIL.

99.9 KEZ, home of the Hard Cash for Soft Rock contest. Whenever a radio station runs a contest, there have to be rules. So sit back and enjoy these. (into laundry list).

Let it be on Earth, as it is in Texas. Welcome to Texas Country, the new 99.5 The Wolf (howl sfx)

The station standing behind the working stiff, Colorado's Classic Rock, 103.5 The Fox.

K104! Arbitron ranked #1, first among *all* radio stations! (Listener clips): Thank you Dallas-Fort Worth, we love you! K104, number one.

106.7 KBPI, Denver with a translator link of K276BJ, Boulder at a frequency of 103.1 megahertz. KBPI. (synthetic): KBPI Rocks the Rockies.

(male) The one, the only (female): The Texas original! (male): 96.3 KSCS, the Country leader!

TW Tip # 9185

Coming Next Week

In The World's *Fastest Growing* Programming Newsletter

Now in 20 countries!

What Music Radio PDs/Personalities Can Learn From Talk Radio

Special EXCLUSIVE Report By **Walter Sabo**

And . . .

More! By Popular Demand!

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Contests, Promotions, & Ideas

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Programmer's Digest
Volume 1, Issue 2
May 4, 1998

Why Power Contests Work

Continuing Education For The Dedicated Radio Programmer

This week we'll expose one of the real "secrets" of radio programming that very few programmers know about – and fewer still fully understand. Even if you're already one of the enlightened few, hopefully you'll gain a new way of dealing with and expressing it as we examine **the mystical math behind *why* forced-listen contest-marketing works so well (and so fast)**.

CASH Contest-Marketing

In real estate, it's location, location, location.

In contesting, it's cash, cash, cash.

Market after market, the research results are strikingly similar . . .

- As many listeners will go out of their way to listen to a station giving away a $100 bill as will go out of their way to win a trip around the world.
- As many listeners will go out of their way to win $1,000 cash as will go out of their way to win a brand new car.
- As many listeners will go out of their way to win $10,000 cash as will go out of their way to win a new $90,000 Porsche. (Moral of this story: while a Porsche is a great prize, you'll sustain the same level of added-sampling *nine times longer* by choosing big cash).

In short, money doesn't just "talk" – money *screams!*

(see **Power Contests** on page 2)

Part 1 of a "PD" Mini-Series

Programming To (And Through)

"The Filter System" Of The Listener's Mind

One of the most important dynamics in what drives radio listening (especially what the listener actually ends up "hearing" and *remembering* what's heard) is — **what gets through "the filter system" of the listener's mind**.

Penetrating The Brain's "RAS"

That's short for "reticular activating system"

(see **Filter System** on page 3)

Inside "PD" Issue # 2 . . .

Page 2 Stationality: Doubling The Life Of Promotional Announcements
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Page 8 Preempting Competitors & "Pulitzer Prize Plagiarism"



Programmer's Digest Publisher/Editor **Todd Wallace** is a 30-year programming veteran — as a #1 jock, PD, GM, and station owner. Over the past 24 years, he has provided programming consultation services to over 100 radio stations. Internationally recognized as the "founding father" of the "callout" research concept, over 200 stations have used his systems of "in-house" music, tracking, and perceptual research.

Why "Power" Contests Work!

"The future ain't what it used to be."

Baseball Hall-Of-Famer ***Yogi Berra***

(Perhaps Yogi was able to foresee a Radio world turned upside down)

(continued from page 1)

Most "Lifestyle" Prizes Are Niche-Appeal

Cute little "lifestyle" prizes (whether it be a new 10-speed or a weekend in the White Mountains) may make great consolation prizes, but rank amongst the ground-clutter on the radar-screen of what moves the ratings-needle. They just don't seem to motivate listeners to make that "listening appointment" like big money cash incentives do. Reason: most listeners' idea of "lifestyle" is different (as "personalized" as their own mind). But everyone can relate to cash. In the instant-gratification world of the late 90's (which is accustomed to "scratch'n'win"), a radio station doesn't coerce new or longer listens by giving away water-park passes or "The Cheeses Of Nazareth" gift-box from the corner deli. **Winning big requires power-contesting!**

The "Forced-Listen"

When it comes to getting ratings, contests that require listeners to actually listen (listen once, listen longer, and/or listen more frequently) are generally more effective than contests that don't. That's why throughout the annals of programming history it's not uncommon to see stations that gave away a $150,000 house via point-of-sale registration-mechanism being out-hustled (and thus out-rated) by a station that ran an hourly forced-listen contest like "Big Jackpot Hi-Lo", "The $10,000 Mystery Voice", or "$5,000 Cash Call" (where the longer you listen, the better your chances-to-win become). Many listeners seem to understand that better than some station management does.

Appointment-Marketing *Every Hour*

There's no doubt the concept of appointment-marketing works. Probably the best example is the famous "Free Money Birthday" contest (pioneered by **Scott Shannon** when he was OM/PD at Z-100/NY and marketed by Film House as "Direct TV"). The concept: Tell enough consumers to tune in Thursday morning at 7:20 and you'll get a spike in your 7:15-to-7:30a quarter-hour. Probably win the *hour*, too. And the *daypart*. And the *day*. Maybe even the *week*. And *the book*, if you repeat the drill often enough.

Something that's been *missing* on many radio stations lately, however, is hourly contesting — which can provide listeners with *multiple* listening-appointments throughout the day or week. (**Wallace Wisdom:** In many markets, this "forgotten basic" represents a *huge* marketing hole, in the Trout & Ries sense, *begging* to be exploited by a promotion-savvy PD).

Certainly, you should shine a white-hot spotlight on your #1 quarter-hour for PUR (7:15-7:30, Thursday morning). **But . . .** what about the "PWAUR" (Persons-Who-*AREN'T*-Using-Radio) in that quarter-hour? In most markets that's about 70-75% of the 12+ population on any given individual Thursday! (Even on a Mon-Fri cumulative basis, Cume Ratings for the total market only add up to about 45%!) What about the morning/breakfast listener whose wake-up routine means he/she hears your station only between 6:15 and 7:00am? (Or a 7:45-8:30am listening window?) Sorry, you've just missed 'em!

The simple solution is obvious, of course . . . If you cover your 6, 8, *and* 7 o'clock hours with contest fairy-dust, you could reap much bigger rewards (perhaps even triple the response!) Consider the recent example of how Chancellor's KHKS is spreading their "$10,000 Thursday" contest over 10 hours (giving away $1,000 an hour). **Net result:** Kiss is the #1 radio station in Dallas/Ft. Worth in the just-released Winter 1998 Arbitron. (Coincidence? I think not)

Now, The Mystical Math Behind WHY It Works

Okay, as promised, here's how contests spike quarter-hours . . .

(see **Power Contests** on page 4)

Quote Worth Requoting

"An assertion not responded to is an assertion agreed to"

— *Political Consultant and Strategist* ***Roger Ailes***
(on why mud-slinging has become a political artform)

TW Tip #3015 and #9011:
Think how this applies to radio "positioning"

Elements Of Stationality

How can you extend the useful life of your promo's (especially image promos that will have an expanded flight)? One effective little trick is to use *two* "station voices" (one male and one female, which therefore gives you a chance to mix'n'match the tracks into male/female tandem reads).

Cost: A downside: it could effectively double the cost of your present voiceover-budget. However, several production companies have both male and female voices in their stable, so you may be able to "do a deal" while at the same time simplifying the process (just fax the copy to one place and get back two reads by Fed-Ex or ISDN).

The Wallace-Wisdom Quick-Take: "Twin" station image-voices add impact through variety, making your promotional announcements less predictable while preserving their "punch". The crunch question becomes: is it worth paying twice the voice-over price if you know you'll effectively double the life of your promotional message? (If you're in a highly competitive market, the answer is probably YES!). *TW Tip #6002, #9010, & #18001*

"Voice Of The Station" x 2 = Twice The Image

Part 1 of a "PD" Mini-Series

Programming To (And Through)

"The Filter System" Of The Listener's Mind

It all stems from the basic desires of simple human nature (which hasn't changed for eons) — we *all* want to be successful, good looking, wealthy, warm, and loved.

Psychiatrists, physicians, physiologists and other egg-heads have been studying the RAS for years. Radio programmers should, too. Because the PD who understands how it works can use it to extend TSL, generate more frequent listens, and perform other seemingly impossible feats of magic.

I like to call it "the filter system". It's the personalized "stoplight" inside a listener's head that governs which specific outside stimuli is allowed to "pass through" (and thus "register" in the listener's brain). Every human being's filter is different, based upon years of conditioning and "value" judgments of what's "interesting", "exciting", "frightening", and/or "appealing". And what's *not*. It all stems from the basic desires of simple human nature (which hasn't changed for eons) – we all want to be successful, good looking, wealthy, warm, and loved.

How The Filter Applies To Radio

We all use our filters as we encounter the blitz of daily messages from all media – as we watch TV, as we read newspapers and magazines, and as we listen to the radio. If not for our "filter", our brains would go into information overload. (Some of ours do anyway!)

You and I could both listen to the same newscast on your radio station and yet "hear" different stories (because our respective filters allow different things to penetrate to our memory).

- That's why recall-reinforcement is so important during an Arbitron sweep.
- Using quick sounders, sigs, and even verbal "audio flags" can efficiently signal a listener's mind that "this is something you'll want to hear".
- It's why jingles with a memorable melodic logo ("Kiss-F-M") work so well (when you've got 'em "singin' your song", you're at least half way to bein' home and hosed!)
- That's why a traffic-stab or a bulletin-intro can instantly cause a listener to perk-up and listen closely
- And why listeners pay more attention to a financial news story if you flag it with "in X-109 money matters . . . " than they would if you just read it cold.
- It's the reason a growing number of stations today are using sweeper-liners that remind listeners that "Magic 88.8 is an Arbitron-rated station". True, this statement doesn't mean jack to the average listener (sans diary), but it's another gentle little nudge that could remind an Arbitron diarykeeper that they should be recording their radio listening habits.

Last week in **"PD"** we discussed the phenomenon of how addressing your station's "invisible" curne can put points on the board fast (as you help "remind" diarykeepers to take your station out of the "back" of their mind and put it to the "front" of their mind). Figuring out ways to penetrate the listener's filter-system is your *best* first step at shepherding nomad curners into your station's corral.

Caution: Often a listener's filter-system can sort-out a lot of our little programming tricks better and faster than *we* can, so be careful not to fall victim to subliminal effects that a subconscious mind could make note of. As we noted last week in the **"PD"** article about "pavlovian tip-offs", stationality elements that can trigger a *predictive response* of what's likely to follow (like 4 minutes of spots always following whenever you do the weather).

But it can go much deeper than that. **The good news is:** you can use it to your advantage. See the example on page 4 about how you could apply the "filter" to get the most from your sticker campaign.

This brings us to another dynamic which applies to how listeners listen to the radio

"The Ever-Passing Parade"

The basic premise is that people respond to things only *when* they're interested. But just because they're not interested this morning, doesn't mean they won't be tonight . . . or some other time in the future. This is why you (and your jocks) get tired of hit songs and station promo's *long* before the average listener ever does. (Before we had today's scientific methods of callout music research to pinpoint "burnout", the old rule of thumb used to be that just about the time your jock-staff is sick of a song is about the time it's beginning to become a *big hit* with the audience).

How else does "the filter system" apply to radio-listening lifestyles? Stay tuned.

TW Tip #1005 and #20005

Next Week: Part 2 Of The "PD" Mini-Series On "The Filter System"

- ☑ **The "Problems" Radio Faces Being "Full Page, Front Page"**
- ☑ **The Passive Majority vs. The Vocal (Active) Minority**
- ☑ **"Broad"casting and "Mass"-Marketing "One Listener At A Time" (Why "One-On-One" Works Best)**

Lifestyle File™

Hot Hollywood Health-Tip:
When you MUST lose 5 pounds in 2 days:

⇒ Take a garlic capsule and two papaya tablets before each meal for two days.

⇒ Try to avoid "the whites" (sugar, salt, flour) during this period. It works!

Some Hollywood stars do it twice a week!

TW Tip #21002

Why "Power" Contests Work!

(continued from page 2)

- A major cash prize provides so strong an incentive to listen that many listeners go out of their way to listen to a radio station they otherwise wouldn't listen to (or, the more likely scenario, they make a point of listening longer to a station they already *do* cume).
- These represent listening-patterns that would not occur without contest stimulation — **thereby *"lifting"* Persons-Using-Radio levels — with the *entire* "lift" going to the station that causes the most listeners to "go out of their way"** (usually the station offering the prize that most listeners want to win — usually cash).

The water mark for what constitutes "major" cash in a listener's eyes is usually at least $5,000, but apply your own logic and local knowledge to this example – just don't fool yourself into thinking it's "less" just because *you* have budgetary constraints.

Many stations choose to *ignore* the strength of contests based on what they consider low levels of participation. Usually only 1-2% of the audience will physically take-part in a contest on a daily basis, with between 10-18% participating weekly (variables include market history, the number of stations promoting, and the size of prizes being offered). The nay-sayers cry is "why would we target only 2% of our audience when 98% aren't going to participate today?" **"The math" is not that simple.**

Here's How The Math *Really* Applies . . .

For this hypothetical example, we'll use the Phoenix market which normally has 3,100 Arbitron diaries over the course of a 12-week sweep . . . or an average of 258 diaries a week. And we'll say that your station performs at a 5.0% AQH share level.

On a total day/total week basis (6am-Midn, Mon-Sun), typical PUR-levels of 16% translate into about 41 diaries controlling an "average" quarter-hour, 12+. (This of course, varies by demo, daypart, hourpart, and day of the week). What it boils down to is this: to get your 5 share requires that you maintain an *average* of 2 diarykeepers listening to you (out of 41) in each quarter-hour. 2 divided by 41 is 4.9% (that's your "five-share").

For this example, let's say daily contest-participation-levels are 1.5% (a reasonable expectation). Out of 258 diarykeepers monitoring "this week in time", this means that 4 listeners would be "influenced" to "go out of their way" to listen "abnormally".

Do you think that reaching *one-fourth* of them (i.e., one diary) in each quarter-hour of the day is an achievable goal for your $10,000 contest? (Hint: I do! And I speak from experience!)

What's happened here? PUR has increased from 41 diaries controlling a quarter-hour to 42. And your station has increased its quarter-hourly diary-count from 2 to 3. To caculate quarter-hour share, divide 3 by 42 and . . . *voila!* . . . you find that your station's AQH share is now **up *two* share-points to 7.1%**. (Nothing up my sleeve – notice that at no time did my hand leave my wrist!). Are we having fun yet?

Wallace Wisdom: Remember, that to affect this kind of across-the-board increase requires that you "cover" all ratable hours of the week with the artificial support of an enticing prize that will cause abnormal forced-listening – and drive-up PUR.

TW Tip # 1004, #3014, #4005, #20004

Next Week: We'll look at specific examples of contests that accomplish such artification stimulation. And – we'll zero-in on **The Magic Of "Mental Participation" Contesting.** You'll see why it's the most popular type of contesting with listeners (on the "Q-score" scale of likeability). Also next week, I'll reveal the single **most effective contest** that I know of. **(It *always* works!)**

Practical Application Of "Filter System" Mentality: Sticker Campaigns That Cut-Through

If you use a car-sticker as a pre-requisite for entering your new $1,000 contest, the listener who doesn't have a sticker (90-99.99% of your audience!) will quickly deduce that "this isn't for me, so I don't have to listen".

Solution: use your sticker as a "bonus" not a "price-of-entry".

Textbook example:

"When the X-109 Unmarked Car pulls you over, Mr. X will ask what radio station ya' listen to. Tell him you listen to the new sound of X-109 and win $100. Plus, if you have an X109 car-sticker or can show us the letters X-109 *written down,* you'll win *double.*

And remember, your X-109 Stick-It-To-'Em sticker helps our Unmarked Car find you".

See what we've done here?

- ✓ "The Unmarked Car" makes a listener think *any* car could be "ours".
- ✓ The listener doesn't feel penalized for not having a sticker on their car (some people, like me, just won't deface their car with a sticker). But they can still win by showing us X-109 "written down".
- ✓ Yet we've politely incented them to get a sticker ('cause they'll win double and it helps us find them).

TW Tip #3016 and #4006

One of the most commented-on pieces from **"PD"** issue #1 was my bit on how **"Snap!"** personifies a Steve Rivers-programmed radio station. Now, #2 in the continuing series — **"Flow !"**

You can always tell a Ken Dowe-programmed station because you hear *the Flow!*

You notice the synchronization of the music, commercials, and meaningful local jock talk. And — you hear the McLendon-esque ***"SPARKLE"*** that comes with the consistency of the promotions. *TW Tip #9012*



Nothin' But 'Net

WWW EB WWW ISE™

What Most Stations Forget To Include In Their Web-Site

Contact Information. Snail-mail addresses and phone numbers.

It seems that some webmasters (and PD's, too) are so enamored with the instantaneous contact capabilities of the new technological advances that they forget that some listeners use websites as a source for useful information. Like the physical address of where to pick up a contest prize they just won. Or — maybe the websurfer *doesn't want to* e-mail their favorite jock – maybe he/she was looking for something as low-tech as your request-line number (preferring to talk to a human being, rather than chatting online). ("Play 'Misty' for me").

Wallace Wisdom: We'd all be wise to keep in mind the timeless mega-revelation from John Naisbitt (in *Megatrends)* about "high-tech, high touch". His point: for every couple of steps forward that technology advances us, we'll need to pause (or even take a half-step backward) to allow society to "catch up" and get comfortable with the changes.

Think about it – do *you* have an easy-to-find "how to reach us" page on your website? *TW Tip #15008 and #16009*

"Enhanced" Sites: The High Road And The Low Road

A lot of radio stations have gone to great pains to produce a spectacular website, with lots of bells, whistles, and shocks. But in their zeal for providing a great multimedia extravaganza to excite the upper echelon of computer geeks (who have the very latest in high-speed processing advances) they've ignored a greater number of websurfers. Those who are stuck with *less than* state-of-the-art computer equipment (or slow modem-speeds due to poor phone-line connections in the area).

Solution: Before you force-feed your enhanced site down everyone's throat, think about providing both a high- and low-bandwidth version.

Example: **KYXY/San Diego's** opening screen gives surfers a choice between downloading the "animated" version (requiring 2-5 minutes to load) or the less-complicated "non-animated" version. (www.kyxy.com)

Remember, in a world where we curse our microwave because 20 seconds is "too long" to heat hot water for coffee or tea, how long it takes your website to launch into "warp-speed" may affect whether you're allowed to make an *impression* or be "tuned-out". *TW Tip # 15007 & #16008*

Are You Home-Page-Less?

If so, 1998 is probably going to be the year you'll want to do something about that. *Radio Index* research revealed that late last year only 2-3% of consumers had surfed a *radio station's* website "over the past week" (certainly not enough to constitute such critical mass as to demand your presence on the internet). But *this year,* that surf-a-station stat has almost *doubled* in just a few months — and seems to be accelerating!

What this means: If you aren't already, you need to be planning some type of web-site awareness. *TW Tip #1008, #15006, and #16007*

News Update Ticker

Great examples of updated news summaries on radio station websites:

Capital FM in London (www.capitalfm.co.uk) has **scrolling headlines** on their *home-page.* Click on a headline as it scrolls and you get the full story in detail.

Clear Channel's WOAI/San Antonio (www.woai.com) has one of the sharpest interactive websites in the business! The homepage is loaded with instant information (sports scores, San Antonio news headlines, even an instant-poll (where you can both cast your vote and view up-to-the-minute results). Click a ticker and you get a 5-minute summary of national and international news (along with easy hyper-links to ABC, CBS, MSNBC, FOX, CNN, and the Weather Channel). Really spiffy.

KFI in Los Angeles (www.kfi640.com) and **WCBS-AM/New York City** (www.newsradio88.com) both feature updated headlines – not on their home-page, but just one click deeper. *TW Tip #10009, #15005, and #16006*

Leadership Cliff's Notes — Morale + Bonuses = Winning Teamwork

Building Morale By Rewarding Teamwork

Ratings-productivity bonuses are an effective way to reward your air-staff for their hard work, dedication and artistic excellence (encouraging them to maintain their focus throughout a sweep).

It's like the added incentive that a Super Bowl ring gives to NFL players to *lift their game to "the next level"* during the Playoffs.

Here's how to structure a bonus arrangement that rewards "the team":

- ☑ **Plan a bonus "pool"** that every jock/personality (or perhaps even *every staff member)* gets a share of.
- ☑ **Base the bucks on a per-tenth-of-a-sharepoint gain** over the last book (or year-to-year, if seasonal cycles affect your station's ratings performance). For example, $1,000 for a 0.1 improvement, $2,000 for 0.2 increase, etc. In this case, if the station is up 0.2, all the jocks split $2,000 equally.
- ☑ **Include *all* full-time Air Talents in the plan** and part-timers at a lower-rate (like 25 or 30% of what the full-timers get).
- ☑ **Do it every book.** Try to enhance it with new twists.
- ☑ Nice touch: Kick it off by giving everyone an envelope with a crisp $100 bill inside, saying "this is a down payment on your bonus – but it's yours to keep no matter what".
- ☑ You'll be scraping your staff off the ceiling, they'll be so high on how great their station is! Think they'll do a great show, every set, every day? Bet on it!

TW Tip # 6004, # 7004, and #8001

About Teamwork

"Coach McKay, what do you think of your team's execution today?"

"I think that would be a good idea!"

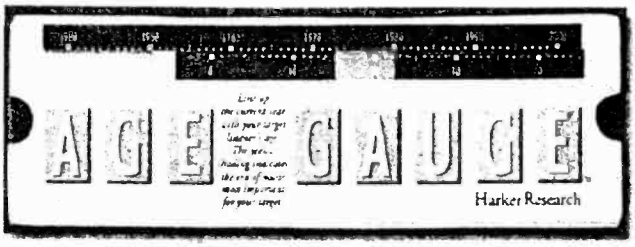
— *former Tampa Bay Bucs Coach* ***John McKay***

(responding to reporters' pointed questions, after his team lost yet another game, circa 1977)

Forgotten Basics: Eras Of Musical Influence

Various camera-angles of audience research have revealed that most music-radio listeners tend to prefer hearing old favorites from the years when they were most "musically active". The "targeting window" varies by format, demo, and gender, but the broad overview is that listeners tend to be most-drawn to songs popular when they were between the ages of 15 and 22. A "secondary support line" expands that age-range to between 13 and 24.

What this means: An Oldies station whose P1's are 42 needs to note that the musical era of greatest influence on them was 1971-78 with a secondarily thrust encompassing '69-'80. (Curly question: Why, then, do so many Oldies stations resist songs from the 70's?) But don't stop there. To fully understand your musical target, go beyond the median-age and look at your *total* target. If it's 35-to-49, that means songs from '78-85 best hit your young-end while the 49'ers



yearn for years '64-'71. ***The TW Challenge:*** **When did you last analyze the musical eras of *your* library-list?** Research Consultant **Richard Harker** has devised a clever slide-rule called the *"Age Gauge"* that quickly computes the optimum era of music most important for your target. Contact: (919) 954-8300. *TW Tip # 1007 & #2003*

P.S. It looks *a lot* cooler than the above scanned photo!

News & Surveillance Ingredients

"News Cred": The Journalistic Corollary To "Rock Cred"

If you're the PD of a music station, you know the importance of "Rock credibility" to an artist's image (without that "hip" foundation of Rock music in an artist's formative background, the clock ticks very quickly on their "use-by" date). And no amount of hype ever seems to overcome terminal unhipness. *(TW Tip #2002)*

The same philosophy holds true for a music station trying to establish an image of news or information credibility (even if only in the morning/breakfast daypart). Without genuine *journalistic cred,* most music stations aren't really taken seriously (even though they *do* the news every morning). **Here are some innovative ways you can address this predicament, quickly and proactively:**

Hire a local TV news anchor (with a high Q-score) to do your morning newscasts. Not only will this instantly "legitimize" your news broadcast, it adds a "visual" — many listeners can actually "see" the anchor (in the theater of their mind) when they "hear" him/her reading the news on your station. (Radio with pictures! Who'd'a thunk?). Even better if you choose a TV personality who has "it" (the definition of "it" in TV is: looks, voice, and charisma). *TW Tip # 6003, #9015,1007*

"From the KTAR News Center . . . ". When I was OM/PD of KTAR/KKLT in Phoenix, K-Lite, like most Soft AC's, had *no* news image in the listener's mind. One of the 1,001 improvements, on our list of objectives to become a better radio station, was **to add news credibility without increasing the time-requirements.** We knew from our research that sister-station KTAR was clearly the market-leader in news perception (their news-reliance attribution tested as high as the local TV stations!) One of the action steps we took was to have K-Lite's Morning Show Co-Host prepare her newscasts in the KTAR newsroom (just 20 steps further down the hall). The newscast was then billed as "K-Lite News On The Hour — now reporting from the KTAR News-Center, here's **Monica Nelson"**. Using smoke and mirrors K-Lite newscasts suddenly acquired an air of authority they didn't have before (many K-Lite core listeners who used to cross-cume to KTAR for their morning news "fix" felt satisfied that they'd heard the KTAR "brand" of news (without having to physically change stations). Net result: KKLT's ratings in the morning daypart increased. *TW Tip #10008 & #9016*

Surveillance Experts. Additionally, KKLT utilized KTAR's high-profile traffic and weather experts (adding even more authenticity. (Remember, it takes no longer to have an *expert* do a surveillance bit than it takes to do it "flat").

Bottom line: *Instant* News-Cred for ***no*** extra dollars. *TW Tip # 9013 and #10005*

The News-Writing "Rule Of Three"

A slick little news-writing trick being used by a lot of TV newsrooms these days involves the practice of **succinctly including three *very short* action-summaries or angles within a story** to better paint a mental picture for viewers. Research has shown that viewers (and, I would submit, *listeners)* find it catchy, informative, and easier-to-understand. (See how it works?) It's based on the scientific fact that **the human ear seems to best assimilate things-said in *three's".*** *"Of the people, by the people, for the people"; "Veni, Vidi, Vici"; "A tisket, a tasket, a red-and-yellow basket"*. (Anyway, you get the idea).

Applying the "Rule Of Three" to your story-sentences serves to give the listeners what they want, keep them up-to-date, and make them satisfied they haven't missed anything (since they're now getting *three* sides of the story). It keeps it simple, makes it clear, and keeps a listener's focus. It's easier to read, easier to hear, and easier to understand, easier to *"get"* (Oops, that's 4!) You catch their attention 'cause it's shorter, tighter, and brighter. (Oh my God, I can't stop! But then, you shouldn't either!!!) *TW Tip # 9014 and 10006*

Next Week **Attribution Research: How To *Win* The "Traffic-Reliance" Perception**

About *"TW Tips"*

At the end of each quarter, we'll issue a free **"PD Index"**, to cross-reference every *TW Tip* into the following programming categories —

- 1000 series - The Audience
- 2000 series - Music
- 3000 series - Promotion/Marketing
- 4000 series - Contests
- 5000 series - Mornings
- 6000 series - Talent
- 7000 series - Leadership
- 8000 series - Morale
- 9000 series - Presentation
- 10000 series - News/Info
- 11000 series - Public Service
- 12000 series - Operations
- 13000 series - Talk
- 14000 series - Technical
- 15000 series - Internet
- 16000 series - Computers
- 17000 series - Sales
- 18000 series - Production
- 19000 series - Research
- 20000 series - Ratings
- 21000 series - Life
- 22000 series - Bookshelf

Contest Corner: Win The One You *Want*

Free movie-tickets have long been a staple in the prize-closets of most radio stations. But all movie-premiums are not prized equally by listeners.

Movie Premiere or "Anything Goes" Pass Going By The Numbers. Research shows *far more* listeners would prefer to win a "pick-a-ticket" pass that gets them into *any* movie, at *any* time, at *any* of a movie-chain's theaters city-wide than they would a pass to a one-time "exclusive" premiere event.

Here's why: (Read this aloud, in your best Rod Serling, or **Jack McCoy**, impression): You're a listener in a large metro market, out of disposable cash, but would like to treat your sweetie to a movie this weekend. Your "favorite" radio station, X-109, apparently thinks you'd rather win a pass to their "exclusive" premiere of the latest Spice Girls movie, clear on the other side of town, on a night when you'n'your'honey would rather be home watching "Friends", "Seinfeld", and "ER". Meanwhile, your "other" favorite station has opened up their "Magic 88.8 Box Office", giving you a chance to win the movie of your choice. (Cue "Psycho" music). Suddenly you're perceiving your "other" favorite station in a whole new light, and weighing the benefits of switching. ("They seem to really understand me better, what I do, how I live, what I want, and what I need").

Wallace Wisdom Quick-Take: Certainly there are times when a movie "premiere" can command "hot ticket" status (like the hoopla knee-deep around the recent run of "Titanic"). But truly *prime* film events usually happen only once or twice a year, leaving you with "lesser" premieres to promote the rest of the time. (Too often movie-chains require that you promote a string of "B-movie" premieres for them in order to "qualify" for being the solo presenter of a blockbuster event).

Competing side-by-side, with everything else equal, the contest featuring the "name your movie, name your theater, name your time" prize nearly always appeals to more listeners than the one-shot premiere (the larger the metro, the more this tends to hold true). And remember, the "freedom-of-choice" prize still gives you the flexibility to imaginatively promote the "hit" movies, too (with none of the shackles of "requirements" imposed by the movie chain). For example, if your competition has the "official" premiere of Titanic, you could still promote "see Titanic when YOU want to see it". Or you could tie-in with an upscale restaurant to feature the same menu as "the last supper" on the actual Titanic.

Bottom-line: Always keep in mind, the sustainable thrust of your contest-image may only be as strong as your weakest prize.

"Warm-fuzzy" add-ons to a movie-giveaway: "Dinner and a movie" has more appeal than just a movie-pass. Throw in baby-sitter money and the appeal increases even more. *TW Tip #3017 and #4007*

Weekly TRACKING Research

"3 things you should never see while they're in the process of being made: sausage, elections, and audience research."
Paraphrasing Will Rogers

Every Week: Preference Share (P1's, core, fans, etc.), One Week Cume Rating, Long-Term (1-Month) Cume Rating, Daypart Share (6-10, 10-3, 3-7, 7-M, Weekends), Quarter-Hour Share, Total-Rated-Time-Periods Share of All Daypart Actual Listening, Better/Worse Ratio (Stations Improving/Deteriorating), Preference-Switching Growth/Loss, Weekly comparison of QH rolling averages (3-week to 6-wk to 12-wk)
Monthly: Average-Age, Daypart-Recycling, Daypart Retention & Splash, P1-Sharing/Cume-Dupl, Age-Profile Graphs (3-year spans), TV Campaign Awareness (Past Week vs. Past Month Recall, Share Of Mind, Power Ratio Indexed To Preference-Share), Workplace Listening, In-Car Listening, Personality Impact (Pos/Neg/Net)
Quarterly *Winning Positions*™: Music That Personally Suits You Best, Best New Music, Best Oldies, News Reliance, Traffic Reliance, Weather Reliance, Most Community Involved, Best Contests, Best Prizes, Best DJs/Personalities, Seen Car Sticker, Have Car Sticker, Surfed The Net, Surfed A Radio Station Website.

In coming weeks, we'll focus on the nuances of how to get the most out of each of these trends.

Which Key Factors Should YOU Be Benchmarking?

TW Tip #19002

The *ONLY 3* reasons why Radio won't work —

Sales 101: Things A PD Should Know

- **Wrong Copy**

Non-persuasive or non-compelling copy that doesn't "ask for the order" or invite trial, traffic, or usage.

- **Wrong Schedule**

Not making use of daypart/hourpart delineations and/or OES (optimum effective scheduling) techniques to reach the greatest possible number of "earballs" and minds.

- **Wrong Station**

Using a station that doesn't hit the advertisers target (both demographically and psychographically). *TW Tip #17001*

Food For Thought

Preemptive Tactics And "Pulitzer Prize Plagiarism"

Whenever I take the Todd Wallace consulting "road show" to Australia or New Zealand, it's always been somewhat amusing to me to time how long it takes for a good promo or liner I'd write from scratch in, say, Sydney to appear on the competition in, say, Perth (or vice versa). The record, so far, is 20 minutes later! (How it happens: the competition in one market transcribes the promo they hear on my client station, then fax it to their sister stations elsewhere). Over the years, I've had to resort to "synchronized" start times on some contests and promo copy.

In some ways, it's flattering, I guess, to hear the exact same concept or verbiage you dreamt or conceived being regurgitated right back at you, **word for word**. At the same time it's also annoying. But — today's PD needs to learn to "deal with" the fact that idea-piracy and copy-cat tactics are just plain part of the biz (and have been for years). So don't dwell on it. Shit happens. Get over it! (The old adage "all's fair in love, war, and radio" really does apply!)

Mind you, I'm no virgin – I've done my share of "borrowing" ideas, bits, and concepts over the years. A favorite line I like to share with colleagues is "steal from me, steal twice". In fact, I stole that line! (Thank you, **Michael Spears** — or whoever you stole it from!)

The point is this: if you're going to "borrow" an idea, steal from only the very best (something Gene Cheaham, writing in Association Source, calls **"Pulitzer Prize Plagiarism"**). And *at the very least* put forward the effort to *adapt and customize it* with some local flair and unique twists.

How do you deal with a cross-town thief? Turn it around, have some fun with it, and use it to your advantage, like **Buzz Bennett** did during one of the all-time great CHR wars (in San Diego in the early 70's). As PD of KCBQ, Buzzy poked fun at KGB's preemption techniques on-the-air with a promo that invited all San Diego radio stations to send in for their free *KCBQ Copy Cat Kit* ("so you can get all of our ideas immediately when we think of them – instead having to wait hours or days before stealing them"). Q's listeners got the "leadership" message — and were amused at the same time. (And the preemptive strikes slowed).

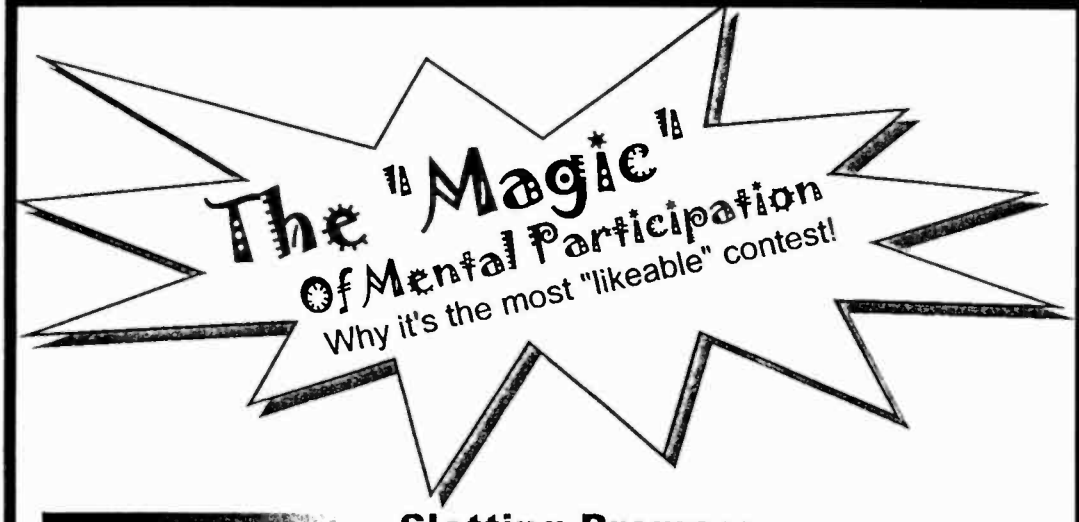
Motivational guru's like **Anthony Robbins** encourage followers to "model" people who are already successful at doing what you want to accomplish. You might reason that the same applies to radio (copy-writing, contests, and campaigns). But again, if you must burgle, do it with some personalized *pizzaz!* Caveat: don't misinterpret this as a license to steal at will. You must be very cautious to make sure you're not infringing on legitimate trademarks or copyrights. These days, more and more stations are vigorously defending their intellectual property and material. (Think your competition won't turn you in? Think again!)

A great place to look for "liftable" stuff: airchecks from old radio wars. Some of the very best ideas have been around for years and *still* stand the test of time (e.g, "give us 22 minutes, we'll give you the world"). So flash back — and see what you find. Let me know if you need some help.

All The Best,

TW

Coming Next Week: My *Favorite* Contest (Find Out WHY)!



And . . .

Slotting Promos:
FIRST or LAST in a Stopset?
A "Point/Counterpoint" Face-Off

Also . . .

Part 2 of "The Filter System"
Dealing With Being "Full Page, Front Page"
"Broad"-casting "One Listener At A Time"

Subscriptions

Your Investment

One Year	$US295
Six Months	$US165

Charter Subscription:
$US195 for first year
Call us for special group and multiple-copy rates

How To Reach Us

By Phone: (602) 443-3500
By Fax: (602) 948-7800
By E-Mail: Tw3tw3@aol.com
By Snail Mail or Fed-Ex:
6044 E. Foothill Drive N.
Paradise Valley, AZ 85253

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Programmer's Digest
Volume 1, Issue 1
April 27, 1998

Cloning Diarykeeper Mentality

Continuing Education For The Dedicated Radio Programmer

As a programmer, I've never looked at my home base market of Phoenix as "a city of 2,103,000 12+ *listeners*".

Instead, I view it as "a radio market of 3,100 *diarykeepers*" (in each quarterly Arbitron sweep).

This Was The Week That Was

Breaking that down into "right now" terms, that's an average of 258 "active" diaries controlling the fate of 40+ stations *"this week"* (this minute).

For the thinking PD, the question becomes — what can we do "right now, this week" to influence 258 diarykeepers . . .

- to listen
- to listen longer, and/or
- to listen more frequently?

Should you, as a PD, be considering how this weekly "active diarykeeper panel" of radio jurists applies to *everything* (both on-air and off)?

Wouldn't hurt.

While not *every single* programming decision will have an effect on diarykeepers, if you discipline your workstyle to instinctively and "automatically" approach every situation with a macro "filter" that first starts out with how it "might" or "could" influence this week's jury of diarykeepers, you won't miss many opportunities (or tricks).

Diarizing Your Future

So how do you apply diary mentality to everyday programming chores?

(continued on page 2)

Quarter-Hour Leverage ™

Q: When is one listener equal to 1½ listeners?

A: When you can't see the other "half", but you know it's there.

Let me 'splain . . .

(continued on page 2)

Inside "PD" Issue # 1 . . .

Page 2 . . . "Invisible" (Long-Term) Cume
Page 2 . . . Make A Lasting Impression
Page 3 . . . "Transit" 2000 ("Moving" Positions)
Page 3 . . . WWWeb WWWise (Nothin' but 'Net)
Page 4 . . . Meaningful Mission Statements
Page 5 . . . Promotional Art & Science: Annual "Recurrents"
Page 6 . . . News/Surveillance Ingredients;Cut-thru Campaigns
Page 7 . . . Extrapolating Arbitrends (A Spreadsheet "How-To")
Page 8 . . . Most Effective Promotions Of All Time: Marathon Stunts
Page 9 . . . Presentational Dynamics: Pavlovian Tip-Offs
Page 9 . . . Forgotten Basics: McLendon Promotional Strategy



Programmer's Digest Publisher/Editor **Todd Wallace** is a 30-year programming veteran — as a #1 jock, PD, GM, and station owner. Over the past 24 years, he has provided programming consultation services to over 100 radio stations. Internationally recognized as the "founding father" of the "callout" research concept, over 200 stations have used his systems of "in-house" music, tracking, and perceptual research.

Quarter-Hour Leverage ™ (continued)

"Invisible" (Long Term) Cume

(continued from Page 1) 27 years ago, as I was experimenting with various "new" ways of conducting weekly (what is now called) "tracking" research, an offshoot of the preference "core" (P1) theory led me to the discovery of an interesting dynamic which applies to literally every station regardless of format: **"Invisible cume" (aka "phantom", "long-term", or "monthly" cume).** These are listeners who actually *listen* to your station, but don't make the quantum leap to *remember* that they do (enough so, anyway, to prompt them to write your calls down in their 7-day Arbitron diary). How big a deal is this? Here's the math: Most stations have one "long-term" cumer for every two weekly-cume listeners. Think about that. By targeting your invisible cume, you could increase your ratings by 50%. Worth doing? (Duh!?!) So the objective becomes: to get the listener to take your call-letters, code-name, or (at least your frequency) out of the "back" of their brain and re-install it in the *front* of their mind. (continued on page 3)

"Yeah, well — they all drink f-ckin' Coca Cola, don't they?"

— Australian Radio Legend
Rod Muir

(to a young PD who insisted his market was unique and *"different"*)

Cloning Diarykeeper Mentality

(continued from page 1)

Applying Diary Mentality To Promotion

Start by making sure you're not overlooking legit opportunities to say "write it down" or "look for it in your mailbox" (whenever you have promotions or other features running which involve that kind of participation). It just might trigger a "flag" in a diary-keepers mind ("Oh yeah! I'm supposed to be writing down my listening habits this week – I almost forgot! I'm glad they reminded me!"). Having said that, it's also important to not go apeshit in pushing this philosophy to extremes (to the point where average listeners get the impression you're "talking in code" to them).

Since continuous measurement requires *sustained* promotional impact over 48 weeks a year (in most markets), to gain the most bang from each buck, it's wise to plan your promotional budget around the fact that your market is a city of zero diaries at least four weeks of every year. Example: $1,000 spent December 20th affects zero diaries, but $1,000 spent November 20th will influence, in the case of Phoenix, roughly 258 diaries (maybe more, if a contest or promotion spans out over several weeks thus cusping multiple diary-drops).

Applying Diary Mentality To Music

This is one of the reasons I'm such a firm believer in using a *Music Diary*™ system for measuring music research (both for currents and oldies). I prefer to know how actual *diary-keepers* feel about every song being played or considered for airplay (auditorium test-takers are not as important to me as real live diarykeepers). As long as Arbitron is "God", doesn't it make logical sense to "distort similarly" (to gain exclusive insight)? (I call *that* "competitive advantgage"!)

(continued on page 4)

Make A Lasting Impression

Try passing out these very *real-looking* $1,000,000 bills at your next public appearance or remote. It's guaranteed to get listeners inter-acting — and thinking you've given them a very unique little "collectible". They'll take it home to show their family — and to work the next day to show their friends and co-workers (so make sure you've *subtly* bonded your call-letters to the promotion without "defacing" the actual premium itself). Cost: as little as 15 cents apiece (when ordered in 10k bulk amounts) A "sampler" kit of 100 bills is $35. Call us at (602) 443-3500 for the contact information. *TWTp #3001*



Nothin' But 'Net

WWW EB WWW ISE ™

www.IveGotAnArbitronDiary.com

It amazes me why so few stations take advantage of existing technology to put audio (of some sort) on their website. Check the stats: According to BRS Media, probably the best keeper-tracker of such things (at www.brsradio.com), over 5,300 radio stations (world-wide) have websites – but barely 1,250 are also "webcasters". The rationale (from some PD's) seems to be "the quality of sound doesn't live up to our standards". While it's true that web-quality does not match FM Stereo quality, most web-ssurfers have a reasonable grasp of what the latest "state-of-the-art" from Real Audio (or Netshow, Streamworks, etc.) is capable of – and I make the point that they probably don't judge your station for the quality of sound that the *internet* is capable of providing. The higher principle, in my opinion, is: if you have a chance to get someone who is websurfing to also listen to your radio station while they do, you should. Remember, with PPDV levels (persons per diary values) at roughly 700:1, the "averages" suggest that one out of every 8,400 people who come across your website this week will be keeping an Arbitron diary. *TW Tip #1002, 15001, & 16001*

Coming Soon:
Programmer's Digest
The Website

Excellent Examples Of Website Audio

Live Streaming Audio

- Jacor's KIIS-FM in Los Angeles (www.kiisfm.com) is one of the finest specimens of user-friendly live audio on the internet. Just click on "live audio" on their home page and you're KIISin' in just a few seconds. Compare this simplicity to the "extra step" some stations require of the surfer when they jump them straight to Audionet (where, FYI, the surfer might be tempted to DX *another* station).
- **Wallace Wisdom:** Don't assume that everyone who visits your website is a geek who's willing to jump through the extra cyber-hoops. Dumb it down so any idiot can play your station on their computer. What'd P.T. Barnum say about over-estimating the intelligence of the audience?) Might even be worth suggesting "the obvious" with a short pitch for those less than computer-savvy surfers about how to *keep listening* while they surf–
- **"You can listen LIVE to X-109 for your entire web-surfing session today – just minimize the RealAudio player to keep your favorite songs playing while you surf – remember the longer you listen, the more you can win"** (or some similar promise or call to action).

TW Tip #9001, #15001, and #6001 (continued on page 6)

NEXT WEEK **in** WWW EB WWW ISE

Cool Features For Your Deep Site
(Guaranteed To Titillate Surfers *and* Listeners)!

Transit 2000

A "Moving" Positioning Statement!

Anything that moves is potential signage. Check out the way 2WS seized the moment to get their call-letters and positioner on the Darling Harbour monorail tram. Day and night, it quckly zips throughout downtownSydneymaking *thousands* of memorable impressions. What kind of "unusual" (therefore, *hard to ignore*) marketing opportunities exist in your market? *TW Tip # 3002*



QH Leverage™

"Invisible" Cume (continued from page 2)

(Talk about the "battleground for the listener's mind"!) In a nutshell, that's one major reason why generating "top of mind" recall during a ratings sweep is vitally important to your ratings health.

Your reward for figuring out how to get the listener to do this is: *fast* (often huge) audience gains with "no visible means of support" (an immaculate cume-spike)

In weeks to come, we'll look at some of the most effective (and fastest-working) ways to target these "nomad" listeners (who are just waiting to be counted — and *counted).* Be ready. The cume you save may be your own (it already has your name on it)! *TW Tip # 1001 & #19001*

Cloning Diarykeeper Mentality

(Continued from Page 2)

The Myth Of Diary "Buffering"

Do some weeks or months produce a higher diary-count than others? Of course – not every week's "return" of in-tab diaries is going to be exactly 1/12th of a quarterly ratings period (in part, because Arbitron gives respondents two weeks to return their completed diary). There was a time, years ago, when Arbitron would monitor "consent" and "participation" rates on a monthly basis. Then, if they realized they were below the threshold for achieving the "target" of usable in-tab diaries, they would send out more diaries in the latter weeks of a sweep (to "catch up"). As a result, some programmers (who discovered this and noted a "history" of continued "buffering" in their market) would "back-load" their promotional efforts in each sweep (figuring that Arbitron's supposed backloading would enable them to impact more diaries in the book).

The reality *today*, however, is that Arbitron now keeps a *weekly* monitor on diary returns – so they can make ongoing adjustments during any week of the sweep. This tends to "smooth out" the week-by-week diary count. (Just so ya' know, Arbitron doesn't keep week-by-week diary-count a secret – just ask your Arbitron rep).

Whether the strategy and tactics of your Marketing Action Plan call for front-loading, back-loading, or equally-sustained promotional efforts should be dictated by your enlightened "read" of your competitive marketplace (a subject, by the way, that "PD" will examine in-depth in the next few weeks). But if you're intensifying your promotional efforts in the last month thinking that you're reaching more diarykeepers – it just ain't so no mo'. (In fact, in some markets, just the opposite is often true).

Diary Mentality In Small Markets, Too?

If you're in an "un-rated" metro, should you be looking at the world through "diary" glasses, too? Maybe. Remember, the Arbitron County-By-County is still a diary-administered survey. But some Arbitron County surveys have in-tab samples of less than 50 diaries – and when facing a sample-size that low, all the best "diary mentality" intentions and schemes in the world go out the window . (The reality of a survey based on 50 diaries is: an "average" quarter-hour is determined by 8 diaries. (Try spreading that over 13 demo-cells!) That's why many stations in un-rated smaller markets use telephone-methodology ratings services (like Radio Index, AccuRatings, or Willhight), to get a more up-to-date overview of their market with a larger sample. When trying to influence a *telephone* survey, diary-awareness techniques don't matter – but recall-enhancement does. (And remember, recall-tweaking can effectively influence diary-surveys, too – since many diaries are usually filled out "later").

Just a Stateside concern? Not so — the dominant audience surveys in the UK, Australia, New Zealand, and Canada are diary-based (and most metro markets have to contend with continuous measurement, too).

Boiling It All Down

What we're really talking about is pragmatically using "the filter system of the listener's mind" (in this case, **the "diarykeeper's" mind**) to "trigger" a response in favor of your station. (Quick plug: in coming weeks, **"PD"** will feature a "mini-series" of articles about ways you can use "the filter system" to your best advantage). A diary-keeper knows he/she is supposed to be keeping a diary about their radio listening habits – thus, anything you say that penetrates their filter and piques their interest could carry a *big* payoff for you. (That's why it's against Arbitron Law to run sweepers like we used to that say, "Dear Diary, right now I'm listening to Bubba & Bambi from 6 til 10 on 109.9, KXXX").

Bottom Line: Anytime you've got a "panel" of diarykeepers out there at large (instructed to "keep score"), it's wise to consider the diarykeeper's mindset about *everything* you do. So whenever you're faced with choosing between one tactic that might influence diarykeepers or another nice little "warm fuzzy" that doesn't, you'll usually be better served by the choosing the option that puts the right "strokes" in the diary.

TWTIp #20002 and #2001

Meaningful Mission Statements

KHTC/Phoenix (when it was owned by Bonneville) had one of the very best:

"K-Hits . . . here to make a difference in the Valley"

This mission statement clearly communicated the Bonneville corporate values. But KHTC went further — actually using it *on-the-air* regularly. Most mission statements aren't succinct enough to lend themselves to on-air use, but this one really works (don't you agree?) Come to think of it, it's not a bad PSA intro line.

TW Tip #7001, #9002, and #11001

"Son Of"

(continued from page 3)

WWW EB WWW ISE

Canned Audio

- **The genius that is Rick Dees** extends to his excellent website, too (www.rick.com). His SoundBites section is chock-full of Real Audio clips of Dees best bits. Absolutely world class!
- **Virgin Radio in London** has a unique way of promoting their Breakfast Show. Surfers can listen to complete recordings of the past week's "Brekky" shows (as well as "best of" highlights). Let's talk Arbitron theory here: if a diarykeeper listens to a re-broadcast of your morning show from your "audio archive" (even if he/she listens between Midnight and 3am), they just *might* record in their diary that that they listened 6-9am. (Essentially they did! They just froze time, thawing it out on *their* schedule!)
- **The KFWB Webservice** in LA (www.kfwb.com) has a great soundbite collection as part of their "KFWB@30" website feature. It features audio clips, bloopers, and other great audio memories from the past 30 years of KFWB All News Radio. The bloopers represent a great way for an otherwise "play-it-straight" radio station to prove that they don't always have to take themselves so seriously.

TW Tip # 3,004, #15002, and #16002

Wave Sound

- **WCBS-FM** in New York City (www.wcbsfm.com) sets the tone for their web-site instantly by playing a short (3 second) do-wop .wav jingle featuring the CBS-FM sig. It's automatic (doesn't require a "click").
- **3AK** in Melbourne (Australia) has a RealAudio variation — click the DJ's picture and hear the personality do a minute-or-less spiel about the highlights of the key features of his/her show.

TW Tip # 3005, #15003, and #16003

Live Studio Cam

Perhaps the most innovative use of captivating web-technology yet is what's going on at Clear Channel's stations in Houston (utilizing a service developed by Radio Intercast). With one quick click you get instant *live* streaming video and audio, on demand. Quality (using a 28.8 modem) is still of the jello-vision standard. But who cares! What a connection for a listener and your jocks! CCU stations KBXX, KHYS, KPRC, and KSEV all utilize the service but "The Box" seems to be most consistent at providing the "live eye". (www.houstonradio.com/thebox). *TW Tip #3006, #15004, and #16004*

Promotional Art & Science™: Annual "Recurrents"

Many stations gain repeated ratings victories, year-after-year, from **recurring annual promotions.**

Such promotions can make a station seem "larger than life" or closer to the listener, depending on the responsive chord it strikes. Good cases in point from a couple of Chancellor's Kisses ...

Kiss 108's "Kiss Party"

This is the grand-daddy of all station concert celebrations (with an 18 year heritage – and counting). The Kiss Party (brain-child of former Pyramid Broadcasting CEO Rich Balsbaugh) is probably the best single example of a seasonal radio station event that drives listenership. Nowadays it's an eight-hour long concert featuring multiple hot artists. It sells-out within 30 minutes (all proceeds benefiting a Boston charity) and gets *very* high-profile coverage from all local media. Incidence and TSL is spiked for several weeks prior (continued on page 11)

Prizes Money Can't Buy

Is there a *HOTTER* contest prize than CA$H?

Sometimes prizes that "money can't buy" can be (arguably) *more* effective than big bucks. Often these premium prizes can develop a mystique all their own. When you offer something that can't be bought (or that the average person doesn't have the "connections" to negotiate), it creates an allure some listeners will *kill for* . . . certainly enough to incent him/her to get caught up in the frenzy of the moment and *go out of their way* to listen, listen longer, and/or more frequently. And, of course, you'll want to *fan* these flames with descriptive liners reminding fanatics of the fact that, for example

"the only way you can see Letterman LIVE and in-person is to *WIN* your way-in, which Bubba & Booby will let you do, tomorrow morning at 7:20, X-clusively here on X-109".

Grammy trips. Guest-star roles in "Baywatch". Elite seats ("party down with us in the X-109 Skybox suite" or "sit courtside near Jack Nicholson"). Even "ordinary" concert-tix: just wait til it sells-out before starting your ticket giveaway and suddenly the prize is *far* more compelling. (Better still when you can arrange back-stage passes to "meet'n'greet".) *TW Tip # 3002 & #4001*

News & Surveillance Ingredients

News

Continuing Education In The Newsroom: How To Dig Up "Dirt"

One of the sharpest News Directors in the biz today is Andy Friedman (at KTAR in Phoenix). He's a big believer in making sure all of KTAR's news reporters are kept aware of cutting-edge methods of 90's electronic journalism, so he schedules regular "how-to-do-your-job-better" in-house seminars (featuring outside speakers and experts). One of the best was a full-day session featuring a private detective, who showed reporters how to use city, county, state, and federal records (all of which are available to any citizen, free for the taking) to track down a hidden angle of a story. (This procedure is often the backbone behind many TV station "I-team" investigative reports during sweeps weeks). The 4-hour workshop session included "hands-on" experience on the Maricopa County computers (where we, among other things, dug up dirt on the Governor, learned the full extent of the Mayor's real estate holdings, and discovered which GM's of other Phoenix stations had tax-liens on their property. Good harmless fun – and a great learning experience for everyone! And the cost to the station? Just $200 (the Private Dick's going rate for four hours of his valuable time) *TW Tip #10001*

Weather

Word-Efficient Perspectives Tell Listeners If They're "Comfy"

This procedure works particularly well for News/Talk stations or for "full service" music stations major weather-affected markets (like Tornado Alley or the Snow Belt) who are trying to underscore their image as "the station to turn to for weather" . . .

Include a *perspective reference* with the next temp-extreme (the high or low temp) in every weather forecast.

"Hi today (69), that's (5) above normal".

Flows off the tongue nice'n'quick, but adds a lot of context. Stuff listeners actually can *use* (and will subconsciously go out of their way to find). Check with your local NWS office to get a calendar of 30-year local high/low averages. *TW Tip #1002 and #9003*

Business

Gold/Silver Price

Another example of benchmark quickies that many listeners will go out of their way to listen to your station for (if they know you do it regularly at a certain time). (TV does this a lot). Inside the body of a newscast, it barely takes 6 or 7 seconds to provide a quick snapshot of constantly-changing economic barometer readings.

"In KAAA Money Matters, the Dow's up 51 at 8321. London Gold is (up) to $301, with Spot Silver (down) to 5-52."

There for those who want it, ***not there*** for those who don't (thanks to the way "the filter system of the mind" works).

TW Tip #1003 and #9004

Sports

Partial Scores On Music Stations

Avoid giving "partial" scores of major games in progress ("at the half right now, it's the Suns over the Bulls, 58-50"). It's something that most of your listeners **won't** "expect" from your music staton, anyway (therefore, they *won't notice it* if it's *not* there). But it might remind a sizable percentage of your listeners that they should be checking out the game elsewhere ("Hey, Magic 88.8, thanks for reminding me — and just to show my gratitude, I'll put you in the penalty box of my Arbitron diary right now, since I'm going to either tune you out or turn you off".

Wallace Wisdom: Remember, listeners rarely notice what they don't hear. (It's the surveillance corollary to the axiom "you don't get hurt by the songs you don't play"). *TW Tip #10004 and #9005*

Cut-Through Campaigns

Direct Mail/Video Hybrid

Video-Mailers. This is a concept pioneered by Phil Redo when he was GM of WLIT in Chicago.

How it works: **a 5-minute "video"** (pitching your radio station) is **direct-mailed** to your target audience. The message on the label is compelling: it's from a radio station (in other words, this is not a "sales" pitch to part you from your money) and . . . "you could win $10,000 *instantly* just by watching this tape". (cont. on page 10)

Sticker/Print Hybrid

Sticker-Drop. For years, many radio stations in Great Britain and Down Under have used the reach of newspapers to affect better penetration of their car stickers. Now, several stations here Stateside have tom a page from the international notebook on marketing. Recently, Chancellor's Kiss 108/Boston (WXKS-FM) utilized a co-promotion with the Boston Herald that has resulted in a total household drop covering all Sunday paper readers. (Lotza' folks!) (cont. on page 10)

About *"TW Tips"*

At the end of each quarter, we'll issue a free **"PD Index"**, to cross-reference every *TW Tip* into the following programming categories —

- 1000 series - The Audience
- 2000 series - Music
- 3000 series - Promotion/Marketing
- 4000 series - Contests
- 5000 series - Mornings
- 6000 series - Talent
- 7000 series - Leadership
- 8000 series - Morale
- 9000 series - Presentation
- 10000 series - News/Info
- 11000 series - Public Service
- 12000 series - Operations
- 13000 series - Talk
- 14000 series - Technical
- 15000 series - Internet
- 16000 series - Computers
- 17000 series - Sales
- 18000 series - Production
- 19000 series - Research
- 20000 series - Ratings
- 21000 series - Life
- 22000 series - Bookshelf

Extrapolating *Arbitrends*

HOW TO COMPUTE "PURE" MONTHLIES

Here's the refresher formula (if you know someone who needs it) —

☑ Using Arbitron's Maximi$er program, run a month-by-month isolation of the last **full** Arbitron book. Do a Max-run for all the demo(s) and daypart(s) you want to extrapolate. Weeks 1-4, then Weeks 5-8, and finally Weeks 9-12.

☑ **"Phase One" Extraps:** Take the Average QH Persons (00's) for each station from the ***just-released*** (3-month) Phase One Arbitrend. Multiply by 3. Then subtract the Average Persons for the previous two months worth of "true" isolations (weeks 5-8 and weeks 9-12). The remaining number represents the Average Persons figure for the *most current* individual ("pure") monthly.

☑ **For "Phase Two" Extrapolations:** **Multiply** the Phase Two Arbitrend QH Persons x 3, then **subtract** weeks 1-4 (last month's extrapolated figure) and weeks 9-12 (from the previous book).

☑ **IMPORTANT NOTE: Remember to *reconcile*** all algebraically-extrapolated figures (using Maximi$er) upon the release of each new Arbitron ***full book.*** Usually extrap isolations are accurate to within a tenth-(or two)-of-a-QH-share-point. But if you don't *re-calibrate* after every book, the formula becomes more abstract (and anomoly sways can become larger and more volatile).

☑ This formula works for both **Average QH** and **Cume Persons** from which you can then compute **QH Share %**, **Cume Rating %**, and **TSL**. (Remember when you thought you'd never ever actually use Algebra in your "real life"? Surprise! Our math teachers were actually right!) *TW Tip # 20001*

Step-By-Step: Constructing An Arbitrend-Extrap Spreadsheet

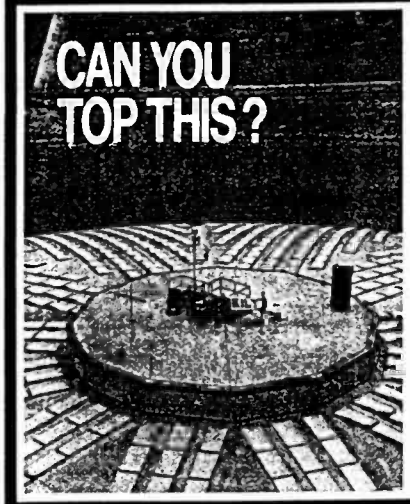
- **Label your column-cells with station names** (B-Z will accommodate 24 stations (plus a "Total" in the Z cell), which, in most markets, encompasses all the stations you'd ever want to trend).
- **Label your "A" column cells with months** (Oct 97, Nov 97, Dec 97, Jan 98, etc.).
- **Duplicate your A-Z column-cell headings into the AA-AZ field.** (That's where you'll enter the raw Average Persons numbers from each new Arbitrend).
- I recommend doing both Average Persons *and* Total Cume (that way, the spreadsheet can number-crunch up-to-date "isolated" one-month QH Shares, Cume Ratings, and/or TSL averages for you, eachmonth).
- Most stations construct spreadsheets for just 12+ and 25-54, Total Day/Total Week (6am-Midn, M-S). But you'll probably find it useful to see other demos and dayparts, too. I strongly recommend calculating extraps across all dayparts for at least one key demo (it truly helps you better understand what's driving the 'Trend). If you have a sufficient support staff to go number-crunch crazy, by all means knock yourself out (just understand, it will require more work from you or your staff — both each month, when the fresh Arbitrends are released — and each quarter, when you must recalibrate the "pure" monthlies with "true" isolations (obtained from Maximi$er-runs). For the purpose of this Step-By-Step demo, we'll do only 12+.
- **Enter the "true" isolated numbers for 12+ QH Persons** (as verified by Maximi$er) for the previous three months in the appropriate A-Z fields.

(continued on page 8)

Quote You Could've Waited All Year Not To Hear

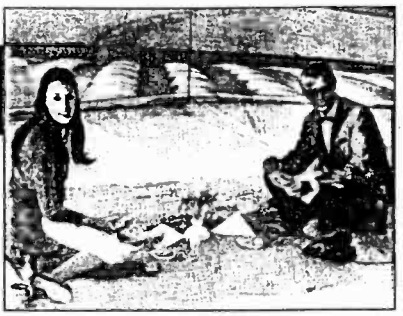
"'Whenever I watch TV and see those poor starving kids all over the world, I can't help but cry. I mean, I'd love to be skinny like that, but not with all those flies and death and stuff."
— *Mariah Carey*

The *Most Effective* Promotions Of All Time

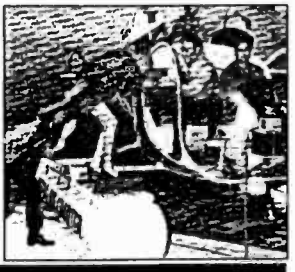


Stunt: "Dome-Sitting" Marathon

Timeline Summer 1969. To commemorate Man's First Walk On The Moon (a big deal to begin with – an even *bigger* deal in Houston, the "Space City"), KILT launched young DJ Todd Wallace to a "home atop the Astrodome" (where he vowed to stay "until it hatches").



Day # 19: Playmate Of The Year arrives by Astro-Chopper for a 5-star 5-course dinner. Tough gig!



What made this promotion work

More than anything, the fact that it achieved multiple objectives:

- **Stunts attract attention (especially "offbeat" marathons).** This one set the Guinness Book world's record for "dome-sitting" (admittedly, a dying sport) and captured the listener's imagination.
- **Localness.** There's no bigger Houston landmark than the Dome.
- **Relevance.** The "astro-ness" of it all projected good awareness of the space-walk later that month.

(continued on page 11)

Step-by-Step: Constructing An Arbitrend-Extrap Spreadsheet

(continued from page 5)

- For example, you might enter the 12+ QH persons figure for station KAAA's week 1-4 in cell B3, weeks 5-8 in B4, and weeks 9-12 in B5; enter station KBBB's week 1-4 in cell C3, weeks 5-8 in C4, and weeks 9-12 in C5; etc. etc. etc.
- When you receive your Phase One Arbitrend, **enter the 3-month 'Trend 12+ AQH numbers in the AB-AZ cells.** (Enter KAAA's figures in cell AB6, KBBB's in cell AC6, and so on).
- **Build a (temporary*) formula into cells B-Z.** Based on the above example, the formula (using Microsoft Excel) would be: **=sum(ab6*3-b5-b4)**

  * "temporary" because numbers in cells B-Z will eventually be replaced by "true" numbers

  Copy this cell for as many stations are you are examining). *Voila!* Instant extraps!

  Once calculated, the sums in your B-Z cells (row 6) represent an isolation of ***only*** *the most* ***current*** *month's audience estimates.*
- **Use the same process and formula to extrapolate Cume Persons.** (Hint: you may want to start your "Cume" cell formulas at row 53, which will provide you with room to trend up to 4 years worth of calculations (without having to insert extra rows into your spreadsheet).

"Shut up, numbskulls, I'm 'strapolatin'!"

- **To calculate QH Share %, simply divide each station's QH Persons by the Total Market QH Persons figure.** Assuming that you put "Total Market" in the Z column, the Excel spreadsheet formula for KAAA would be: **=sum(b3/z3*100)**

  (Repeat this formula for all stations)
- **To calculate Cume Rating %,** simply **divide each station's Cume Persons (00) by the Total Market Population** (Metro) figure for the demo you are examining. Reminder: Make sure you have the *most current* pop figures, found in the front of your latest Arbitron book (usually on page 4). The Excel spreadsheet formula for calculating KAAA's Cume Rating would then be: **=sum(b53/z53)**

  (Don't forget to enter market population in z53)
- **To calculate TSL (in hours-listened-weekly),** you **multiply** QH **Persons** times the total **number of hours in the daypart (for the entire week*), divided by the Cume Persons.**

  *Total Day/Total Week is 126 hours

  6-10 M-F is 20, 10-3 M-F is 25, 3-7 M-F is 20

  7-M M-F is 25, Weekends is 36

  The spreadsheet formula for KAAA: **=sum(b3*126/b53)**

  I recommend expressing TSL figures with 2 decimals (7.12), so they don't get confused with QH Share).

This should get you goin'. If you have any questions or need help, feel free to give me a call.

TW Tip #20003 and #16005

Snap! Elements Of Stationality

Momentum — one of the main elements that separates "big league" stations from the wannabe's. Good example: You can instantly recognize a Steve Rivers programmed station by the crisp element-to-element transitions. He calls it "snap!" (He's right, it does!) It's the result of strategic design. Take a moment to examine what *doesn't* "snap" in your format hour. Then heed the call and fix it. *TW Tip # 9006*

Presentational Dynamics

Avoiding Pavlovian Tip-Offs

Sometimes the fine line between *consistent* format presentation and "predictable" formattics becomes blurred. Often this predictability can be hazardous to your TSL. Especially so when your stopsets telegraph that a potential tune-out "block" is coming.

Put yourself in the shoes of your "average" listener for a moment and it's easy to see how he/she can get "conditioned" to expect to hear certain things once another format element plays (and thus can "predict" what's coming, just like one of Pavlov's dogs could "expect" a meal or a snack).

As the clustering of commercials into two or three hourly pods becomes more and more the norm (than the exception), today's PD is faced with a dilemma: there are only *so many* places you can stick stationality components like weather, psa's, contests, jingles, positioning statements, and promo's. (Usually only at the beginning or end of clustered spots).

This serious problem is further exacerbated whenever it becomes *obvious* to the average listener that one of these elements nearly always kicks off a long stopset. Frequently this leads to tune-out, physically or mentally (usually after the third or fourth spot). It's like the listener's subconscious mind is receiving a secret coded message (behind your back): "Psst, hey, have you noticed? Whenever you hear a traffic report on Magic 88.8, you always hear lots of commercials immediately afterward — so (hint, hint) you've got plenty of time to tune over to X109 right now to hear another song".

Ask yourself: How many first-element formattics in *your* hourly sequence are sending a subliminal message to listeners that it's "safe" to tune away? If they tune out, **how long before they come back?** Every time your listeners hear you play a station promo first in a stopset, does it trigger an automatic reflex-response that leads to "tune-out in droves"?

How to deal with it: Use this natural subliminal effect to your <u>advantage</u> by slotting any Pavlovian tip-offs at the <u>end</u> of stopsets (so that the listener's subconscious mind is receiving a more *positive* subtle message, "Listen, Slick – every time you hear the weather on Magic 88.8, don't bother to tune-out; I guarantee music will follow within 10 seconds.") While it may be difficult to eliminate *all* Pavlovian tip-offs from your format hour, it may well be worth taking the time to *try to*. *TW Tip # 9007 & #1002*

Forgotten Basics: The McLendon Promotional Strategy

Are you milking $15 out of every 10 promotional dollars you spend? In this day of consolidation and "downsized" promotional budgets, revisiting the basic tenets of radio showmanship (as taught to us by the one and only Gordon McLendon) can help you *maximize* your station's marketing clout.

- **Tell 'em what you're *going to do***

Teasing a promotion helps you sell the sizzle and build anticipation. "Coming soon: The Big Snatch"

- **Tell 'em you're *doing it***

Remind listeners how to participate ("appointment" contesting works!), how exciting it sounds (with imaginative winner promos), and how a *loyal* (P1) listener can gain an advantage over the casual cumer (with clue promos, clue-reviews, etc.).

- **Then tell 'em *how great it was* and *what's <u>next</u>***

Re-tread your winner promos and tightly edit your winner montages to capture and convey the *essence* . . . which sets up a natural opportunity for you to remind listeners "you ain't seen *nothin'* yet!"

How well does your current promotion measure up to meeting this criteria? *TW Tip #3007 and #9008*

Lifestyle File™

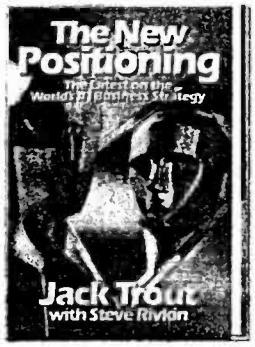
The "meaning of life" (in 100 words or less) . . .

Think money, power, respect, and position will make you "happy"? Experts suggest that the *real* key to happiness in this life boils down to three basic human conditions:

1) **Having someone to love and care about — and who, in turn, loves you**
2) **Having something to do (especially something you're passionate about)**
3) **Having something to look forward to (or hope for, maybe a major goal to strive for)**

It's one of the secrets behind why some couples/families are happy as pigs in slop, living in a shack, working at McDonalds, while others who seemingly "have it all" live "empty" lives surrounded by luxury. Are *you* happy? *TW Tip #21001*

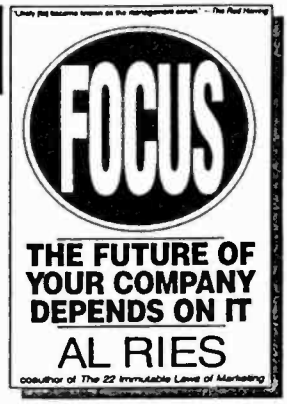
The "PD" Bookshelf: Trout and Ries *Today*



It's safe to say that the body of work by Jack Trout and Al Ries is responsible for the way most PD's think of the concept of "positioning". Though they're no longer "a team", their latest individual efforts take the "positioning" concept still further down the road — with new revelations that are as pertinent to radio programming and marketplace strategy as *Positioning: The Battle For Your Mind* was 17 years ago. Though both books were published in 1996, I've been surprised at how few PD's have read them. (TW Tip: Make the time!) Both are also available on cassette (for your drive to or from work).. **Some key points.**

Trout contends that "minds are limited, hate confusion, are insecure, they don't change, and can lose focus easily". One of Trouts's discoveries validates something we've all known for years: the power of *sound* in advertising!

"Man who chases two rabbits catches none"
— ***Old Chinese Proverb***
(perhaps the first lesson in "focus")



Ries asserts that the #1 problem in business today is loss of focus. Remind you of any radio station(s) *you* know? Perhaps *intimately?* The key to success is a *narrow* focus.

TW Tip #3010, #1003, and #22001

Cut-Through Campaigns

VideoMailer (continued from page 6)

The Payoff: Compared to normal direct-mail (where 2-6% response is considered "acceptable" and only the very most successful direct mail radio campaigns of all time have generated response-rates in the teens), this concept claims a 60% watch-rate.

Logistics: Tony Quin's *IQ Televison Group* has put together a total turnkey video-mailer package they call Vidpak. Reach IQ at (404) 255-3550.

Bottom-line Quantification: A campaign earlier this year for Jefferson-Pilot's WLNK in Charlotte, NC produced *stunning* results. that demand your attention.

According to research conducted by Critical Mass Media . .

- Of the 12% of listeners who had "tried a new radio station in the past week," better than 40% of them were attracted to The Link.
- Of the total sample, 85% remembered getting "a video" in the mail — with 53% "linking" the tape to Link.
- 61% said they watched the tape (95% watched *all* of it).
- And while people generally cannot really (with any accuracy) "predict" their own behavior in a research study, 60% of those interviewed throught they'd be more likely to listen to The Link as a result of having received the video.
- 22% said they'd tell a friend.
- As for content recall: the Bob & Sheri Morning Show, Link's music position, and the $10,000 contest (in that order) were the main points left in the listener/viewer's head (so this is not *just* a contesting-mechanism).

Wallace Wisdom: Any way you slice it, this concept lives up to the definition of what research consultant John Parikhal has been known to call "2 x 4 marketing"! **If your back is against the wall and you absolutely, positively *must* make a major impact *"this book"*, Vidpak is a solid concept worth bettin' the farm on.** (And those who know me know I'm not prone to throwing raves like this around lightly).

TW Tip #3008

Newspaper Sticker-Drop (continued from page 6)

- Why the insertion works: just getting your sticker into a listener's hands is a marketing victory, since many lazy listeners simply aren't motivated enough to "go somewhere" just to pick up a radio station's sticker.
- Keep this in the forefront of your mind the next time an AE suggests that a big-spending (yet low-traffic-volume) advertiser be used as a sticker pick-up point.
- For logo purists: co-promotion with a newspaper doesn't have to be part of the deal. But — you'll pay a big premium for the insertion without their participation.
- If the paper insists that their logo also appear on the sticker, see if they'll accept a die-cut between the two logos (a lot more people will put only your sticker on their car). Plan B: have the artwork designed with color schemes that make their sticker "appear" to be a whole 'nother sticker (thereby preserving your logo integrity).
- In my experience, the only more effective method of achieving sticker-saturation in a market is including your sticker in a direct-mail drop to all households in a metro.

TW Tip #3009

"If you're not making any mistakes, you're probably not trying hard enough."
— *Randy Michaels, CEO, Jacor Communications*
(on an NAB panel in answer to the question "Have you made many mistakes consolidating?")

Quote Worth Re-Quoting

Promotional Art & Science™

Annual "Recurrents"

"The Kiss Party" (continued from page 5)

for several weeks prior to the event as the station unveils daily additions of performing acts. During "Kiss Party season", especially, listeners are literally afraid *not* to listen to Kiss every single day (for fear of missing something)!

Looking for a variation on this theme? Consider the way the "original" Kiss Party was structured years ago: as an exclusive "night with the stars" at a local club. Some stars performed, but many huge star artists would agree to show up because they could just schmooze without having to perform).

From the perspective of the listener: the only way to get an "invitation" was to win it on Kiss (which, in turn, made it *the* hottest ticket of the Spring season in New England – *so* desirable, in fact, that scalpers offered as much as $1,000 to anyone fool enough to sell their invitation)..

Value-added: there are actually *two* Kiss Parties (on consecutive nights) – an "exclusive" upmarket bash for clients and prime prospects and one for the listeners.

Event-marketing at its ratings- and sales-productive best. *TW Tip #3011, #4002, #11002*

Kidd Kraddick's "Second Chance" Prom

You understand why this promotion works so well when you look at it like a listener: a good percentage of your listeners (especially female listeners) wish they could have experienced the lifelong memories of "Prom Night" with their current spouse or significant other (instead of the putz they actually went to the Prom with). So KHKS/Dallas Morning personality Kidd Kraddick puts together a "Second Chance Prom" with all proceeds benefitting *Kidd's Kids* (his charity that takes chronically or terminally ill kids and their families to Disneyworld every year). Headliners at last year's Prom were Bon Jovi and The Commodores. This is a particularly effective promotion for CHR stations because of its solid appeal to upper target demos.

TW Tip #3012, #4003, & #11003

Inspirational Moment

"If I can, I will.
If I can't, I must!"

— Motivational Trainer
Anthony Robbins

on "getting started", "overcoming odds", and "achieving the (next to) impossible"

Leadership Cliff's Notes

Quick Keys To Meaningful Meetings

☑ **Have a purpose.**
At least a loose agenda of thought-starters is useful.

☑ **Start on time.**
Make it clear to staff that tardies will be shot on sight!

☑ **Suggest a stop time.**
Otherwise meetings tend to drone on and on, wasting a lot of everyone's time. (Remember, if 10 people are involved in a meeting that goes an *extra* 30 minutes, *five hours* of valuable executive time has gone down the gurgler **needlessly**.)

TW Tip #7002

The *Most Effective* Promotions Of All Time

"Dome-Sitting" Marathon (continued from page 8)

- **Public service angle.** Money was raised for the Houston United Way (3 weeks of "per hour" pledges).
- **Shameless promotion** turned the night-jock into a celebrity — his fleeting "15 minutes" of local fame.
- **Media coverage.** The "event" was a "natural" for coverage by all the TV stations and both newspapers.
- **The allure of $$$$$ generated even more interest.** The listener who guessed when I came down won "a mile of money" ($5,280) — big money today, even bigger money back then! ($23,500 in 1998 dollars!)

The TW Challenge: What could *you* be doing to capitalize on a stunt that projects local relevance, with a public service and big money twist? *TW Tip #3013, #4004, #11002*

"The Secrets Of Radio"

Talent Coordination: *Excelling* Regardless Of Market Size

J. Paul Emerson is one of the legendary on-air performers of our business (NY, LA, SF, etc.). He's recently written an excellent book that should be required reading by all air personalities (regardless of format) because of its intensity in preaching the message of **100% dedication and concentration.** Sample tidbit: **"Regardless of market-size, the listener is always the same size."** Over 386 pages, J. Paul recounts his theories and experiences, designed to keep the reader from having to repeat the process of "touching the burner to see if it's hot". (Not that most of us ever listen!) It's not slick and it's definitely irreverent. But I'd venture to say most air talents will come away truly inspired to try to be "better". In future issues of **"PD"**, we'll pass along more of his pithier tips. (311 N. Main, Carlsbad, NM 88220). Cost:$139, but tell him TW sent ya' and it's yours for $70. (You're welcome). *TW Tip # 6001, #7003, #9009, & #22002*

Programmer's Digest

Coming Next Week

The mystical **Math** behind
WHY *forced-listen contest-marketing*
works so well *(and so FAST!)*

We'll expose one of the real secrets of Radio that very few programmers know about — and even fewer fully understand

(You may actually learn something **new** — or at least a new way of expressing it!)

Part 1 Of Our "Mini-Series" on

And . . .

Programming To (And Through) "The Filter System Of The Mind"

And . . .

Weekly Tracking Research:
Which Key Factors Should *YOU* Be Benchmarking? Some Enlightening *New* Ideas

Food For Thought: Going The Extra Mile

About "Service A B C D"
(Above & Beyond the Call of Duty)

Marketing consultant ***Jay Abraham*** advocates a business strategy of under-promising and over-delivering to your target market – so that a consumer is never left with an "empty" feeling about a product or service (in fact, just the opposite – they come away saying, "I expected this, but I got – wow – *THIS!*" and thus they end up spreading even *more* positive word-of-mouth).

As a programming consultant, I have passionately embraced this philosophy of *doing whatever it takes* to make sure a customer (client) is fully satisfied. If that means spending two hours on a conference call at 9PM, so be it – or hopping a "red-eye" to attend an important last-minute strategic-planning session the next morning, so be that. (A *real* commitment to *serve* shouldn't have limitations of mere "convenience").

I'll be applying this same passion for excellence and service to the writing of **Programmer's Digest**. While "the plan" is for **"PD"** to normally be an 8-page weekly, I won't hesitate to publish an "expanded" 10- or 12-page issue from time-to-time. For example, this week's edition contains a few longer-than-usual articles, so to keep the story-count of "bite-size" chewables high, I've added four pages to make sure you get what we've promised.

While we're on this subject, let me challenge ***you*** right now to think of ways you could be going the extra mile to *super-serve **your** target audience* (both as a whole and one listener at a time).

In coming issues of **"PD"**, we'll examine various ways you can apply this conviction to improving the size (or the socio-economic composition) of your audience.

All The Best,

TW

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Programmer's Digest
Volume #1 Issue #46

Talent Search

Getting Beyond The "Turn-Offs"

By Valerie Geller

Lately, I've been getting a lot of panic calls from programmers who need talent at the last minute. (This happens a lot right before an Arbitron sweep starts). I keep telling PDs that if they took the time, they could find the talent on their own.

Take the time. Here is why.

Once you have the talent in place, the rest of your job progresses rather naturally. When your shows are hot, regular duties like air-checking talented people, implementing formatics, interpreting research, coming up with promotions, and sticking to a budget are easy.

However, as you know, finding and developing the right people as air talent is the hardest part of programming a radio station. Many PDs, especially those with extra duties thanks to consolidation, are too busy to come up for air, let alone

(Continued — See **Talent Search** on page 2)

More BLORE

Sealed With A KIIS

In **"PD"** issue #44, **Chuck Blore** told us how he married the **McLendon** Policy Book with his own legendary audio theatrics to create the magic and fairy dust that was a part of the birth of "Color Radio" KFWB. Blore's baby

(Continued — see **More Blore** on page 4)

Continuing Education For The Dedicated Radio Programmer

Inside "PD" Issue # 46

Page 2 On Assessing & Motivating Employees (GE's Jack Welch)
Page 3 Crash Course In Marketing Basics (Ad Creative)
Page 5 WWWebWWWise: The 500-Channel Radio (KLIF archives)
Page 5 2020 Foresight: New Millennium Demography
Page 7 Cut-Through Campaigns: Print/Sky (Acknowledgement)
Page 8 Live Vs. Memorex: Example Of How Live Can Be Death
Page 10 News & Surveillance: Newsflash TJI's (This Just In)
Page 11 Ocean Toons: 90s Know-How (Experience Will Be Prosecuted)
Page 11 Have A Great O'Day



Programmer's Digest Publisher/Editor **Todd Wallace** is Director Of AM Operations for the AMFM Inc. Phoenix cluster. His programming consultation firm, ***Todd Wallace/Associates*** has served over 100 radio stations in the U.S., Canada, Australia, New Zealand, the U.K., and the Philippines. A broadcaster for over 30 years, he is internationally recognized as the "founding father" of the "callout" research concept and pioneer of the "P1" concept. Reach TW at **(480) 443-3500** or e-mail: ***TW3tw3@aol.com***

Talent Search

"No man is completely worthless. He can always be held up as a bad example!"

— Anonymous

TW Tip #

Thanks to subscriber **Doug Erickson** who passed along this tidbit of wisdom

(Continued — from page 1)

spend time on the phone talking with, and getting to know, job seekers.

The PDs I talk to are often left bitterly surprised and unprepared should the morning show leave for a better offer, or a big star suddenly take ill, or a contract negotiation go belly up. That's when programming consultants like me get the panicked late night calls asking, "Who is out there? Do you have someone for me NOW?"

Looking for talent is looking at houses — unless you are extremely lucky, you have to go look at a lot of them before you find one you can live with. There is a lot of bad talent out there. Even more "average" talent out there. And very few "breakthrough" people with potential to lead the station to top-rated status and general greatness.

Good consultants take the time, they *make* the time, to listen to everything that comes in.

PDs could save their stations a lot of time and money on consultants if they would take the time to pick up the phone and return the stack of calls on the message pads from those "pesky job-seekers" who are desperate to talk to a Program Director.

Override your objections and talk to *everyone*. Even those annoyingly persistent people who call all the time, begging for work, may actually have talent and be perfect for your station.

Be aware that talent is sensitive. If rejected enough times, they will cease to "bother" you. Treat them with *dignity*. It is hard to ask for work. There's a lot of rejection in this business and talent can easily become frustrated if they do not get a response. All the good consultants take the time, they *make* the time, to listen to everything that comes in. Consultant **Guy Zapoleon's** office actually sends applicants thank you notes for sending materials. At my company, it's *the rule*. We talk to *everyone*. We return *all* calls. We listen to *every* tape that comes in. Sometimes we "waste" hours, even days, talking with people seeking to move on. But it pays off when you find a real breakthrough talent — or that "unknown" diamond in the rough. Look hard. And look for potential.

A friend of mine, a casting director in Hollywood, once sat for hours with a production team seeking an attractive 5'6" blonde "typical" perky young housewife type. They looked at 145 actresses. One was perfect for the part, however she wasn't a blonde. The director and producer quickly passed her over. The casting director quietly took the actress aside and privately advised her, "Come back tomorrow as a blonde." She did — and got the part.

The lesson: we all want it easy. Programmers hope to find "gold" when they go through the tapes, but that's not always how life works in radio

(Continued — See **Talent Search** on page 3)

On ... Motivating and Assessing Employees

"You have to go along with a can of fertilizer in one hand and water in the other and constantly throw both on the flowers. If they grow, you have a beautiful garden. If they don't, you cut them out. That's what management is all about."

— GE Chairman/CEO Jack Welch

TW Tip #6220, #7245, and #8162

Talent Search: Beyond The Turnoffs

(Continued — from page 2)

Sometimes the talent doesn't come exactly in the package you are looking for. Look beyond the package to the possibilities. The tape you hear might not fit exactly into what you are doing, but if you hear "something" there, it is worth your time to pursue getting to know that individual.

Get below the surface and look at the possibilities. More than once, I have suggested a talent to a station and the PD's response is, "Is he/she really good? That person called here dozens of times and really pushed me. I couldn't stand it and I did not have anything even remotely available at the time."

Overlooking the second thoughts, the PD brought in the talent and was rewarded with an immediate 150% ratings increase in the timeslot. If that PD had simply spent some time on the phone, taken the time to put the talent in a future file, and stayed in touch, he would have saved a bundle on consulting fees.

Talent Search Tips

Here are a few suggestions on how to get beyond the "turnoffs".

- Don't blow people off. Answer the phone. Take time to talk to the "lemons" and weed them out.
- Even if someone sounds *desperate* (to the point of making you want to run and hide), this person may be "the one". Sometimes the very people who call constantly and bug you actually do "have it" and will work out well on your station.
- Even if the tape isn't perfect, try to listen for *potential* (as well as people who are already "there").
- Look to your own staff, in-house. Everyone, not just the traditional talent pool. See if there isn't a "developable" talent right under your nose.

TW Tip #6219, #7244, #13017, #10067, #22024

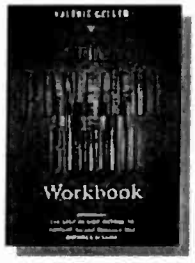
Special thanks to **Jaye Albright** for allowing us to reprint this article from her client newsletter, Radio IQ.

Valerie Geller is President of Geller Media International, working with stations that emphasize news, talk, information, and personality radio.



She began her career as a radio journalist and has worked as a talk show host, anchor, and reporter at major stations like KOA/Denver, KTAR/Phoenix, KOST and KRTH in Los Angeles. Her background includes broadcast experience as News Director at KIOI in San Francisco, helping launch the talk format at KFI/LA, and programming WABC/New York.

She is the author of the book and workbook *Creating Powerful Radio* and has organized *Producer's Workshop 2000,* a roundtable/workshop for talk show producers which will be held in New York City on April 1 next year.



Reach Ms. Geller by phone at **(212) 580 3385** or via her website, ***www.gellermedia.com***.

Crash Course In Marketing Basics | Ad Creative

The three common threads of award-winning commercials:
Simplicity, Surprise, and a Smile

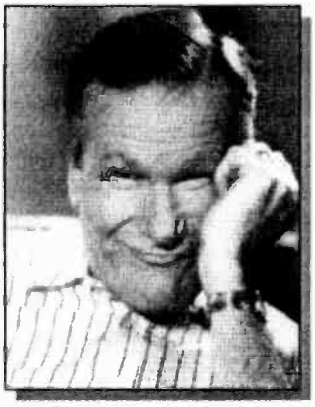
How 99% of all commercials should be critically judged by clients:
How well they move product, increase foot traffic, or put bum on seats

TW Tip #3228 and #7246

More BLORE

Continued from page 1

Sealed With A KISS



grew up to be the first Top 40 station to become #1 in Los Angeles.

Now, more from Blore — on KFWB's stationality, and the launch of "The KIIS Format", a radio station unlike any other.

"PD": The "KFWB Channel 98" jingle-logo is one of the most memorable signature melodies of all time. In fact, I understand it's still being used on-the-air today on All News KFWB. How did it come about? (Is there a story behind it?)

CB: Yeah. The whole KFWB "package", including the jocks (and newsmen) going to "school" for two hours every other day until they "got it", was all put together in five or six weeks. We started the day after Thanksgiving and gave birth the day after New Years. One of the biggest things during that time was the creation of the jingle package. I kept referring to each jingle as an ad for the station and every good ad, which included any music at all, used a consistent melody when doing the actual theme-line, or *logo*. Radio certainly had jingles before that time, but not with a consistent musical repetition of the theme or logo. The musical inspiration for the feel of the whole package came from **Bob Purcell**, President of the company, who had just seen West Side Story, so the big brassy orchestrations came from that. The vocals were **Johnny Mann's** creation.

"PD": Now lets flash forward to what is come to be known as probably the most original and creative radio station of all time, KIIS-AM, which you launched in the early 70's. Describe, if you will, the *essence* of The KIIS Format, what your expectations were, and what you were able to achieve.

CB: Thank you for that very flattering description of the format. Certainly I loved it more than KFWB, because KF was still an echo of McLendon and a little bit of Storz. KIIS was *my* baby — my dream station. The essence of the KIIS format has at its core the fact that I had always, and still do, think of radio as an entertainment medium, not simply a music service. Today, when I ask PDs about their format, they tell me what kind of music they play and only rarely, if ever, what it is about their station that makes it unique in audience attraction. With the exception of some very powerful morning shows, and obviously I am excluding talk and news stations, radio today is all about music. *All* about music. Some news, traffic, and weather maybe, but it is rarely about *entertainment*. This, regardless of the fact that in most cases it is those morning shows that attract the most attention to the station, and in almost all cases, the biggest numbers. Basically those morning shows are built around strong personalities. So, that says to me, radio is still an entertainers and/or an entertainment medium.

"PD": How did KIIS go about achieving all the entertainment objectives you established?

CB: KIIS was *all* about being entertaining. For example, we featured three of what we called "Kissettes" every hour.

"PD": Maybe we should explain to the uninitiated what a "Kissette" is.

CB: A Kissette being a simply produced 10 to 20 second programming element the sole purpose of which was to *differentiate* KIIS from any other station — and to cause the listener to smile a lot or think a little. Like this:

Effect: (rumbling thunder in the background)
VOICE: "God is dead. Neitche."
Effect: (BOOM! Huge thunder crack).
VOICE: "Neitche is dead! GOD!

Or, the most often quoted one:

Effect: (Simple rhythm track behind)
VOICE: "Footprints left in the sands of time cannot be made while sitting on your butt. And who wants to leave buttprints on the sands of time?"

"PD": Absolute magic! What other on-air support mechanisms did you use to differentiate KIIS?

CB: The Mini-Dramas — at least one each hour —

(Continued — see **More Blore** on page 6)

Example of a Kissette

"God is dead." Neitche.
(Thunder crack)
"Neitche is dead!" God.

Nothin' But 'Net

WWWEB WWWISE™

The 500-Channel Radio

Many radio stations make effective use of streaming audio on their websites, utilizing RealAudio, WindowsMedia, AudioActive, etc. to provide an interactive service for their computer-savvy and internet-friendly listeners.

But few stations approach the level of Dallas Talk station KLIF when it comes to making audio archives easily available. *(www.570klif.com)*

The Kliff archives feature a 3-month library of programs by most of their high profile talk show hosts (and I presume that this search-depth may grow).

Why do it? Example: if a listener was enjoying **Humble Billy Hayes'** program on KLIF sometime between 9 and Noon yesterday, but was called away from the radio (for whatever the reason — meetings, appointments, life), he/she now has the capability to listen to the remainder of the interesting show they would have otherwise missed.

All we're talking about here is simple ***time-shifting.***

And what do you want to bet that KLIF will get *diary-credit* if that person happens to be an Arbitron diarykeeper? Arbitron, by the way, may deny that, but we all know that a listener who felt he/she "listened" would likely write it down that way.

For years we've heard about the 500-channel "television" of the future which would enable the consumer to choose the time he/she watches "60 Minutes" or "ER".

Well, **the future is *now* for Radio.** Best of all, it's not that technically difficult to add to this futuristic feature to your station's website.

Also featured in the KLIF archive library are what they call "special archives", featuring delicacies like a no-holds-barred one-on-one with Minnesota's wrestler-turned-governor **Jesse Ventura**, AMFM CEO (and Texas Rangers owner) **Tom Hicks**, etc.

Wallace Wisdom: I predict that, within a year or two, deep archives like KLIF's will be the gold standard at the majority of spoken-word stations and most personality-intensive morning shows on music stations. (Many stations are already doing this). Again, I stress the point: **time-shifting gives you the capability of possibly receiving listening-credit for time that has already elapsed.** What a great opportunity. *TW Tip #3229, #15075, #16085, and #20035*



New Millennium Demography

2020 Foresight

With the new century nearly upon us, all sorts of changes are headed our way over the next 20 years or so. If you're looking for a quick overview, you came to the right place.

In the year 2000, US population will be roughly 276 million people. Up to 288 by 2005. To 294 in 10 years. About 300 in 2015. And 326 million by 2020. Up 18% in 20 years. Trends by demo-cell (in millions) —

Year	Age 0-4	5-13	14-17	18-24	25-34	35-44	45-54	55-64	65-74	75+	18+
2000	19.4	36.5	15.8	25.9	38.2	45.1	36.2	23.7	18.6	16.8	204.5
2005	19.3	36.8	16.9	28.2	36.8	43.1	41.2	28.9	18.6	18.3	215.1
2010	20.0	36.2	17.4	30.2	38.2	39.7	44.1	34.6	21.0	19.1	226.9
2015	21.1	36.9	17.0	31.3	41.1	38.2	42.1	39.4	25.7	20.1	237.9
2020	22.0	38.7	17.1	30.5	43.6	39.7	38.9	42.3	30.9	22.4	248.3
% Incr	+13%	+6%	+8%	+18%	+14%	+9%	+7%	+78%	+66%	+33%	+21%

The plot really thickens when you reflect this as a percentage of 18+ Adults. **(See the % chart on page 8)**

More BLORE
Sealed With A KIIS

Continued from page 4

CB: (continued) were dramatized skits incorporating a popular song. For example, we were playing Glen Campbell's "Rhinestone Cowboy", just like every other Adult Contemporary station of the day. But here's what the KIIS listener might have heard . . .

Voice: "A midnight cowboy walks along the dirty streets of Broadway, musing to himself about life and his place in it. He is approached by a bum. "Hey, buddy..." "Go away!" . . . Propositioned by a hooker . . .
"How about 30 minutes for $30, cowboy?" "No."

Effect: (The intro to Rhinestone Cowboy begins sneaking in underneath)
His musing continues , until we hear him say,

Voice: " ... but I just keep doing the same thing over and over, God ... "

Effect: (At that precise point the musing becomes singing and Glen Campbell continues the story ..."I've been walking these streets so long . . . etc.".

Sometimes they told a story. Sometimes they were funny. Sometimes they targeted listeners *emotions.*

"PD": Oh yes! My personal fave was the Mini-Drama that led into "Me And You And A Dog Named Boo", which featured a 30-something couple being told by their veterinarian that he recommended euthanasing their old dog. It was like a 45-second movie, with an Oscar-winning performance by the three actors.

The Dr. saying, "Why don't you spend a few minutes with him and then I'll give him a shot and he'll just drift off".

As the song intro starts underneath, the listener hears the couple saying soothing words to the pet they loved, "It's going to be okay, Boo, we'll see you on the other side" Then the song-vocal blends in and carries on . . .

"I remember to this day, the bright red Georgia clay . . ."

Wow. So *powerful!* No way a listener could escape that.

CB: It cut through and *involved* the listener with our radio station.

"PD": And as I remember, both the Kissettes and the Mini-Dramas really gave listeners credit for being *intelligent* enough to "get it". Especially when they heard the unexpected.

CB: One of the magnetic, *involving* aspects of the Mini-Dramas was the *surprise* element. You never quite knew what you were hearing. Was it . . . a commercial? A documentary of some kind? And then, the surprise of it turning out to be a dramatized scene which was basically an intro to a song. The were dramatic. They were comedic. They were . . . wonderful!

"PD": And they were! What other weapons were part of your creative arsenal?

CB: Well, there were the "Features", a series of fully produced programs, each 2 to 3 minutes in length, which dramatized some fascinating subject each week. During Halloween week we produced a series of Ghost Stories, "Things That Go Bump In The Night". During Easter Week, we researched and produced a series about "Modern Miracles", etc. The only thing the features had in common was . . . *fascination.* Which of course is *synonymous* with *entertainment.*

"PD": Even your news and surveillance ingredients were special, weren't they?

CB: "The Weather" was done by the people on the street, we had hundreds of descriptions, like "Today looks like lumpy soup", with the expected high and low, rain or snow, added by the on-air announcer.

There are two ways to deliver the news . . .
- **the old traditional "broadcast" way or**
- **the way you tell your wife, or a close friend, about something that happened today.**

"The News" was all done on a first person story-teller basis. I used to tell the newspeople that there were two ways to deliver the news: the traditional "broadcast" way and the way you tell your wife, or a close friend, about something that happened today. The latter was the way KIIS news was presented.

"PD": All of which contributed to that polished flow that personified the station.

CB: Funny thing about the KIIS format is, in retrospect, what I thought was an almost insignificant element at the time is often the way the format is described when someone talks about it today – as "seamless". It was simply checking out the key in which a song was recorded (which was noted on the play-list) and matching it up with other program elements *in the same key.* The key of Musical commercials was noted on the jocks prep list and he was free to move them about within any 30-minute segment. The key of the jingles, or station songs, were also noted and matched up.

"PD": And where did the personality come into that mix?

(Continued — see **More Blore** on page 7)

Programmer's Digest

The Insert

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Perceptual Benchmarking Research

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Positive Reinforcement



KMLE recently unleashed millions of positive vibes into the Phoenix advertising community by taking out a half-page print-ad that rose above the hotly-competitive Country battle between KMLE and KNIX.

The ad featured morning personalities **Ben & Brian** (last year's CMA award winners) congratulating vertical competitor KNIX (and KNIX personality **W. Steven Martin**) on winning their 1999 CMA Awards (for Large market Station and DJ of the year).

Net result in the ad community was unanimous: every agency was feeding back, "What a class act!"

Net result with listeners: "You guys are really cool to do that!"

Reminds me of the CHR battle in Boston 10 years ago (when **Steve Rivers** was PD of WZOU). WZOU flew a "night-light" display plane over Kiss 108's annual outdoor Kiss Concert Now, some stations might reason that a captive audience of 20,000 people is a great time to plug a cheeky self-serving message like, "Tune in WZOU tomorrow to win $10,000". But instead of going for the cheap shot, 'ZOU ran a simple message: "Congratulations Kiss 108. Happy Birthday from your friends at WZOU." Sure, some concert-goers might have chuckled about the first message, but most of them would have thought that the station was "fighting dirty" by encroaching on Kiss's territory that night. But, by using the latter message, WZOU got nothing but warm fuzzies below as listeners (including, no doubt, several diarykeepers) internalized this random act of coolness and remembered which station did it (on their competitor's "big" night, no less!). *TW Tip #3231*

More BLORE
Sealed With A KIIS

Continued — from page 6

CB: Part of the preparation each jock was required to do, was to *verbally connect* one program element with the next, as often as was comfortable. And, of course, when a jock got *too* comfortable and forgot this part of his prep, he and I had a meeting.

"PD": I understand that when an air personality applied for a job at KIIS, you send *them* an aircheck?

CB: Yeah. There was really very little I could gather about how a person would fit into our format from hearing what he had done on others. So when some qualified talent applied for a job, I sent him our prototype tape and asked if he thought he would be comfortable in this kind of an environment and if so, I asked that they put something on tape to prove it to me. **Jack Angel**, now a respected voice-over announcer in LA, used sound bites from the original Lone Ranger radio program, added his own narration and reproduced the whole show in a very funny 60 seconds. It was great. **Sonny Melendrez** and **Dave Diamond** were two other huge talents I discovered this way.

"PD": Was KIIS as *promotionally* active as your other stations?

CB: No. At least not if you mean contests and games. KIIS was its own promotion. There was nothing like it on the air and the people who liked it, *LOVED* it, and spread the word. As you may remember, we went from number 48 in this 60 station market, to number 6 in one book. So the word got out, and got around.

"PD": Tell me about the KIIS jingles, those station "songs", which were designed to paint a mental picture in a listener's mind.

CB: There was a wonderful vocal group called The Knickerbockers, who in addition to having a couple of hits, had a club act which mimicked current hit sounds. We became acquainted and they provided the music for the songs. My partner **Don Richman** and I wrote the lyrics. And we *never* referred to them as "jingles". They were *songs,* as carefully produced as care and concern — and NO budget — would let us.

"PD": Give us an example of the texture you're talking about.

CB: Some of the songs included "If this is KIIS, Kissing's come a long way, baby". And "KIIS is the

(Continued — See **More Blore** on page 11)

Live vs. Memorex Phone-Bits

An Example Of How "Live" Can Be *Death*

If you need a reminder of why doing contests or on-air phone-bits live-to-tape is safer than going straight-to-air without a safety net, read on.

Raunch Warning:
This one's rated R-17 (if not X)!

One station (which shall remain anonymous to protect the innocent) does a version of **Rick Dees'** Spousal Arousal bit they call Mate Match. The contestant is asked three very personal questions on-the-air, then the contestant's spouse is called at work. Match answers to win. This went to air LIVE . . .

DJ: Who's on W - - - Mate Match line?

Caller: This is Brian —.

DJ: And what's your wife's name, Brian?

Caller: Sara.

DJ: Is Sara at work?

Caller: Oh God, she's gonna' kill me — yeah, she is.

DJ: Okay, here's our 3 questions. First, when was the last time you and Sara had sex?

Caller: About 7 o'clock this morning.

DJ: Way to go, Brian, you stud! Okay, question #2: How long did it last?

Caller: About 10 minutes.

DJ: You really want that prize, don't you? Okay, final question, WHERE was it that you had sex at 7 this morning?

Caller: (laughing) Ummm

DJ: This sounds good . . . come on, where was it?

Caller: Well, her mother's staying with us for a few weeks and she was taking a shower at the time, so we had a quickie on the kitchen table.

DJ: Ooooh, sneaky boy! Well done. Okay, let's put Brian on hold, get his wife's work number and call her up next. That's next on W - - -

(commercials)

DJ: Alright, Brian are you ready for us to call Sara?

Brian: Yeah, I guess.

(touch tones and phone-ringing sfx)

Sara: Hello, Kinkos.

DJ: Good morning, could I speak with Sara?

Sara: This is she.

DJ: Sara, this is Edgar — from radio station W - - - you may have heard of our little game called Mate Match?

Sara: Ummm, yeah.

DJ: Well, guess who we've got on the other line right now.

Brian: Hi honey!

Sara: Oh no — Brian, what the hell are you up to?

DJ: Okay, Sara, just a few minutes ago we asked Brian to answer 3 easy questions. All you have to do is match his answers and you guys will win $100 cash. Are you ready to play?

Brian: Do it, honey!

Sara: Okay, okay, I'll play.

DJ: Alright then — question 1 — when did you and Brian last have sex, Sara?

Sara: Oh God, Brian (sigh) (long pause) Ummm, this morning before Brian went to work..

DJ: And what time was that?

Sara: About 7 o'clock.

(sfx: Ding!)

DJ: One down, two to go. Question #2 — how long did it last?

Sara: Oh, about 12-15 minutes, I guess.

DJ: Hmmmmmm . . . . that's close enough, I'm sure she's just trying not to harm Brian's manhood! We'll give you that one, Sara

(sfx: Ding! Ding!)

DJ: Now, for $100, last question — WHERE did you it?

Sara: Oh no — Brian, you didn't tell them THAT, did you?

Brian: Just tell him, honey!

Sara: Oh man, I can't believe I'm telling you this . . .

DJ: Remember, it's worth $100 cash. Where did you do it?

Sara: Okay, okay . . . (pause) . . . in the ASS!

(long pause)

DJ: We'll be right back.

Hey — you were warned!
Thanks to **Bill Straus** at KXAM in Phoenix for finding this.

TW Tip #

New Millennium Demography

2020 Foresight

Continued — from page 5

Reflecting the demographic trends as a percentage of 18+ audience helps you better understand the audience you'll likely be targeting in the year 2020. The percentage at the bottom is the percent of increase from 2000 to year 2020.

Year	18-24	25-34	35-44	45-54	55-64	65-74	75+	25-54	35-64	45-74	45-64	55-74	55+
2000	12.7%	18.7%	22.1%	17.7%	11.6%	9.1%	8.2%	58.4%	51.3%	38.4%	29.3%	20.7%	28.9%
2005	13.1	17.1	20.0	19.2	13.4	8.6	8.5	56.3	52.6	41.2	32.6	22.1	30.6
2010	13.3	16.8	17.5	19.4	15.2	9.3	8.4	53.8	52.2	43.9	34.7	24.5	32.9
2015	13.2	17.3	16.1	17.7	16.6	10.8	8.4	51.0	50.3	45.1	34.3	27.4	35.8
2020	12.3	17.6	16.0	15.7	17.0	12.4	9.0	49.2	48.7	45.1	32.7	29.5	38.5
% Incr	-3%	-6%	-27%	-11%	+47%	+37%	+10%	-16%	-5%	+18%	+12%	+43%	+33%

Question: Does this mean the new "money-demo" in 20 years will be 55-74 year old boomers? Bigger question: will the 23 year old "Queen B" time-buyer understand an audience segment old enough to be her grandparents? *TW Tip #1109, #19044*

More! New For '99 Contests, Promotions, Ideas

- **Monopolizing The Market.** Imagine playing Monopoly for 18 days straight! Toronto's Mix 99.9 gave three contestants a chance to battle it out to win $12,000. Great photo opp that attracts other media.

- **Tag You're It.** Win 5 grand just for having a 93.3FLZ sticker on your car. Listen for us to announce your name and car-tag. Call within 9 minutes 33 seconds to win.

- **Majik Cash Bribe Oldie Of The Day.** WMJI's candor with Cleveland listeners is part of its stationality and charm. Designated caller wins $105 when it's played. If it's played twice, designated caller wins $5,000.

"Ladies and Gentlemen, the Beetles" . . .

- **Spin The Beetle.** K-Hits96FM/St. Louis is giving 4 listeners a chance to win a new VW Beetle. Live in it to win it, as it spins on the local VW dealer's lot. Gives new meaning to "whirl til you hurl".

- **Millennium Bug.** WKPK/Northwest Michigan (The Peak) is the latest station to give away a VW Beetle and a 4-day weekend in New York City for the millennium New Year's countdown.

- **The 9-2-4 Game.** K101/San Francisco has a great interactive Internet game that's ideal for the workplace listeners, since it's right at the end of their mouse. "Passwords" are announced on-the-air at 9am, 2pm, and 4pm. Contestants enter them in the appropriate space on the K101 website (K101radio.com). Everyone with the correct passwords is e-mailed a 9-2-4 contest number, which **Don Bleu** announces the next morning on the air. If your number is called, come on down and claim $101 cash.

- **New Twists To The Same Old Summer Concert Routine.** Instead of announcing the lineup for its popular "Summer Jam" concert, KKBT/LA is giving out clues. First listener to correctly identify the entire lineup of stars wins $10,000. And instead of disclosing when tickets will go on-sale, Beat listeners are urged to stay tuned for an on-air announcement which will occur just *minutes* before they go on sale.

- **Listen For Your Name.** Hear your name called on WROR/Boston, call within 30 minutes to win $1,000 and a legendary **Loren & Wally** Dashboard Statue. Then go in the draw to win a '99 Mustang.

- **Workforce 104.** Good name for a contest targeting workplace listeners. WHTT/Buffalo offers a chance to win $104 every hour.

- **Mystery Number.** QFM96 gives listeners hourly chances to call in and guess a 5 digit mystery number. Guess the number, win $10,000. Hourly clues.

- **The 4 O'clock Fix.** K-Rock/Edmonton put a fresh face on the send-us-3-songs-by-the-same-artist routine. Winner gets their songs played — and a small prize.

- **$10,000 Music Challenge.** Three times a day, KJR-FM/Seattle gives caller 10 a chance to identify a 10-song montage. Name all 10 songs, title and artist, in order, win $10 grand. Lovely parting gift: $95 cash.

- **The Z Free Money Machine.** Z-100's makeover of "Beat The Bomb". Yell "stop" before it "overheats" and you'll win the last cash amount mentioned.

- **$10,000 Music Challenge.** Three times a day (7:30, 12:30, 5:30), KJR-FM gives caller 9 a chance to identify a 10-song montage. Name all 10, title and artist, in order, win $10k. Win $95 just for trying.

- **Hyper-Plaid Supersticker.** The Beat (KKBT) Street Team is armed with concert tickets, cash, and more prizes. When they spot you, they've got you, and you'll get hooked up. Hot prize: a pair of concert tickets to every concert for the rest of the century.

Sweeps-weeks in TV recently produced some steal-able contests . . .

- **4-Digit Fortune.** KNXV/ABC15 in Phoenix gave viewers a chance to win a 4-Digit Fortune ($1,000) by being first to call in when they see 4 digits of their Social Security Number flashed on the screen during 6 and 10pm newscasts.

- **Home Run Jackpot.** KTVK-TV/Phoenix gives Arizona Diamondback fans a chance to win $250 cash, anytime a D-Back player hits a home run in the 6th inning. Register at any Bank One branch or at the Bank One Ballpark.

TW Tip #3232, #4122, and #15076

Next The FUN Side Of Public-Service Projects

Just For Perspective

4 years ago, Monica Lewinsky had not even started her internship.

News & Surveillance

Breaking News

TJI's (This Just In)

When big news breaks, you want your listeners to feel they can rely on your station to interrupt normal programming to keep them up-to-date. This principle obviously applies most directly to spoken-word stations, especially NewsTalk (where news-reliance attribution often drives a station's perceptual attributes). But it also can become an important listener-benefit for adult-targeted *music* stations as well (especially those known for full service in their community).

Newsflash Basics

"Rating" The Story's Importance. To warrant an interruption of normal programming, the story must be of sizable magnitude on the Richter scale. The bigger the better. While it's difficult to quantify what qualifies for newsflash status (because there are so many types of stories), the general rule of thumb is:

- ✓ it should be something that a listener would probably tell someone else about ("did you hear about — ?") or
- ✓ an urgent breaking event which could endanger public safety (usually traffic or weather related).

Placement. Size not only matters, it determines the angle of attack for your on-air "interruption". A big story of a breaking nature can usually wait until a feature or song ends. A bigger story could interrupt a feature or song. A huge story airs **immediately**, no matter what, and could even interrupt a commercial.

Formatting. A breaking news situation is no time to be overly cute with format scripting. When you take to the air, hit the ground running and immediately state what's going on.

"This is a KXYZ Special News Report (or Newsflash, or whatever you choose to call it).
"An America West airliner is reported down at Sky Harbor on runway #3.
(then filling in as many of the who-what-when-where-why-and-how's as you can).

Don't ramble. Tell listeners what you know and get back to regular programming ASAP.

Stay tuned. Don't forget to remind listeners that they'll hear details soon on your station. And, in your haste, don't forget to include your call-letters prominently.
"KXYZ has 3 reporters on their way to the scene and we'll have more reports as this story develops including, of course, a complete summary coming up on the (7) o'clock report. I'm (News Anchor) on NewsTalk 520, KXYZ".

Sounders. I recommend using some kind of newsflash sounder which, in time, listeners come to instantly (subliminally) identify with breaking news on your station.

Getting Your Listeners In "The Habit" Of Hearing It On Your Station. In most million-plus population cities, a story of newsflash status usually occurs about once a week. Seize these opportunities and make the point of interrupting normal programming with the story the minute it breaks. But . . .

Don't Cry Wolf. Use discretion in making sure the story lives up to the "tell a friend" or "urgent information" test. If it doesn't, listeners won't take your newsflashes as seriously in the future (a kiss of death for a news-oriented station). The last thing you want is a listener staring at their radio wondering (perhaps aloud), "Why did they interrupt my favorite song/show with *that?*"

And Don't Do It TOO Often. Or it could sound cliché'd or "manufactured" (which might tar your station with a "sensationalist" brush). Of course, during a truly hot news week, full of lots of *legitimate* major breaking stories, ignore this point.

Wallace Wisdom re: Formating: Don't be overly cute with format scripting. A breaking news event, when every word counts (because listeners are hanging on your every word) is not the time to push a PD's format-agenda.

Expanded coverage. Big stories may warrant quarter-hourly follow-up, but don't over-do it. Follow-up flashes should always add *new* or *updated* details (otherwise, refer listeners to the next top- or bottom-of-the-hour news summary).

Wall To Wall. Market-shaking events (an assassination attempt, a major local plane crash, when a Columbine-or-similar incident happens locally, etc.) may dictate complete interruption of regular programming (even on a music station), especially if your station has the capability of mounting team-coverage.

Bottom Line: Interrupt whenever breaking news warrants and claim credit for your station. But just make sure that the story lives up to "newsflash" status.

TW Tip #9200 and #10068

Next Team Coverage (Budget-Stretching Secrets)

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Jeff Young's Radio 411 ***(www.radio411.com)*** is the *cyber- home* of *Ocean Toons* and the *Bobby Ocean Cartoon Gallery.*



Have A Good O'Day

In **Programmer's Digest** issue #46, we printed a fun little article entitled *"Things You'll Never Hear At A Radio Station"*, which took on an e-mail life of its own as it got forwarded around the world.

Come to find out that this entire piece was originally written by air talent consultant, and our friend, **Dan O'Day** in LA.

Turns out someone took the liberty of changing the title of his article, "A DJs Fantasy", and worse, didn't bother to credit Dan's byline before e-mailing it in all directions.

It struck such a responsive chord in other radio people that it was quickly circulated across the internet countless times before reaching us.

We thought it was only fair to make sure Dan got full credit for it, so you'll know who deserves the true pride of authorship.

If you liked it, you'll find similar such goodies on Dan's full service website, www.danoday.com. Just click on the Articles & Advice page. *TW Tip #15074 and #21036*

More BLORE

Continued — from page 7

reason Californians are always in such a great state". And "This is the land of love and there's KISSIN' all over it." Each of these were full songs, probably 90 seconds or so in length. Some were ballads, some rock, some just for fun.

"PD": That initial surge, from #48 to #6 in one book was really an incredible feat, considering the marginal facility which barely covered the market by day and didn't at night. Looking back with 20/20 hindsight, why do you think KIIS wasn't a business success?

CB: Yeah, we had a crappy signal day and night, but the real reason for KIIS being only a 6 month phenomenon was this: When I was hired, I was told I had a $300,000 budget to bring this off. The fact was, the station was 300,000 in debt, and going deeper. As I mentioned, we went from #48, to #6 in one book. The problem was that before the sales department could capitalize on the numbers, the station went bankrupt and our party was over. And I was never paid what I had been promised. When I look back at the tremendous influence KFWB had on radio, partially making it what it is today, I wonder, how radio might be different today, if KIIS had flourished like I had hoped it was going to. Alas.

"PD": Are there any things that you'd do differently today if you were launching The KIIS Format again?

CB: I think I would probably do a lot of things differently. Kick the pace in the butt a little. Keep off the Kissettes, which seem today to be a little, or a lot, saccharine. But the basic philosophy would be the same. Everything from the audience point of view, on *their* terms, in their language, and *always* the number one criteria — *entertain* them!

TW Tip #7247, #3230, , #9199, #18033

Next Coming up in the final installment of our **"PD"** Insight Interview with the one and only **Chuck Blore** —

- **Importance Of A "Creative Department"**
- **Impressions of Radio Today**

Programmer's Digest

Sweepers/Splitters/Bumpers/Liners/Ins&Outs

Ladies and gentlemen, from the home of the Cleveland Browns, (jock name) and the best music ever made. Where Oldies equals Magic! (jingle): WMJI/Cleveland

(male) Z95.7 (female): Today's Hit music!
(male): Playing the best songs from all of the different kinds of music you like! The best Pop (clip).
The best Hip-Hop (clip). The best Rock (clip)
(female) That's what we're all about!
(male) That's what The Z is all about!
With more of today's Hit music coming up next!" (montage of song clips) Z95.7.

(voice 1): Shaking your ass is child's play
(voice 2): Compared to what Dave Meyer is gonna make you do.
(voice 1): 106 KMEL Jams.

("Green Acres" theme in background) "Hello Cleveland. This is Mr. Haney from Hooterville. I listen to Mr. Douglas via the World Wide Web at www.wmji.com!

World Class Rock! W (song clip) M (song clip) M (song clip) S! 100.7, the Buzzard.

(female): Your 9-2-4 Password this hour is 'Pool.' P-O-O-L. Pool. Now, go to K101radio.com for your chance to win free money.

Elements of Stationality

Listening to Classic Rock makes your workday almost done. (clip of Stones"You Can't Always Get What You Want") Now if you could just do something about your idiot boss! 98.5 NCX, Cleveland's Classic Rock.

(female) Right now, WMVX.
(male) Cleveland's new Mix 106.5!
(female) The greatest hits of the '80s, '90s and '70s.
(male) Kicks off a long, continuous
(2nd male): Music Mix. (female) Full of variety!
(male) We promise! Right now!

Top-of-hour ID:
(male) You found it! Q!
(female) 104! The best hits of the '80s, '90s, and today!"
(montage of artist clips): "Hi, this is Cher!" "This is Edwin McCain!" "Hi, this is Jewel!"
(listener clip): "They play all the music I wanna' hear!"
(female) Now (male) More of the best hits!
(female) 104! Listen! (male) Q104!

Oldies 100! We're not just a radio station. We're, well, actually – we are just a radio station!
(jingle): Oldies 100!

Not just "Oldies". D.C.'s Jammin' Oldies. On the new Jammin' 99.5.

TW Tip #9198

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Programmer's Digest
Volume 1 Issue #35

The PD's Life...

How It's Changed!

An EXCLUSIVE "PD" Special Report

By Dave Charles

All I'm hearing from Radio in America is "how screwed up everything is!"

So much negativity. Enough already!

Middle management is where today's PD lives. This is both good and bad.

Good because they can get a clear view of programming and sales objectives. Some PDs are very uncomfortable dealing with bottom line and sales issues. Those PDs who are *adapting* are learning the *business* of Radio.

Bad because some PDs feel that they have become voice-track managers. At least that's the vibe that I'm getting from many of the PDs that I've talked to around America.

(Continued — see **PD's Life** on page 3)

How To Get Above The Line Performance From EVERYONE

(Another installment in the **"PD"** Leadership Cliff's Notes series)

In my experience, the **key** to operational productivity is **accountability.**

Accountability is at the center of every leadership movement that produces real results — from TQM (total quality management) to the "participative" principles of empowerment management to Japanese *kaizen* philosophy (constant/never-ending improvement).

(Continued — See **Above The Line** on page 6)

Continuing Education For The Dedicated Radio Programmer

Inside "PD" Issue # 35

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Programmer's Digest Publisher/Editor **Todd Wallace** continues to maintain his Phoenix-based programming consultation firm, ***Todd Wallace/Associates***. He has provided programming consultation services to over 100 radio stations in the U.S., Canada, Australia, New Zealand, and the Philippines. Believing that *"good logic, solid strategy, and cunning tactics know no boundaries"*, his clients have included formats of all types in markets of all sizes. Reach TW at **(602) 443-3500** or e-mail: ***TW3tw3@aol.com***

PDQ&A Station Mascots

"The first responsibility of a leader is to *define reality*. The last is to say thank you. In between, the leader is a servant."

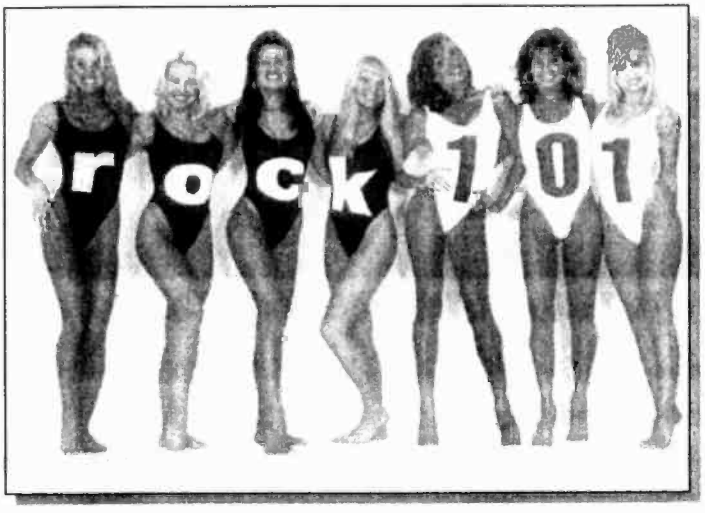
— Max DePree

Author of Leadership Is An Art

Q: This week — Part 2 of TW's answer to the question: "What are the pros and cons of station mascots as a marketing tool — and how effective are they in various formats?"

A: Let's quickly review some of the reasons you may want to consider adding a station mascot to your programming/marketing action plan —

- ✓ What's old is new. Radio today is experiencing a renaissance of timeless ideas that still work.
- ✓ Listener expectations have not really changed very much (something that is easy to forget when internal operations of most radio stations are in total upheaval).
- ✓ A mascot's "inner personality" can truly *radiate*, winning new friends and positively influencing potential listeners in ways you otherwise might never be able to do.
- ✓ Mascots can help you deliver 25-54's (by being seen as doing good things for their kids).
- ✓ Mascots are great sales vehicles — and give you extended "remote" capability.



Human Mascots

You don't necessarily need a bear-suit or chicken-outfit to be a goodwill ambassador. It may not necessarily be "P.C.", but male target-audiences, in particular, usually aren't too bothered about political correctness, as long as they're having a good time.

The Rock Babes. Rocker KLOL/Houston (Rock 101) has been titillating its male-target for years with the KLOL Rock Babes, developing the concept into a multi-faceted marketing vehicle. There are "Rockbabe Events", "The Rockbabes Poster", "The Rockbabe Finals" (with several qualifying rounds), and beach volleyball games benefiting various Houston charities. The 'babes even have their own web-page on the Rock 101 web-site *(www.klol.com)* and are variously featured in KLOL ad campaigns.

The Game Girls. Sports/Talker KGME in Phoenix (known as "The Game") uses a similar approach with their "Game Girls", all of whom make charity and sales-remote appearances.

2UW Cheerleaders. Years ago, "The 2UW Cheerleaders" were deployed as a sort of the radio version of The Dallas Cowboy Cheerleaders. They appeared at various sports events and were featured as part of the stations "say it and win" contests ("when a 2UW cheerleader walks up to YOU, to ask what station you listen to, just remember to say . . . ")

The 3KZ Perfect Ten. Likewise, 3KZ/Melbourne put together a team of 10 female and male models to represent the station (known as "The KZ Perfect Ten".

The Virgin Girls. Talk about a grand entrance — Virgin Radio's "Virgin Girls" show up at station appearances throughout London, dressed in black leather with black helmets, riding in on motor bikes. Really makes a striking impression!

(Continued — See **Station Mascots** on Page 4)

The PD's Life How It's Changed

(Continued — from page 1)

PDs today are more logistical in their approach to programming. Most PDs hate this. They feel like clerks, not programmers. They certainly don't feel that creative counts for much. In a way, they feel they've lost their identity and ability to evolve their formats.

Yet some PDs are learning the art of teaching talents how to do voice-tracks so that they sound *real* — and not mechanical. One of the real drags of networking talents is that they can sound pretty ordinary if they don't have the right attitude and approach. Boring radio creates TSL problems.

PDs are now learning the business of radio and the cost of operations. For some, the art of creative budgeting has become more important than creating compelling programming. To be successful today, PDs must now learn *both*.

PDs are burning out in Radio's new networked environment. Most feel that it's a money game of cost-cutting. Some good ones are leaving the business for good, because they can't adapt. ("Lead, follow, or get out of the way", as Ted Turner might say.)

"American Radio is creatively bankrupt" True or false? Some say, it isn't a "fun" industry to work in anymore". I say it's a PDs *job* to *make it* more creative, but in a different way.

Here in Australia, Radio is developing true personalities. *Comedy* is the point of difference — and so is entertainment.

As we approach Year 2000, let us not kill the Radio goose.

Great Radio will always be *theater of the mind*. It should always be there to inform and entertain in a variety of ways (no matter what the format).

For PDs to survive in the new millennium, I suggest the following . . .

- **Talk to more people about what they want from Radio.** Do "listener advisory board" meetings regularly, to keep a realistic perspective on what they feel is relevant.
- **Make sure your format is distinctive** — and has a clearly defined point of difference.
- **Learn the art of strategy.** Without a strategy you don't have a plan. Strategy is something you must study *everyday*. It's not a tactic used to win a rating. Strategy clearly *defines* your station from the competition.
- **Define your station with *original* production.** Give your creative writers and producers a chance to experiment. Year 2000 represents a significant opportunity to evolve the imaging of your format.
- **Ask your Manager to define your role.** See if it matches your definition of the position. Most PDs will be shocked at how different it may be from the one they are now operating under. This is one area where most PDs lose their way.
- **The Internet gives you access to the world.** "Where do you want to go today?" perfectly defines how Microsoft has defined how awesome the net is. It's so expansive in its scope and applications. Many specialty formats will emerge from the net. Some already have.
- **Focus on things that *matter*.** Too many junk e-mails? Bloody time-wasters, aren't they! Time management is critical to the success of today's PD.
- **Everything old is new again.** When I read **Programmer's Digest** every week, I'm struck with how many great ideas are *timeless*. Every time I read a **Ron Jacobs** "Boss Memo", it makes me sweat. Jacobs was/is all about *getting it right*. And *attitude!* That's what is *missing* from much of today's radio.
- **Networking is a must for developing great radio.** I'm on the net everyday, meeting new radio people and exchanging ideas. Surfing the net means venturing out and seeing what's new in your business.

For today's PD, **it's time to innovate again** — not imitate.

TW Tip #7202, #15056, and #16065

Dave Charles is General Manager of **ESP Media** (Australia's largest and most successful programming consultation firm, based in Brisbane). Dave is a programming veteran of 35 years including 21 years as a consultant working with clients in Canada, Australia, Malaysia, and Europe. His life goals are: to keep Radio strong and develop new talents.



Reach Dave by phone 61-7-3839-6733 or e-mail *davecharles@espmedia.com*

PDQ&A Station Mascots





(Continued — from Page 2)

Short-term mascots can reinforce promotions. The classic was **"The Big Kahuna"** at KHJ in '65, unfurled over several weeks in promo announcements written by Ron Jacobs about "The Legend Of The Big Kahuna". ("Why is the Big Kahuna in Los Angeles?" "Who is he looking for?")



Circa 1980, the GM/PD team of **Burt Sherwood/Bill Hennes** at WMAQ in Chicago developed a TV campaign featuring **"The Dancing Dollars"** (a "package" of 100 dollar-bills with legs, much like the dancing cigarette packs from the "Old Gold" TV commercials of yesteryear). The concept instantly reinforced the "WMAQ's Gonna' Make Me Rich Cash Call". But it didn't stop there — they *made* money with it, too! 'MAQ featured the Dancing Dollars at weekend remotes for premium dollars (they had four "packages" of different denominations of dollars).

A mascot can even be used to promotionally maneuver through tricky legal waters like waiting out a non-compete). Great example: the KC "Weather War": Meteorologist **Gary Lezak** recently resigned from WDAF-TV to join cross-town competitor KHSB-TV. His contract had the usual six-month non-compete clause. But that didn't stop KHSB from airing promo spots featuring Lezak's dog, **Windy** (who was a regular part of his on-air "act") built around the theme, "Everyone Knows It's Windy". In spite of the fact that Windy is readily identifiable with Lezak's image, the dog was never mentioned in his contract, and thus is not legally bound. While lawyers line up on both sides to argue this one out, KHSB-TV News Director Laura Clark says with a straight face, "We don't think we're violating the contract. Windy has no weather forecasting skills."



Wallace Wisdom: Keep this one up your sleeve for the next time you're in a similar situation. There's no way WDAF can win this one (even if they win in court).

A strong mascot symbol can reinforce brand. It's a natural, when your call letters lend themselves to The Katt. Or Froggy. Or Gator. Or Beaver. But the long flight of The Buzzard at WMMS shows how an unrelated symbol can take on a life of its own. (Fair warning: once it takes off, you may never be able to keep it in captivity again, as 'MMS recently found). Interesting side-note: The Buzzard has never been a costumed character. One of the all time great natural-extensions was **"The 1480 WABBit"** (which **Bernie Dittman's** WABB in Mobile used during its CHR days)

Mascots Can Make A Statement

If there's a burning social issue, sometimes a temporary mascot can be used to call attention to it. One of my favorite stories about such symbolism happened 30 years ago when the student body of Scottsdale Community College was upset that too many dollars were being spent on sports and not enough on their education. So, in protest, they changed the school mascot to an artichoke. The name took ("the mighty, fighting Artichokes" still play today).

On-Air Mascots. This is one area where I do think the "use-by" date for mascots has long passed. But, for the sake of generating a few contrarian thought-starters (something totally out of left field), let me take you back to review some from the past).

Legendary New Zealand breakfast host **Lindsay Yeo** used ***Buzz O'Bumble*** as the feature character for his Birthday Calls segment at 7:45am on 2ZB in Wellington. On weekends, the station sold big-buck Radi-Yeo Remotes using the character.

On the South Island of New Zealand, ***Henny Penny*** (a clucking chicken sfx) was featured as part of the birthday segment on 4ZB/Dunedin. So many

(Continued — See **Station Mascots** on page 7)

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Curtain Coming Down On The End Of An Era

As we begin 1999, radio folks are looking at an industry that has changed so completely it's hardly recognizable. As one of the last of the inefficiently organized business sectors, radio has finally found itself in consolidation.

In most major markets it is not uncommon to have over half of all listening attributable to just two companies.

The good news: rate structures have firmed and stations are actually realizing the value of their franchises with bigger profits.

Independents who haven't yet sold find themselves at either the high or low end of the value scale, depending on whether the in-market consolidators have room for them.

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The AUTHORIZED "BOSS" Memos

Flashback to October 26, 1966 . . .

Robert W. Morgan, The Real Don Steele, and the rest of the **KHJ Boss Jocks** were reading this memo from PD **Ron Jacobs** . . .

The Top 5 songs on the KHJ Boss 30 are:

1)	**I'm Your Puppet**	**James & Bobby Purify**
2)	96 Tears	? and The Mysterians
3)	Poor Side Of Town	Johnny Rivers
4)	Good Vibrations	The Beach Boys
5)	Talk Talk	Music Machine



October 26, 1966

To: BOSS JOCKS
From: Ron Jacobs

The Golden scene is improving, but is far from perfect. You must concentrate 100% (particularly during the week) to BALANCE the Goldens. Drake was screaming last night about two Goldens played by Sam Riddle, the first of the bad pair was a Jimmie Rodgers, the next "Scotch And Soda" by the Kingston Trio.

This is an example of what is wrong:

During the week (four per hour), you should bounce back from old to new ... never two-in-a-row from the same years.

"Scotch And Soda" shows up too much on one show, not enough on others.

You should be thinking of the audience comp at the time you're on.

Too similar in style (such as playing two up-tempo R&B things in a row, or two C&W, or two "teeny").

Think about what you're playing ... don't just pick it at the last minute.

And don't pair up similar Goldens. And come out of the news (on Weekends) with up-tempo, big-opening smashes.

Starting today and through Saturday night, every hour at :37, we have another episode in the adventures of "Sitar The Pirate". He is coming to town to take listeners on a rewarding sail to Treasure Island.

Sunday's promo will announce that starting Monday listeners call in at the sound of the Pirate's Parrot. We'll do this with a parrot sound (cart X-5) once an hour and those people will bring a friend on the trip. This will be an actual Treasure Hunt on an island. For now, just use the Treasure Island one-liners which are up. "Sitar" is pronounced SEE-tar.

Now 'til Saturday night: Play Sitar promo at :37 and use one one-liner per hour. "Clock The Jock" continues at :19."Clock Jock" will run through Sunday night and stop when we start parroting on Monday.

Sunday: Promo will pitch to call-in at the sound of the parrot. Clock Jock runs til 11:19pm Sunday.

Monday & TFN: Blow parrot (X-5) hourly and log winner, using plug line (afterwards) which'll be posted.

Sitar will also be involved in all Boss City appearances for the next few weeks.

Hooper begins next Tuesday!

No results on the last one as it was taken late.

Play all the records on the Boss 30
... area mentions at least once an hour
... sell what's happening
... exude Boss vibrations!

RJ Today:

Master motivator **Ron Jacobs** now serves as a consultant to KCCN-AM, KCCN-FM, and KINE-FM/Honolulu. Reach RJ via e-mail: *whodaguy@lava.net*

TW Tip # 7203, #3190, #4105, and #2142

Coming In Issue #40

One year later — October 27, 1967:
"Stop for a moment and consider what it would be like to work at a station which didn't spend more money than you've ever seen to keep contests going all the time."

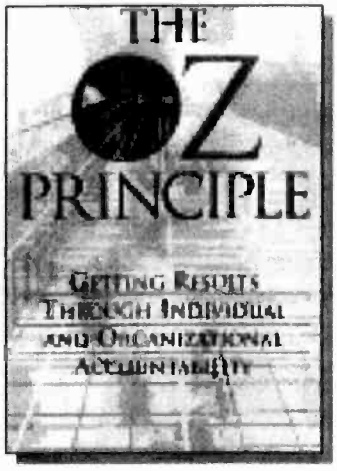
Leadership Cliff's Notes | *Above The Line* Performance

(Continued – from page 1)

And the most direct route to achieving consistent, station-wide accountability is **encouraging staff members to "own" their circumstances** (in other words, not waste time playing "the blame game", pointing fingers at others for the hundreds of little things that can and do go wrong from time to time).

Marc McCoy, VP/GM of Chancellor's KFBK/KSTE in Sacramento, introduced me to a particularly effective program of accountability-action that I believe you'll find inspiring and worth implementing.

The basic premise is drawn from the book ***The Oz Principle: Getting Results Through Individual and Organizational Accountability*** by **Roger Connors** and contributors **Tom Smith** and **Craig Hickman**. It involves viewing all possible actions in terms of "above-the-line" or "below-the-line" behavior (see the chart on page 8), enabling you to move beyond victimization tendencies, to overcoming obstacles, and thus, rising to new heights of achievement.



"The Land Of Oz" is a metaphor that shows how most people spend too much of their time acting in some sort of "victim" behavior. Not unlike Dorothy and her companions, who spent much of their time blaming each other, denying responsibility, or waiting for someone to tell them what do (someone else must give the lion his courage, the scarecrow didn't have a brain so others had to solve his problems, and the tin man couldn't function without a heart). In each case, *they* weren't responsible — they didn't "own up" to the problem. But what they learned at the end of the Yellow Brick Road was the revelation that **YOU are responsible for your own results**. With that breakthrough in their understanding, they were then free to lead more productive lives — and ultimately free to be much happier.

The same breakthrough occurs at your radio station when your people collectively move "above the line" by "owning" their circumstances. They discover that below-the-line victim behavior undermines their ambitions and dreams — and can actually hurt the station.

Some typical below-the-line victim signs include:

- Denying responsibility
- Saying "it's not my job", "I wasn't hired to do that", "not in my job description", etc.
- Blaming others when things go wrong
- Confusion about responsibility ("okay, just tell me what you want me to do and I'll do it")
- CYA stories (long involved excuses designed to cover-your-ass when "it" hits the fan)
- Hoping things will somehow magically just "get better" (without any effort from you)

The Basics Of "Ownership"

The Oz Principle talks about 4 basic fundamentals of circumstance ownership:

❶ **See It.** Recognize reality. Don't play games or ignore situations. Accept things as they really are.

❷ **Own It.** Once you see reality, you must own it. Even if you didn't create a problem, you may have added to it (by ignoring it or trying to distance yourself from it). The key question to ask yourself is: "how are we going to deal with it?"

❸ **Solve It.** The best way to deal with it is usually to find or create a solution for it. (Instead of saying, "Why me?"). This puts you in the mode of correcting the situation and overcoming any obstacles.

❹ **Do It.** Make it happen. Work quickly to get the results that will deal directly with a circumstance or problem.

It Starts At The Top

Accountability must start with management — especially upper management. When you hold yourself to the same accountability standards as everyone else, you set a great example. And the more people who "buy-in", the bigger the snowball effect (as employees become inspired by the self-less actions of their peers).

Here's a good way to give it a kick-start . . .

The "Above-The-Line" Awards

(Continued — See **Above The Line** on page 8)

Nothin' But 'Net

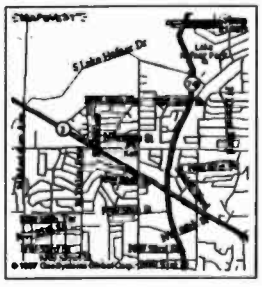
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The KATT-Map

Regular "PD" readers know that one of my pet peeves is stations that forget to include "how to reach us" information on their website.

Caribou Broadcasting Rocker KATT in Oklahoma City gets a "PD" gold-star for including a great feature on The KATT website ***(www.katt.com)*** that helps navigationally-challenged listeners find their studios — to pick up a prize — or maybe to advertise (after all, you never know who's trying to find you for whatever wonderful reason!)



Remember their target-audience is male-leaning (guys are not likely to stop and ask for directions). So not only does The KATT provide a Mapquest map, along with written instructions, they also show an aerial view of their studio location, so listeners can locate nearby near-by landmarks, making it practically impossible for KATT to lose a listener.



TW Tip #3192, #15057, and #16066

PDQ&A

Station Mascots

(Continued — from page 4)

people asked where she was when they'd pick up prizes at the studios that the station ended up putting a chicken coop in the foyer of the station, which turned out to be a popular talking point for families).





Mechanical Mascots

Back when the Star Wars trilogy dominated the big screen, many stations used R2D2 and C3PO-like robotic mascots to enhance their on-site remote "shows". The forthcoming Star Wars "prequel" series may foster a renewed interest in such mechanical monsters.

Hip Mascots

It's often the "inner personality" that makes a mascot hip. But certain characters seem less goody-two-shoes than others.

Blue Kangaroo. The New 102 Blue Kangaroo was used at WPIX/New York. And in Sydney ("the 2UW Blue Kangaroo"), too.

Mother Duck. Years ago, WNOX/Knoxville and 5KA/ Adelaide had a Mother Duck (the station's play-for-charity baseball team was even dubbed "The Mother Duckers").

Australians know the hip impact of an ensemble of characters on the Nine Network's popular prime-time variety show, *"Hey Hey It's Saturday"*. Characters like **Ozzy Ostrich**, **Plucka Duck**, and **Dickey Knee** interact with major stars like Sylvester Stallone, Tom Cruise, Cher, and Paul McCartney when they make guest appearances (in much the same way many stars loved appearing with ***The Muppets***).

Unhip Mascots. Beware of a mascot everyone loves to hate (like "Barney"). A "more music" station years ago thought it could reinforce its "less talk" image by using **a mime** for a mascot. (That station no longer exists!)

Wallace Wisdom: Don't close your mind to the marketing potential of mascots (whether human or suited). Presented in the appropriate way (subtly and matter-of-factly), the right mascot can help listeners warm to your station while opening up many new non-traditional revenue streams for your Sales department.

TW Tip #3193, #15058, and #17045

News & Surveillance

Visibility

There's free visibility waiting for stations willing to do a little extra hustle. If news cred is crucially important to your total station image, this is a great way to kill two birds with one stone: 1) gain free impressions and 2) prove your station is always where the action is.

Here's the drill:

- ✓ Affix mike-flags to all reporters microphones (make sure it's a logo that instantly "pops" at a distance)
- ✓ Instruct your reporters to strategically place their mike-flags in clear-shot of cameras whenever they interview a newsmaker (a spot they may have to wrestle for, in the sea of other reporters)

The payoff: your station will often end up being prominently displayed on TV news/sports reports and in newspaper pictures.

Wallace Wisdom: When I was OM/PD at KTAR, we used to have a 'mike-flag award-of-the-week" for the reporter who got our call-letters best displayed. The weekly prize (dinner-for-two, movie-passes, other cheap thrills) was secondary to the camaraderie of the hustle it inspired (with personnel genuinely congratulating each other for a job well done). An effective morale booster-shot. Reporters got a natural "high" when their mike-flag was on center-stage display (especially when it appears on Page One of the paper). You can dovetail this into a mikeflag-of-the-year award — a more substantial prize. Consider a "wall of fame" in the newsroom, featuring print pics or freeze-frames of TV shots (you'll, of course, want to keep the "mikeflag-of-the-year" award on display forever). Places the emphasis on *action*.

TW Tip #8155, #7204, #10056, and #3191

(Continued – from page 6)

The Above-The-Line Awards

When McCoy was GM of KTAR/KKLT/KMVP in Phoenix, he implemented an innovative employee-of-the-month program. Monthly winners got a nice plaque, a day off with pay, and $100 cash, with an annual winner of a one-week vacation for two in Hawaii plus $1,000. Nominees were submitted by department heads, with monthly finalists reviewed by a rotating panel of employee "judges". Most of all, it was the *spirit* of the award that rubbed off on staff — because it was given only to people who demonstrated *selfless* behavior by going way "above and beyond the call of duty" for the good of the station (sometimes in flashpoint crisis situations which could have easily led to lost revenue, lost listeners, or diminished image). Winners were always acknowledged in front the peers in their department (and, when possible, at a larger station gathering) so it was a genuine proud moment.

My personal take on it: it was the coolest employee-of-the-month honor that I've yet seen.

Steps To Accountability

ABOVE-The-Line Behavior

10) Do It
9) Solve It
8) Own It
7) See It

THE LINE

6) Wait & See
5) Cover Your Tail
4) Confusion/"Tell Me What To Do"
3) Finger Pointing
2) "It's Not My Job"
1) Ignore/Deny

BELOW-The-Line Behavior

Wallace Wisdom: If you internalize this "above the line" philosophy, and make it an "automatic" reaction anytime you see something that needs to be done or responsibly dealt with, you'll be amazed at how good it makes you feel inside (knowing that you're part of the solution, not the problem, because you're doing instinctively doing the "right" thing).

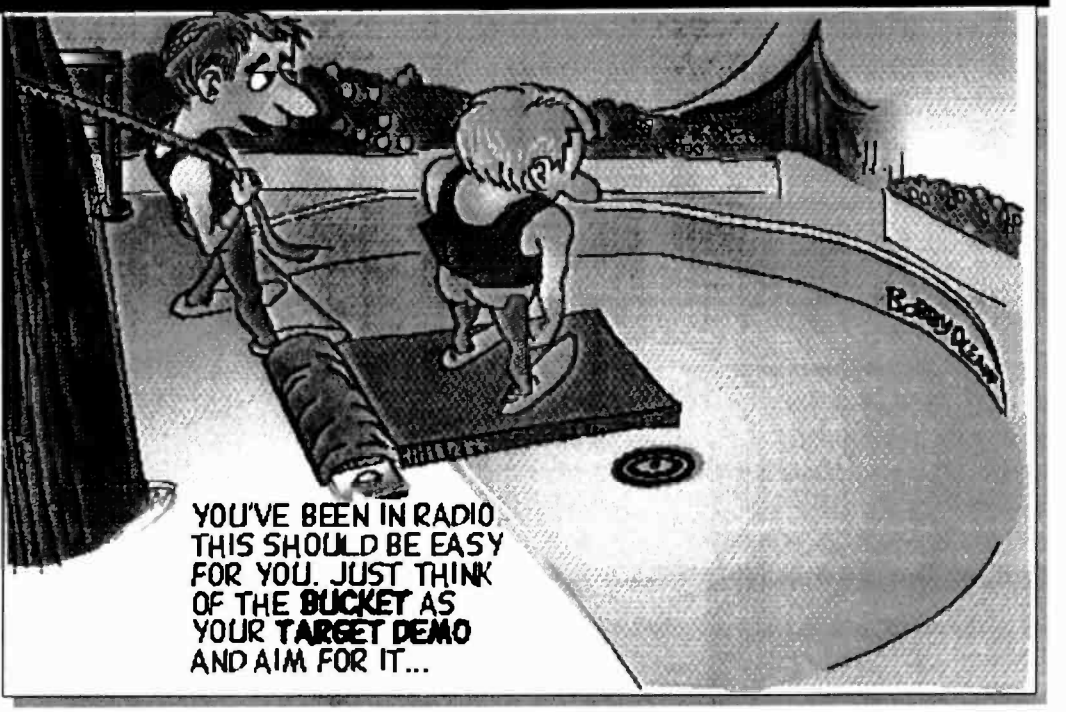
I'm inspired by the unselfish, take-responsibility attitude you find throughout — and especially at the top of — great organizations like Disney and Southwest Airlines. If **Michael Eisner** sees a cigarette butt on the sidewalk when he's walking through Disneyland, he doesn't tell someone to pick it up, he does it himself. (You think *that* doesn't send a clear "above the line" message to other cast members!) Anytime **Herb Kelleher** flies somewhere, he doesn't act "presidential" — he rolls up his sleeves and helps the flight attendants pass out peanuts and drinks while joking with passengers. (You think *that* doesn't make Southwest employees think their jobs are important!)

(Continued — See **Above The Line** on page 9)

Ocean Toons®

Check out **Bobby Ocean's** creative web site at ***www.bobbyocean.com***. Full of interesting ideas, links, quotes, production samples, and voiceover demos. E-Mail Osh at *oceanvox@pacbell.net*

Jeff Young's Radio 411 ***(www.radio411.com)*** is the *cyber- home of Ocean Toons* and the *Bobby Ocean Cartoon Gallery.*



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— coined by NeoSoft Chief Technical Officer Karl Lehenbauer

Above The Line Performance

(Continued — from page 8)

What's interesting is — this method of circumstance-ownership not only applies in the workplace environment, but in the rest of your life as well.

Next time you see a domestic chore that "isn't your job", try doing the "above-the-line" thing and see what kind of a positive response it evokes from your spouse or significant other. When you pass this modeling behavior down to your kids, it teaches them a life-lesson that will serve them well both in their careers and home-lives. Instill these principles in your staff, and you'll make everyone's job just that much easier.

Look around you — do you see any "opportunities for solutions" that have been just waiting for someone with the gumption to accept responsibility and establish "ownership" of them?

Could that someone be . . . **YOU?**

TW Tip #7205 and #8156

The Oz Principle:
Getting Results Through Individual & Organizational Accountablity by Roger Connors and contributors Tom Smith and Craig Hickman (256 pages, Prentice-Hall) is still in print. *Amazon.com's* price is $16.07 for hardcover and $11.20 for paperback

Coming soon:

The "PD" Y2K Report

How To Put A "Handle" On Your Y2K Worries

Programming Note

The "Oldies Hot-Clock Games" series will begin in "PD" issue #36

Programmer's Digest

Sweepers/Liners/Splitters/Bumpers

The wrath of the Buzzard (screaming bird sfx) 93.1 WNAP. The Classic Rock mothership.

The Home of 93 minute big-ass blocks of Classic Rock — the Buzzard, 93.1 WNAP.

No sleeping aloud! You're listening to the Country music station that's fun to listen to! K-Frog 95.1. "Ribbit!" KFRG!

No lame pop. No cheesy retro. No dumb DJs. Arizona's Alternative music *leader*. 101-5, The Zone.

The Kiss Private Jet is cleared for takeoff all this weekend. Just listen for (—) and be ready to call in.

(Song snippets): "1-2-3-4! 1-2-3-4! 1-2-3-4! 1-2, 1-2-3-4!" Q95. We only play the songs that count.

Keepin' you alive from 9 to 5! Q95 is what Indy listens to at work after the Bob and Tom Show. Join the Q95 Workforce. If you want Classic Rock that really rocks, keep it on Q95 all day, wherever you work.

(jingle shout): "Gold!" Where there's always a party goin' on in your dashboard! Gold 104.5!

Goin' nowhere on 96th? Or pausin' on Pendleton Pike? You've got all Oldies all the time on Gold 104.5.

Gold 104.5 — if you're gonna play oldies, you gotta' play Aretha (into an Aretha Franklin oldie)

You're listening to an X-103 Extreme Rock Block.

Elements of Stationality

Let's make one thing crystal clear — this is R&B, and this is TLC. (female): R&B Hits on 105.7 — the new TLC.

(male): Commercials off!
(female): Initiating shutdown!
(male): Today's best music on!
(female) Engage power!
(male): This is today's best music! 99½ — ZPL!

Is your radio Y2K compatible?
You only need one station now! Y100, Y100!

Talking less leaves time for more music, on 96.1, Mix 96.

KOOL 94.5 reminds you . . . there's no law against having FUN at work! So go ahead — and sing along!

Picking you up and making you feel good with a 50-50 music mix of yesterday and today! Mix 105.1.

Great name for a sports show:
"Inside Sport, Balls and All" (on 3MMM/Melbourne, Australia)

Play Twain Twivia to win Twain Tickets for Shania's New Year's eve concert at America West Arena.
(Fudd clip: "Weawwy?") Twain games – on KNIX.

Help us fill the Twain Twuck with Toys for Shania's charities and you could win a pair of tickets to see Shania live in concert. On Kamel Country 108.

TW Tip #9163

Coming Next Week

In The World's *Fastest Growing* Programming Newsletter

19
Now in ~~18~~ countries!

Music Scheduling: 10 Avoidable Mistakes

Special Report by
Mike LePetit

And . . .

A "PD" Music Spotlight

Oldies Hot-Clock Games

Also . . .

The **22** Immutable Laws of **BRANDING**

Subscriptions

Your Investment

One Year	$US295
Six Months	$US165

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Programmer's Digest
Volume 1, Issue 10
June 29, 1998

Win Mornings, Win The War

Continuing Education For The Dedicated Radio Programmer

Great Stations Have *DEFINING* Morning Shows

A few weeks ago we discussed *The Holistic 8 M's That Make Stations "Hum"* (Mornings, Music, Money, Marketing, Momentum, Meaningful Information, Math, and Magic). (See **"PD"** Issue #3, Page 1)

While conventional programming wisdom suggests that the Morning/ Breakfast daypart (6-9am) accounts for roughly 15-20% of the average music station's "success factors" pie, many of the truly successful stations gain as much as 50% of their momentum from their great morning show. For this reason, when the right personality or hosts are in place, I often put Mornings at the *top* of the "how to fix it" list. (Depends upon the station, of course). Simply put: To compete successfully in a contemporary music format arena today, you *need* a *defining* programming element in the Morning. The *great* radio stations, the world over, all have them.

(Continued . . . See **Win Mornings** on Page 3)

How To Make The Most of your Time

I needn't tell you that the effects of ownership consolidation and downsizing have placed unprecedented demands on a PD's time. Especially for the programmer who now oversees 2 or 3 additional stations (often in formats he/she does not have a depth of background or knowledge in). And often with a smaller support staff!

While the elimination of "layers" of management has the upside of quickening the

(Continued . . . See **Make The Most** on page 2)

Inside "PD" Issue # 10

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Page 8 Surveillance: Traffic Locations
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Page 8 Lifestyle File: Investments That Pay For Themselves
Page 9 How To Know When A Morning Show Is Working
Page 9 $7,000 Think-Tank Weekend (Contest Rules & Fine Print)
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Programmer's Digest Publisher/Editor **Todd Wallace** is a 30-year programming veteran — as a #1 jock, PD, GM, and station owner. Over the past 24 years, he has provided programming consultation services to over 100 radio stations. Internationally recognized as the "founding father" of the "callout" research concept, over 200 stations have used his systems of "in-house" music, tracking, and perceptual research.

Leadership Cliff's Notes

How To Make The Most of your Time

Advice From Papa ...

"Write as well as you can. And *finish* what you start."

— *Ernest Hemingway*

TW Tip #7056 and #21013

(continued from page 1)

decision-making process in many areas, enabling you to react faster and more responsively to listener needs and desires, it also means you've got to juggle more balls. Or, at least, be prepared to – because the dual-responsibilities and dual-pressures are *not* going to go away (in *our* lifetime).

Time Management Strategies

In the hope that we can help you find a few more hours in your workweek, allow me to put forward a few time-tested, battle-proven time management strategies that are designed to get you organized (and *keep* you organized).

Daily Management

Know yourself. It starts with constructing your schedule around the times of the day when you know you're typically at your highest energy level. That's the best time to tackle tasks or projects requiring creative thought or intense concentration. Low energy times might be a time to take care of routine matters. Playing to your natural peaks and valleys makes you more effective.

Goal-Orient Your Workday. Begin with the end in mind, as **Stephen Covey** says. Enumerate specific goals you want to accomplish – both in business and in life. Remind yourself of these goals every day. Do you have a 1, 3, 5 and 10 year plan for your lifestyle, your career, your retirement, education, and friendships? You should be trying to include "chunks" of that plan in your daily (or, at the very least, *weekly)* schedule.

Use A Planner. Whether it's a computerized organizer (I prefer *Sidekick 98*), a desktop version, a loose-leaf notebook system, or simply a yellow-pad, it will keep you better organized than just "winging it". (You can't wing it in the new millennium and expect to succeed! Too many other well-organized people want your job!) Your planner should include a To Do list, a Phone Calls list, and an Events list (to plan meetings, appointments and any personal timeouts).

Assign Priorities. Prioritize your activities, based on different degrees of importance and urgency. Make sure you get your top priority items dealt with properly (hopefully finsihed) before the end of the day.

Get A Fresh Start. Planning tomorrow's schedule at the end of each day enables you to hit the ground running the next day. Some PD's prefer to do this first thing in the morning, maybe at the breakfast table at home. Either way, it gives you a head start.

Efficiency-Orient Your Stickies. I've *computerized* my stickie-note reminders which makes my desk a lot neater than it used to be, using a free screen-saver program called Corkboard, available from the website of PC Dynamics (www.pcdynamics.com). It's a cleverly designed "catch-all", which includes several styles of calendars, clocks (even coo-coo's), to-do lists, and stickies (size and font can be customized to reflect the degree of priority you wish to attach to each note). It also has an alarm-clock feature (with customizable .wav sounds) to gently (or not so gently) flag your attention. It's the most efficient screen-saver I've ever seen. (I find it's actually as useful as my formal planner!)

Try to eliminate time-wasters. Keep an ongoing track on things you know waste your time (both at the office and elsewhere). For example, long meetings, meetings for the sake of meetings, office drop-ins, not using a day planner, etc. Then take steps to eliminate (or at least minimize) them.

TW Tip #7050, #12001, #16025, adn #21011

In Coming Weeks ...

People Skills, Delegation, Procrastination, Phone-Jobs, and Meeting Management

Capsule Combat

One of my all-time favorite *true* Radio stories occurred in Denver, during the Top 40 battle between **KBTR** and the legendary **KIMN**, circa 1966.

KBTR . . . Announces they'll be giving away a brand new Mustang convertable! Listen for your chance to "qualify"!

Meanwhile at Kim . . . Owner/GM **Ken Palmer** rounds up several jocks to "help him" as he visits a local used car lot. Arriving at the car lot, Palmer walks up to the glad-handing salesman and says, "I'll take it"! "Which one?" asks the salesman. "The whole lot!" 30 cars! (The salesman about dropped a load!) I can still remember the impact and the preemptive power of hearing **Hal "Baby" Moore** doing a so-simple-any-idiot-can-win-it contest solicitation: "Caller #7 on the Boss-lines right now wins a 1964 Pontiac GTO". Next hour, "Caller #9 wins a 1963 Ford Falcon". And the next, "Caller #10 wins a 1961 Chevy Impala!" And so on!

TW Tip #7051, #4044, #3093, #9066, and #8016

Great Stations Have *DEFINING* Morning Shows

Win Mornings, Win The War!

(Continued . . . from page 1)

Laying The Groundwork

This series of articles will examine ways you can go about *building* a defining Morning Show if you don't already have one on your station. Or if you do have one, how you can continue to *grow* your morning show (pushing it to new heights). We'll start by laying the foundation.

How A Great Morning Show Helps You

- ☑ A strong Morning Show serves as **a cume magnet**, taking advantage of the high PUR-levels (Persons Using Radio) evident in weekday morning hours
- ☑ A strong Morning Show provides an effective promotional vehicle which helps **recycle listeners into other dayparts**
- ☑ A strong Morning Show can be the "center stage" for **addressing community needs with outstanding public service projects**
- ☑ A strong Morning Show can even serve as an **effective platform for Sales promotions** (in a way that couldn't be supported in other dayparts)
- ☑ A strong Morning Show can be utilized to **"camouflage" increased commercial inventory** (so it doesn't have to run in other dayparts where it may be more "noticeable")

Great Mornings Mean A Great Deal More Profit

But the most important reason for shining a white-hot spotlight on the Morning daypart goes *beyond* increased ratings potential . . . directly to . . . **increased *revenue* potential** (which drives profit). Great Morning Shows are (or should be) ***money makers!***

As **Ian Renton** once told me when he was General Manager of 4BC/Brisbane (Australia), "The station started making serious money the very minute **"The Poo" (Wayne Roberts)** walked in the door!" Great morning personalities are often capable of schmoozing clients much better than your best Sales Rep.

TW Tip # 17013, #6032, and #5044

(Continued . . . see **Win Mornings** on Page 4)

HowTo Justify Big Bucks For Your Morning Show

If you're not in the same league with the successful Morning Shows in your market, here's an effective way to state the case "for" spending the $$$. It's a systematic exercise that tends to put the cat amongst the pigeons, quickly!

First . . . show management a table (or graph) which lists

- ✓ A rank-order of the Top 10 or 15 Morning Shows in your market
- ✓ Their 25-54 (and/or 12+) ratings performance (quarter-hour share %)
- ✓ The *personnel cost of the show* (including the primary talent, any sidekicks, producers, etc.), and
- ✓ The *morning revenue impact* on the station's total revenue status (Morning daypart inventory revenue plus obvious derivative impact of sales in other dayparts which are driven by the morning personality)
- ✓ Make sure you include your station (and your vertical competitor)

Rank	Station	Format	QH%	Personality	Personnel Cost Of Show	Morning Revenue
#1	KAAA	AC	7.6%	Bill & Monica	$500,000	$3,200,000
#2	KBBB	Ctry	7.4%	Bubba & Booby	$600,000	$3,700,000
#3	KCCC	AOR	7.3%	Chainsaw & Dipstick	$300,000	$2,500,000
#4	KCCC	N/T	5.5%	Fred Nerk	$150,000	$4,000,000
#5	KDDD	CHR	4.5%	The Breakfast Flakes	$250,000	$2,000,000
#15	KQQQ	AC	3.1%	Johnny Venture	$ 90,000	$1,600,000

This table usually paints a *very* clear picture that speaks volumes about "what's wrong" with a station's morning performance and the practical steps that need to be taken to increase audience size.

Then . . . show what the revenue picture would be like if you had a "franchise" type of Morning Show. Stress the residual value of a share point in your market (e.g, in a $120,000,000 Radio revenue market like Phoenix, each 25-54 share-point is worth $1,200,000. So, using the above model, if you spent $290,000 in personnel costs to harvest a Morning "player" that garnered a 5-share 25-54, it could theoretically lift morning revenue to $2,500,000 (a $900,000 increase).

A switched-on PD builds his/her station around the hottest personalities (in the same way NFL teams build their playbooks and gameplans around their franchise players (like Elway, Favre, Marino, etc.). Just as a John Elway leads his team to victory, the right Morning Personality on your station can help catapult your team to the "Super Bowl Of Radio Ratings & Revenue".

The question then becomes a rather easy one . . .

Would you spend $200,000 to make $900,000???

T W Tip #5043, #6031, and #17012

Win Mornings, Win The War!

(Continued . . . from Page 3)

Building Mornings Is Crucial To Ratings

As we discussed in our series about "name equity" (see "Listener-Loyalty" on page 1 of **"PD"** issue #7 and "Loyalty-Marketing" on page 1 of issue #8), most listeners are not loyal to radio *stations* . . . but they can be *very* loyal to "favorite" *personalities*. Often these partisan tendencies develop into **radio listening habits that become *unbreakable*** unless that personality jumps ship and goes to another station (hence my theory that there's no real loyalty to *stations)*. This kind of loyalty-bonding can only be "bought" by driving a dump-truck filled with cash into that kind of personality's driveway, and saying "help yourself!"

The *Strategy* Of Building Morning Strength

How To. Fundamentally, achieving your Morning ratings goal boils down to three basic options . . .

- ✓ **Building a <u>new</u> Morning Show around a "fresh" new Personality**
- ✓ **Hiring an "established" Personality with an already proven local following**
- ✓ **Evolving your present Morning Show into a more potent market force**

If your ratings have already gone down the gurgler, the last option is rarely successful. Why? Because "first impressions tend to *last*" in most listeners' minds. If your morning ratings are anemic, it probably means your target audience has already *sized-up* your present morning host, *chewed him up,* an' *spat him out.*

The *pro's and con's* surrounding the first two options –

"Fresh" Personality – All New

Pro's —

Can build an identity "from scratch"
No inherent "baggage"
Could benefit from "curiousity" cume during "honeymoon" phase

Con's —

Takes time to build audience acceptance (often well over a year)
Could lose numbers initially as the audience "adapts"
(some personalities are an acquired taste)
No ratings guarantees – could fizzle fast (or worse, fizzle slow!)
Building a "team" could cost much more than buying one established name

"Established" Personality – A Walking Cume

Pro's —

Instant-strike capability – builds audience FAST
Attracts listeners like a cume-magnet
Has a loyal core of devoted fans who will follow him/her
Right Personality can attract audience from other formats
Lends itself to the proven effective "big switch" marketing ploy
Usually creates "curiousity" cume during euphoria surrounding "the switch"
The "Switch" often is covered by other media as a "news story"
A "franchise" player can bring revenue in-the-door fast
Franchise players usually have strong "community service" images (coattails your station can hitch onto to immediately gain *brownie points)*

(Continued . . . See **Win Mornings** on Page 9)

The Sound Of Listeners Being Herded Into P1 Stalls

"Mooooo. B-aa-aa-aaah. Moooooooooo. Ba-aaaa-aaa-aaa. Moooooo . . . "

Management Snap! In this day of slick, over-linered, music-driven format Radio, it's refreshing to see a radio station succeed by going *against* the grain – making highly localized "personality radio" win big in a Top 20 market.



This week's *Snap! Salute* goes to **Jerry Ryan,** who just resigned as General Manager of KESZ/Phoenix (after a 12 year run). For many years, Ryan functioned as both GM <u>and</u> PD of KEZ. And it was under Ryan's tutelage that KEZ broke the mold to create a station that would be very difficult, if not impossible, to duplicate by formula.

Defying conventional wisdom (which suggests a woman shouldn't be the lead partner of a morning show), Ryan boldly teamed news anchor **Beth McDonald,** as head wise-cracker, with glib local TV weatherguy **Bill Austin** (who's never at a loss for the perfect snappy retort). The chemistry clicked instantly (that was10 years ago), and now **Beth & Bill** have a long string of #1 25-54 ratings victories under their belt (and are arguably the best 25-64 Female-targeted Morning show in America).

Ryan further underscored his reputation as a non-conformist by placing a similar personality team, **Maggie & Marty (Brock and Manning,** respectively), into afternoon drive, giving KEZ listeners more unduplicatable programming content.

Under Ryan, KEZ has been known more for the rules they've broken than the ones they've followed. But somehow they always manage to retain a certain "Mayberry" quality in everything they do that smacks of "uniquely local" Radio (even in a cosmopolitan market of nearly 3 million people). It all bottom-lines into AC format dominance. *TWTip #7052, #6033, and #5045*

The AUTHORIZED "BOSS" Memos

Another
Ron Jacobs
Master Motivator Memo

93/KHJ BOSS RADIO

Flashback to March 1, 1966 . . .

As we look at KHJ, "Behind Closed Doors".

The Top 3 songs on the KHJ *"Boss 30"* are . . .
These Boots Are Made For Walkin' by Nancy Sinatra
California Dreamin' by the Mamas & Papas
Daydream by The Lovin' Spoonful
Sloop John B by The Beach Boys is a *Boss Hitbound.*

And ***this*** was the memo **The Real Don Steele** read before he went on-the-air at 3pm . . .

LA listeners Can WIN A Honda A Day From KHJ!
Boss Radio is giving away 31 brand new Hondas!
One every day in March!
To enter, send a postcard with your name, address, and phone to:
Boss Honda, Box 38-130, Hollywood 38, California.
Then listen to KHJ to WIN.

To: BOSS JOCKS

From: Ron Jacobs

March 1, 1966

1. The Hooper is here now, and being taken through Monday. This is the time we must continue to show as well. We finally broke through in printed average figures, and we must hold or improve our position. If we don't there'll be a loud chorus of "fluke," "flash in the pan" and "I told you so" type remarks. Not that comment in the trade, or even at the agency level, should be our motive. Our goal should be to maintain what we earned and put our best efforts into the sound of the station. I know everyone is aware of the need to do so, but the panic and desire generated by the "second best" Pulse has disappeared since the Hooper figures came out. We must have the same attitude as any winning ball club: brand new day, brand new game. The Dodgers don't get any points this year for last year's wins. And the fact that they're champs won't stop any base hits by the opposition unless they play like champs. So during this week don't relax because we're already there. Any numbers we've had, good or bad, are last season's headlines; the L.A. teenager is more fickle than any Dodger fan. KRLA is fighting now. They're down...and thinking about status, job security, paying the rent, staying in the big market. So they'll be fighting and trying. Sure their promotion isn't exciting, but it is a chance at $100 an hour. Sure Emperor Hudson is "bad" but we haven't overtaken him and Charlie O' in almost a year. Sure they "don't know what they're doing" but they do have a news advantage 18 hours a day.

The point is this: every day, every show you must approach your airwork as though your very ratings depend on everything you do and say. It's very easy to be abstract about "a Honda a day." But if you're casual, then so will the listener be casual, because it's up to you to make it exciting. 31 Hondas are worth over six grand. That's six thousand dollars! How many Mickey Mouse stations (where we all used to work) didn't spend that in a year? Spectacular billboards (with your picture) go up on Sunset April first. Each one of these costs more than many stations spend on promotion for an entire outdoor campaign. And by going first-class KHJ also goes with you for 12.5% of our airtime. So...to avoid a Hooper turn around, to avoid walking around here a month from now frustrated and mad, to avoid rationalizing a less than maximum effort and to get the numbers we deserve...do it like it was the first time!

Sell the Hondas with excitement! They are not words, they are motorcycles! Our listeners, your listeners, can win a Honda.

We sell more music...we don't say it, we sell it. And the music is a gas. If it doesn't turn you on...then it's just a seven inch hunk of vinyl going at the same r.p.m. as a record on 20 or so other stations. It's a hit! It's a Boss hit. It's here coming at you with that big mother signal from Granda Hills to San Clemente to downtown Redlands and you're the Boss emcee in the ether telling everyone how great it is!

(Continued . . . on the back of this page)

The AUTHORIZED "BOSS" Memos

Coming in "PD" Issue #15 . . .
KHJ Boss-Memo dated April 26, 1966.
Sneak Preview:
"Anyone who thinks KRLA is out of it is *mistaken!*"

RJ in action!

A morning mobile-phone hotline call to **Robert W.** just couldn't wait!



(Continued . . . from Page 5)

And you're plugging the other Boss Jocks. And Tommy Vance. Is the English Top Ten a big deal? It is if you sell it. Is "The Real Don Steele" or "Johnny Williams" a name out of the yellow pages? No baby he's a cat sitting in that same General Tire chair putting it all into what's happening. So don't just roll out a neatly felt-penned name...talk about him like you drink with him and Batcave with him and sit around for years trying to get to L.A. with him.

All the little playbacks or cliches (ala "overconfidence kills, baby") which are thrown around indicate you hear what's being said. Now try to digest it and pump it thru your Boss bloodstream 24 hours a day...and ejaculate it into the mike during the time you're on.

Don't just read those damn one-liners like a punchy political prisoner ("I'll say anything if you'll get this bucket of my head and gimmee some more cold rice!") blurting out namerankandserialnumber...but read 'em like you believe in 'em baby there were bombs bursting in air and this is where it's at not KFIZ or Dave Diamond or the ghost of Chuck Blore or I-listen-beaause-it's-loud but the image that it exists when it's really happening.

There's a gaard at the gate and a broad at the board and you've got three hours in that little room to swing, without which it truly, truly don't mean a thing. You gotta roll up your shirtsleeves (exposing that tattoo which says "radio junkie...hooked at an early age") and puke your everlovin' soul into what's happening. Like waiting in the corner for the bell to ring and alcohol and liniment and you're name in satin on the back of the robe and then it's all you baby. You are the whole scene hitting him with your felt pen harder than he can hit back.

But it's not as simple as fighting another guy with a radio tattoo and a weak signal. You're sitting on the edge of the stage with your knees crossed or fronting the tent or running out to grab the mike with no one introducing you.

YOU GOTTA PUMP IT UP BEFORE YOU GO ON LIKE THE PROS DO BABY (Does Koufax drive up to Dodger Stadium thinking "well this is where I work" or maybe is he heaving and retching and READY?) AND DO THE SHOW BIZ THING! You're not a cat on the "board" in the "booth"...you're the voice of a Boss Jock mixin' up the Supremes and those Hondas and the other Boss Jocks the part of a big swinging winning team that's coming on so strong they'll even wait through the news because every minute of the year those federally licensed tubes are glowing and the meters are peaking out with the sound of a damn number one radio station like a big cone of ROCK covering all of what's happening where It's happening which is Los Angeles baby and that's what it should sound like on the radio: a loud hip super rocking electronic 1966 Nancy Sinatra playing Gemini covering space age buddy which is on when you are.

Perform for the people!

TW Tip #7053, #8017, and #9067

Today, Ron Jacobs may be contacted via e-mail:

www.whodaguy@lava.net

The State of the Station

Monthly Reports: How They Help You

Part 2 of a "PD" Management Mini-Series

Maintaining Monthly Chronicles. In most corporate environments today, a monthly report is pretty much standard operating procedure for all department heads. Many programmers grumble that it's just one more example of the "corporatization" of Radio. But, frankly, I've always found writing monthly reports to be a very *useful* and *productive* discipline. It helps a PD regularly assess his/her progress toward the goal of higher ratings and programming excellence. Best of all, it's a great communication tool that enables you to keep upper management apprised of your progress and any pitfalls or obstacles you're encountering along the way. (There's nothing management hates more than a "surprise"!)

The TW Challenge: Even if you're not *required* to submit a monthly report, let me challenge you to *voluntarily* chronicle the programming events of your battle. If your GM doesn't require that you do it, he/she will be very impressed with your initiative. Maybe you'll prefer to do it simply as your own "programming journal", for your eyes only.

Do it and I guarantee you'll come away with a much better *understanding* of *everything*. Nothing helps you "see" all the angles of an issue better than stating a problem and recommending solutions *in writing*. Bonus benefit: you'll find it to be a convenient reference tool about what happened when, as you later dissect month-by-month ratings trends and discrete extraps.

Components Of Good Monthly Reports

Bullet-Points. I recommend that your first paragraph should contain a 30-second, preferably bullet-pointed, overview of your entire report. It helps you, and your superior, maintain your focus on the really important issues.

Major Issues First. I like to start my State Of The Station *"White Papers"* with a review of all the *major Issues* that the programming department is facing. These should be thoroughly examined. Rank them as either **core issues** (vitally important *broadstroke* issues) or **shoulder issues** (manicure items which are not necessarily priorities, but which will sooner or later need to be dealt with). Also denote any *non*-issues (molehills which certain members of your management team may have built into an imaginary mountain).

Stating the issues is only part of the exercise. You should also put forward recommendations on how to *effectively deal with* each issue.

SWOT Analysis. A good State Of The Station monthly report goes much deeper than a SWOT Analysis of Strengths, Weaknesses, Opportunities, and Threats (see "PD" issue #9, page 1). But including an examination of any *updates* to your SWOT profile, relative to your vertical competitor(s), is useful.

Component By Component. Then look at each component of your station's programming that hasn't been covered under *Issues* or *SWOT* –

- ✓ **Ratings performance.** Including most recent trends and extraps. Did they exceed your expections or were you underwhelmed, or even surprised, by the result.
- ✓ **Budgetary management.** Note variance issues along with reasons why. Also remember to point out areas where you've met (or preserved) your budget (when you have).
- ✓ **Music.** And how to better use it as a weapon.
- ✓ **Presentation.** Changes in features or stationality, including think-abouts or ideas you'd like to "float".
- ✓ **Positioning.** Who's winning the positioning battles and perceptual sub-battles in the listener's mind?
- ✓ **Morning Show Examination.** Break your overview down into performance, features, promotion, opp's, and concerns.
- ✓ **Surveillance Ingredients.** Issues pertaining to news and information programming.
- ✓ **Promotion.** What you've done and what you're planning on the calendar.
- ✓ **Research opportunities.** Radio, like football and rocket scientry, is a game of *constant adjustments*. By learning more about your listeners and their perceptions, you're better able to define your true core audience and *hit* this constantly moving target. Research keeps management aware of *why* mid-course corrections are needed (preventing "surprises").
- ✓ **Technical and Operations.** Behind the scenes activities that need dealing with.
- ✓ **Air Talent.** Highlights (and lowlights).
- ✓ **Employee Of The Month recommendations.** Even if you don't have a formal "employee of the month" recognition (which I suggest you *should* be doing), I still think it's a nice touch to constantly make upper management aware of employees who are demonstrating selfless "above the line" behavior. It's amazing how much morale improves when management *sincerely* praises jobs well done. *TW Tip #7054*

Next Week | **Annual Reports & Action Plans**

On Sincerity ...

"Kid, the *one* thing you need to *succeed* in this business is *sincerity*. And once you've learned to fake that, there's no limit to how far you'll go!"

— ***George Burns'*** *timeless advice to* ***Jack Lemmon***

News & Surveillance Ingredients

Traffic

Location, Location, Location. Make sure your traffic reports emphasize LOCATION first and *then* SITUATION. Most listeners, even in Morning Drive, are listening to your station *passively*. Especially traffic reports, which are perceived to be "price/item" type of content. In-car listeners generally have to hear the location before the filter system of their mind kicks-in and allows them to get "interested". So if your traffic reporter says "we have a major accident involving 5 cars and a school bus, causing a 10-minute delay at the Glendale exit of I-17" most listeners will only perk up when they hear "Glendale exit", at which time they hear your traffic expert rolling on to the *next* traffic incident.

Action Step: Use the location as an "audio flag" (much like "In X-109 Money Matters" calls attention to a financial story).

"Northbound I-17 at the Glendale exit, a major accident involving 5 cars and a school bus, causing a 10-minute delay".

See the difference? It didn't take one second longer, but it "got through" to the listener much better. *TW Tip #10024, #9068, #5046, and #1044*

Things Listeners *HATE* That PD's *LIKE*

In this ongoing series, we'll look at *listener pet peeves* that have been gleaned from thousands of focus group interviews and one-on-ones.

Item: Weird Music Background Behind Live Spots Or Jock Schticke

Like Herb Alpert's "Spanish Flea" in the background of a bit on a Country station. Or some hokey instrumental bed from the 50's or 60's on a flame-throwing CHR station. Or, my favorite, regardless of format, "the mad drummer", who seems intent on making anything the jock has to say barely intelligible. What's wrong with this picture?

The listener wonders: Why don't you just let my favorite personality *talk* to me?

The PD thinks: Wow! Listen to that momentum!

The Wallace Wisdom Solution: I would urge you to re-think the real value of so-called "momentum background" tracks. The higher principle is: making sure you *humanly communicate*, one listener at a time. Which is hard, often impossible, to do with the wrong backing-track, which usually sounds like it's at cross-purposes with what the jock is saying. Many times, momentum is actually *"lost"*, because the jock feels more "at ease" with music in the background, so he/she tends to loosen up and *talk more*.

Action Step: *Consider eliminating these tracks completely for a month.* Then re-add them and see if you don't hear them in the same way the listener does – as a cumbersome distraction. (This little exercise may convince you to pull them forever!) *TW Tip #1045 and #9069*

Lifestyle File™

Investments That Pay For Themselves

Next time you think you "can't afford" something that would expand or enhance your lifestyle (or your career), try to figure out a way to *make it pay for itself.*

I'll give you a personal example. 2½ years ago, Kathy and I had a chance to "steal" a second home in Forest Lakes in the high pine country of Northern Arizona, just two hours from Scottsdale (or an-hour-an-a-half, the way I drive). My wife has a unique knack (and a real talent) for finding undervalued real estate properties, but this was a particularly exceptional opportunity.

We could, of course, have seen lots of financially "safe" reasons why we *shouldn't* buy it. But we concentrated instead on ways to *make it work* (by making it pay for itself).

We named it *Observation Lodge*™, furnished it rustic chic, hooked up all the creature comforts (fax, computer, satellite TV, hundreds of videos, etc.) and sent brochures to Phoenix-area churches and corporations advising them of its availability for weekend (and week-long) retreats.

Bottom-line: because it's in a hot real estate area and we bought it "right", the property's value has tripled. Meanwhile the weekend-rentals (coupled with the depreciation write-off) nearly always cover the monthly mortgage payment. Best of all, we have access to it anytime we want. We consider it part of our retirement fund (but it's a lot more fun than mutual funds any day!)

So . . . What Can *YOU* Do To Live *YOUR* Dream?

Can *you* apply this same philosophy to something you're thinking about buying or doing? Mind you, I'm not encouraging you to "over-extend" yourself or live beyond your means – just to figure out how to you "could" do something that you've always dreamed of doing.

"Possibility thinking" is what some people call it. For example . . .

- If you're debating the merits of buying or upgrading your computer hardware (or software), how could you make it pay for itself?
- If you've always wanted to have a "production studio" in your home, could you freelance enough to make it pay for itself within a year?
- If you've always wanted to vacation in a "paradise" setting, could you arrange contract-work as a "fill-in" jock or interim PD at a station in your desired vacation spot?

Think about it. Do your sums. Then go for it. *TW Tip #21012*

P.S. Quick-Pitch from Kathy: If your station or group is looking for a "total escape" venue for your next think-tank or executive retreat, *Observation Lodge* might be the perfect setting (especially during the Summer). It's a 4500-square-foot, 4-story home on 5 acres, surrounded by hundreds of pines, with deer, elk, the occasional bear, and other nature (squirrels eat from your hand). Comfortably sleeps 12 people in 6 bedrooms. Two conference tables, each seating 12.
For more information, call Kathy at (602) 443-3500.

About *"TW Tips"*

At the end of each quarter, we'll issue a free **"PD Index"**, to cross-reference every *TW Tip* into the following programming categories —

- 1000 series - The Audience
- 2000 series - Music
- 3000 series - Promotion/Marketing
- 4000 series - Contests
- 5000 series - Mornings
- 6000 series - Talent
- 7000 series - Leadership
- 8000 series - Morale
- 9000 series - Presentation
- 10000 series - News/Info
- 11000 series - Public Service
- 12000 series - Operations
- 13000 series - Talk
- 14000 series - Technical
- 15000 series - Internet
- 16000 series - Computers
- 17000 series - Sales
- 18000 series - Production
- 19000 series - Research
- 20000 series - Ratings
- 21000 series - Life
- 22000 series - Bookshelf

Win Mornings, Win The War!

(Continued . . . from page 4)

"Established" Personality (continued)

Con's —

Inherent image may include "baggage" or preconceived perceptions by some listeners

Some Personalities have a "use-by" date stamped on their forehead

How To Know When It's "Working"

Once you've made the right hire, you need to set specific ratings goals. Book-by-book, maybe even month-by-month. It's wise to remember, though, that reading too much into extrap-trends can be dangerous (because of their "wobble" volatility).

The ultimate goal should be for your Morning daypart performance to *outperform* your station's Total Week ratings (measured in Quarter-Hour Share terms).

Simple as it is, this Morning-QH-to-Total-Week-QH yardstick is perhaps the most practical overview of whether a Morning Show is indeed pulling its weight.

If your 6-10am Mon-Fri share is 6.3% compared to a Total Week share of 5.0%, you know you're home and hosed.

Wallace Wisdom: If you need a guiding maxim on dealing with mornings, take on board this basic truth: *You usually get what you pay for.* And remember the headline: *Win mornings, win the war!* We all know radio stations that win big *only* because they have a great morning show (and nothing much else). But the truly *great* stations achieve excellence at *every* level (using Morning dominance to provide a "halo-effect" over *everything* they do).

TW Tip #5047, #6034, #7055, and #17014

Win A $7,000 Think-Tank Weekend Disclaimers and small print: Contest available to anyone at a radio station or in a Radio-related industry in the United States, US residents only. Air travel must include a Saturday night stayover, at the least-expensive fare available (which may include travel restrictions), flying from the winner's nearest Top 150 metropolitan U.S. market to Phoenix (charter-carrier airfare to/from the gateway market will not be covered). In the event an air travel restriction is violated, airfare to and from Phoenix becomes the responsibility of the winner. Days of stay at *Observation Lodge* may not be accrued. No cash equivalent or prize substitution allowed. Dates must conform to the stated windows of availability (or altered by mutual agreement). Only *complete* entries will be accepted. One entry per person, please. Objects in mirror may be larger than they appear. Your mileage may vary. Do not remove this tag from mattress under penalty of law.

Quote Worth Re-Quoting

"25-54 is not a demo — it's a family reunion."

— E. Karl, Programming Consultant

Coming Next Week

In The World's *Fastest Growing* Programming Newsletter

Forgotten Basics What Goes Into A ***Great*** Morning Show

And . . .

Make The Most of your *Time* Part 2

Also . . .

State Of The Station #3

Food For Thought

WIN A $7,000 Think-Tank Weekend!

If you've always wanted to schedule a weekend programming retreat but never had it in your budget . . . or . . .

If you've wanted a full week vacation away from the busy-ness of the business but didn't think you could afford it this year . . .

"PD" has got ya' covered (either way)!

"Ya' feel Lucky, Punk?"

Kathy and I are making *Observation Lodge,* our hermitage in the tall pine country of Forest Lakes, Arizona (just two hours from Scottsdale) available to one lucky Radio professional, who will WIN a one week personal stay or a weekend consultation think-tank retreat, including round-trip air travel for two.

The main idea is to help you . . . Recharge!

To some people the restorative powers of a week off with nothing to do but walk in the woods and commune with nature can't be matched.

To others, a weekend business retreat at an out-of-the-way venue surrounded by lots of nature (away from the hustle and bustle of the city and the distractions of the station) is a great way of emancipating those pent-up programming ideas that are just waiting to get out!

If you're our winner, you'll get to choose whatever turns your crank!

You'll stay at a 4-story, 4,500 square-foot rustic lodge set on 5 acres of Northern Arizona pine country (elevation 7,900 feet) on the historic Mogollon Rim surrounded by the Apache Sitreaves National Forest.

When we say rustic, we mean rustic-chic. The *Observation Lodge* way of "roughing it" includes all the creature comforts – and then some. Complete kitchen facilities and, of course, indoor plumbing. Conference table which seats 12 people. Complete telephone and fax service (modem capable). 120 channels of satellite TV from PrimeStar. Or choose from hundreds of books, dozens of board games, or a collection of over 500 video tapes to satisfy your whims or amuse any boredom. Fire up the fireplace, eat our food, drink our grog, feed the birds and squirrels, observe elk and deer, even the occasional bear, grazing nearby. Here's how it works . . .

When YOU Win, Choose From The Following Prize Options

■ **A 7-day Personal Vacation**

We'll fly you and your "significant other" to Phoenix (and back) for a week-long escape to the pine country at *Observation Lodge.* You'll have unlimited use of our Landrover for day-trips to nearby lakes. Date availability: any 7-day continuous period between August 25th and October 11th (except the weekend of Sept 12-13th) or October 25th-November 15th.

■ **A Think-Tank Weekend For Two**

We'll fly you and another member of your staff (Owner, Group Head, Group PD, GM, Assistant PD, Music Director, Morning Personality, whatever) to Phoenix (and back) for a Friday-Saturday-Sunday *Think-Tank Intensive* conducted by programming consultant Todd Wallace. No holds barred, no secrets withheld. You'll get the same actionable information it would normally cost you $2,500 a day to get if TW flew into your market to meet with you for three days. The Think-Tank will occur the weekend of Sept 25-26-27 at *Observation Lodge.* All on-site transportation and expenses will also be covered.

■ **A "Buddy System" Think-Tank For 2-4 Stations**

You can share your *TW Think Tank* prize with another station – or with the *three* other PD's you've told about **"PD".** [Only proviso: we'll cover airfare and expenses for you and *one* other person. Any other tag-alongs will be responsible for their own airfare expenses. Their 3-day stay at *Observation Lodge* will be FREE, though.] While you will be sharing the think-tank consultation time that would normally be devoted exclusively to your station, you'll probably find that the synergy of the group more than makes up for it (because we can cover so many more bases and issues as learning experiences).

■ **A Think-Tank Weekend For Your Entire Programming Staff**

We'll fly two members of your staff to Phoenix (and back) for a Think-Tank Weekend with Todd Wallace at *Observation Lodge* (including ground transportation). You can fly up to 10 more members of your staff in for the full weekend event (plus cover their ground transportation and food expenses). Full catering service will be available for a reasonable fee. Accommodations at the lodge include: two twin-beds available in 5 bedrooms, sharing 3 bathrooms, plus a king-size bed available in the Master Suite. This Think-Tank will occur the weekend of September 25-26-27.

. . . OR . . .

■ **A 3-Day Think-Tank At Your Station's Venue**

Todd Wallace will fly into your market for a 3-day *Think-Tank Programming Intensive* with your entire staff. You'll have no expenses for this event (unless you choose to locate the event at an off-station site). Any consecutive three days during 1998 may be chosen (including weekdays or weekends), subject to TW's availability.

Winning's As Easy As 1-2-3 — Just Tell 3 Friends & Fax-In To WIN!

1 Just tell three Radio PD's about **"PD".**

2 Then fax your name, address, phone-, and fax-number on your company letterhead, along with the names, addresses, phone- and fax-numbers of the people you've told about **Programmer's Digest** to **(602) 948-7800.**

3 We'll put every entrant's name in a hat and randomly draw one name on August 10, 1998. Winner will be notified on that date (and winner's name will be published in the August 10th issue of **Programmer's Digest**). Please look over the fine-print on page 9 for restrictions and disclaimers.

Good luck! I'm looking forward to spending some quality, productive time with you.

All The Best,

TW

Subscriptions

Your Investment

One Year	$US295
Six Months	$US165

Charter Subscription:
$US195 for first year
Call us for special group and multiple-copy rates

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By Phone: (602) 443-3500
By Fax: (602) 948-7800
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Programmer's Digest
Volume 1, Issue 9
June 22, 1998

SWOT Studies Illuminate

Continuing Education For The Dedicated Radio Programmer

The State of the Station

In my "other life" as a programming consultant, a significant portion of my time is spent writing what I've come to call "*White Paper*" *Programming Reports*™ designed to help clients gain a better perspective on their immediate battle.

You Can Do It *Yourself*

While I'm certainly happy to conduct a *White Paper* monitor for you (and, of course, think you'd benefit from my objective viewpoint and experience), you'd be amazed at how much *writing your own report* will improve your grasp and understanding. Seems that whenever you have to organize your thoughts for a formal written report, you tend to see things *a lot* more clearly

By clearly stating in writing the *true* status of your programming situation, warts and all, you are better able to see and devise ways to fix it, deal with it, camouflage it, exploit it, buy your way out of it, answer it, capitalize on it, or whatever else it takes to deal with it responsibly and effectively.

(Continued . . . See **SWOT Studies** on page 2)

Measuring Big Mo

Dealing With *Momentum*

The late **Woody Hayes**, Head Coach of the Ohio State Buckeyes football team during many of their national championship years, used to talk in the locker room about the importance of getting "Big Mo" on your side. He noted that the team that controlled the *momentum* of the game most often, usually *won* the game.(Continued ... See **Big Mo** on Pg 3)

Inside "PD" Issue # 9 . . .

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Page 10 How You Can Win A $7,000 Think-Tank Weekend



Programmer's Digest Publisher/Editor **Todd Wallace** is a 30-year programming veteran — as a #1 jock, PD, GM, and station owner. Over the past 24 years, he has provided programming consultation services to over 100 radio stations. Internationally recognized as the "founding father" of the "callout" research concept, over 200 stations have used his systems of "in-house" music, tracking, and perceptual research.

Leadership Cliff's Notes

SWOT Studies Illuminate

About "Doing"

"The more you *do*, the more you *can* do — and that's a *fact*!"

— *Lucille Ball*

TW Tip #7042

(continued from page 1)

Best of all, you'll find your written report to be a convenient reference tool of what happened when, as you later dissect and extrapolate month-by-month ratings trends (comparing them to timelined events).

In this series of articles, we'll address the various kinds of reports and strategic management principles that you may want to include in your regular reporting discipline (as well as noting the recommended "cycle" of such reporting).

Quarterly SWOT

Every 3 months,, you'll find you can learn loads about you stand by conducting an updated "SWOT Analysis" of your station's **Strengths, Weaknesses, Opportunities, and Threats.**

Strengths	Opportunities
Weaknesses	Threats

The SWOT model originated 25 years ago at the Harvard Business School as a method of examining key factors for success in a business.

How It Works: You examine ***internal factors*** (your own strengths and weaknesses) as they relate to ***external factors*** (your competitor's strengths & weaknesses, plus other dynamics which represent opportunities or threats on the near horizon).

SWOT has direct applications to Radio. Resourceful PD's have found that regular SWOT studies can help them size-up the competitive environment of their programming situation, just as upper-level management can use the exercise to get a better handle on the *overall* health of the station.

You'll even find SWOT Analysis useful in sizing up your personal life. It tends to make complex situations seem much more manageable when you're able to see each element "compartmentalized", thus making it easier to "chunk down" solutions or ways to capitalize on opportunities into easy baby steps. *TW Tip # 21009*

How To SWOT With The Best Of 'Em

Make four comprehensive lists about the inner-workings of your station's programming elements.

Strengths and Weaknesses

Candidly assess your station's programming plusses & minuses.

Examine all attributes, from "morning show superiority" to "news reliance image", from "staff stability" to "owners deep pockets & commitment to winning". And so on.

Be *honest* about your weaknesses. If you have a morale problem, list it. If you have an "imaginary" signal, admit it. Your inventory about what needs correcting must be *realistic* and disarmingly *frank* or you won't be seeing a clear picture.

Opportunities and Threats.

List any external elements, dynamics, or events beyond your *direct control* that still impact on the effectiveness of your programming.

- ☑ What near-term opportunities can you use to your best advantage better than your competition. (e.g., "We know that our competitor's #1 morning personality becomes a "free agent" in 2 months"). Are there any other avenues for growth?
- ☑ What dangers loom in the near future. ("We know that X-109 is going to give away a $200,000 home").
- ☑ Also remember that your competitor's *strengths* may represent a *threat,* while their weakside may be an *opportunity* for you to exploit.

Especially be on the lookout for early warning signs of any shifting paradigms. There seem to be a lot of them coming our way, lately.

Short, Medium, and Long-Term *Action*

The purpose of SWOT Analysis is to isolate all these issues in such a way as to make it easier to facilitate a strategic approach. So, as you examine them, assign "actionability" flags as to whether they fall under the heading of short-term immediate action, medium-term priorities, or long-term items you'll get around to. Also acknowledge things you simply *can't* do anything about (or choose not to do anything about) in the next 6 months. But be careful not to get in a "habit" of handy excuses. It's easy to use "lousy signal" as a "reason"; it's a whole 'nother thing to bite the bullet and *do something constructive about it!*

The Top 5

Identify the four or five highest priority issues and target them for appropriate action. Then proceed to plan strategies for each, with supportive tactics that will enable you to accomplish your goal. Use your strengths as the cornerstones of your strategy to build competitive advantage, and embrace your weaknesses with a solid way to solve them (or at least improve the situation).

Wallace Wisdom: *Participative* SWOT

Remember last week's rant about *Participative Management?* (See "PD" Issue #8, Page 7). This is an excellent opportunity to invite your staff's input and *involve them* in the programming process. By helping you brainstorm about the elements of your station's programming SWOT, they'll come away with a better understanding of the battle you all face. And they'll gain greater respect for you (since you're respecting *them* as you *lead* them into battle, instead of just ordering them over yon hill). TW Tip # 7041

Next Week — **Monthly Reports: How They *Help* You**

Measuring Big Mo

(Continued from page 1)

This dynamic also has a major influence on ***Radio programming*** battles (and who wins).

Momentum and Inertia

It's hard to stop a rolling stone. Just as in physics, where the law of inertia says *"a body in motion tends to stay in motion"*, a radio station on the way up or down is more likely to continue in whichever direction it's basically headed in. Therefore you need to be constantly *calibrating* your momentum using research measures. You need to know which way the wind is blowing — especially if it's an ill wind! (Nothing's worse than a radio station that doesn't know it's in trouble!)

Ongoing research probes can help you figure out who's got the momentum in your market (and who doesn't).

A few gauges you should consider —

- ✓ **Unaided "Better/Worse" Ratios** "Are there any stations whose programming has been getting *better* lately? Are there any stations whose programming has been *deteriorating* or *going downhill* lately?"
- ✓ **Aided "Better/Worse" Ratios** "Now, I'd like to ask you specifically about X-109 . . . have you listened to them in the past month?" (If so) "Do you think that X-109's programming has been getting *better lately*, getting *worse*, or is it *about the same?*"
- ✓ **P1 "Growth/Loss" Ratios.** (After asking about "favorite station" ("the one you listen to the most") and "other stations listened to in the past week", ask, "And was (P1 station) your favorite station 3 months ago? If not, what station was?"
- ✓ **Cume-Conversion.** How well do you convert your weekly cume into P1 listeners? A good score is over 40%. Anything under 30 is a yellow flag. 20's or below and you're in *deep* guacamole. Often you can quickly spot the winners and losers in a format simply by noting who wins the conversion battle.

Once you know where you stand when it comes to audience momentum, you can devise new ways to swing the pendulum back in your favor and create the desired "spin" to get (or keep) "Big Mo" on your side.

TW Tip # 1035 and #19018

A Word About Excellence: *Kaizen*

Wallace Wisdom: It has been my experience that in a world where everything is good, and getting better ***EXCELLENCE*** gets the consumer's vote.

The Japanese use the word *kaizen* to describe an intense dedication to ***constant and never-ending improvement.***

As a consultant, and PD, I've tried to apply this principle to ***everything.*** A *continual* commitment to excellence, constantly raising the bar, and going the extra mile.

In programming, that means it should be part of your mission to be on the perpetual lookout for all kinds of new formatic breakthroughs and fresher, better ways to satisfy and titillate your target audience.

In every field of consumer product or service competition.

The '90's became the decade of practicality, accountability, quality, and value. The new millennium will require taking excellence to an even *higher* state of readiness.

How do you prepare for this? You, and your entire staff, need to acquire a Nordstrom-like desire to satisfy. Develop it *now.* And make it a *regular* ***habit*** (something you do automatically)

TW Tip # 7044 and #8012

Now "Battle Of The Sexes" *The Board Game*

You've heard "Battle Of The Sexes" used as an entertaining breakfast show feature (reference: see **"PD"** issue #4, page 4).

Village Roadshow's 2DAY-FM in Sydney has teamed up with Pacific Publications (P O Box 320, Port Melbourne, VIC 3207) to produce the "play-at-home" version (for listeners who've loved playing along with the 2DAY Breakfast Team of **Wendy & Mooney**).

An innovative way of exposing your morning drive team to thousands of target-age listeners at weekend parties all over town several times a year.

TW Tip # 3078, #4041, and #5040



GRASSROOTS Loyalty-Marketing

How To Involve Your Whole Staff

"Operation: Shake & Howdy"

One of the most effective and practical promotions I've ever recommended is a "radiation" style of get-out-and-meet-'em mechanism. It was inspired by a similar promotion pioneered by Jim Morrison when he was PD of a station in Lexington, KY. The smaller the market the better it works (because high percentages of penetration are easier to attain). In fact, many small/medium market stations in Australia and New Zealand have used this concept year after year to very effectively to build and reinforce workplace listening (and P1 partisanship).

Here's the premise:

Rather than going through the expensive exercise of a work-place telemarketing blitz, which relies on the varying quality of telemarketers to convince workforce listeners to "try" your station at work, why not use your own staff of *professional* communicators to make an in-person appeal? It gradually spreads the word, one office at a time. Slower than telemarketing, yes. But it'll make a much *longer-lasting* impression. And costs a lot less.

Picture what happens, on-site . . .

The jock comes into the unsuspecting workplace.

Says something like, "Hi, I'm Johnny Jock , I'm the midday DJ on X-109, and I was here in the building (the area) and thought I'd take an extra minute to drop off a few X-109 stickers and some keychains for everybody here in the office. And I've also got a copy of our Workplace Request List, which gives you the titles and artists of the Top 2000 songs of all time, so anytime any of you guys want to make a request, but can't remember the name of the song, now you've got a place you can look it up. Oh and by the way, I'm on the air every weekday from 10 to 3, so if you ever have a chance to listen to me, I'd appreciate it. In fact, give me a call on the requestline, anytime you'd like. Would you like me to send over any more stickers or keychains or anything?"

Then turn and get the Hell outa' Dodge, fast as you can!

How to do it:

- ☑ Each jock visits 3-4 businesses each day, before or after their airshift to shake hands and say howdy.
- ☑ Each "appearance" is very short -- only a minute or two. The longer you're there, the better your chance of "intruding" or screwing it up.
- ☑ Key: Have a *reason* to visit the business, like dropping off a new car sticker or station keychains, screensavers, or other premium trinkets. If you have any sales spiffs, like free Big Mac coupons or movie tickets, so much the better.
- ☑ Another neat little printed leave-behind is to print up an "Official X-109 Workplace Request Library", which lists the Top 2000 songs of your format which are available to be requested. List songs alphabetically, by artist (not by number). This tends to be treated as a source-book that becomes a "keeper" (often getting posted on office bulletin boards).

TW Tip # 2013, #3079, and #9061

- ☑ Plot the daily penetration progress with a pin-map tally of all businesses visited (to avoid duplication of effort). Use this map to plan the next day's visits. Update religiously! (Daily)
- ☑ Offer some type of incentive to jocks who participate (like restaurant trade, car wash coupons, all the CD's you can steal, etc.). This program is only as good as the people who are on the front line doing it, so anything you can do keep your staff "enthused" about it has a bearing on morale
- ☑ Keep this program going *forever*. Especially in large markets, this is a cumulative game.

Why It Works:

For one thing, most listeners have never actually *met* a radio personality. So when they do, assuming it's a positive experience, they tend to think of it as a "*celebrity* encounter" -- and they often become "fans" of that personality from then on.

Plus, in addition to the contacts at the office, most of the workers also tell *other* friends and family about the visit. "Hey guess who I met today? Johnny Jock of X109! Nice guy!"

Consistency is the secret. Do it consistently, day after day, week after week, and a mathematical "miracle" unfolds . .

4 visits a day x 4 jocks x 5 days x 52 weeks = 4,160 business contacts every year x 5 people per office = 20,800 listener hits!

Wallace Wisdom:

My practical experience with this promotion is: the smaller the market, the better it works, since you're able to reach a significant percentage of businesses over the course of a year. But even in larger markets, it can have a *significant* impact. (More than you might think — check the math!) Remember, for every 8,400 contacts you make, you meet someone who's keeping an Arbitron diary. Put another way, for every 700 contacts you make, you'll find someone who *will* have a diary in the *next three months*. For every 175 contacts you make, you'll meet someone who'll be a diarykeeper in the next year. (And the odds are they'll live with 2 or 3 other people who will also become diarykeepers!) See how this can spread?

TW Tip # 1036, #3080, #6027, #8013

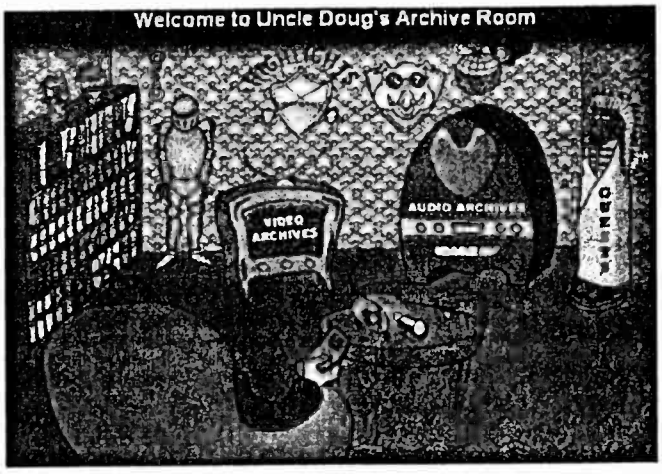
Nothin' But 'Net

WWW EB WWW ISE™

"Mulray FM & Video"

Doug Mulray is the highest profile Radio personality in Sydney (Australia) music radio. For years a #1 breakfast personality on 2MMM, with his own prime-time network TV comedy show, he's now doing afternoon drive ("Drive" as it's known Down Under) on ARN's 2WS-FM. Creativity has always been a Mulray hallmark. And his use of the internet is no exception. (www.mulray.com.au).

Uncle Doug claims to have the world's first live streaming *video* simulcast of a regularly scheduled radio program. Via a free Vivo-Active plug-in, his fans can both listen to him and watch him, weekdays from 4 to 7pm. (That's 11pm-2am MST, if you're interested in checking it out). Using multiple maneuverable digital cameras in his specially-built studio, Doug controls both the real-time aural and visual output of the program.



The very best bits from the Mulray web-casts are preserved in the Mulray Archives (where both audio and video highlights are featured).

It's always exciting to see Personality Radio done *right* – and marketed in a unique, first class, major league manner.

TW Tip #3081, #6028, #5041, #15025, #16024

"Gettin' Sticky Wit It"

Chancellor's KDWB/Minneapolis has had a long history of creative car sticker promos. Back in the 70's, **True Don Bleu** produced a clever song parody promo which turned into an effective TV spot about the *50 Ways To Stick Your Sticker* (based on the **Paul Simon** hit at the time). (Might still work for an Oldies station, today).

TW Tip # 3092, #4043, #9065, and #18004

Flash forward to '98 . . . and KDWB's done it again!

To promote the station's Summer VW Beetle Giveaway (with $10,000 stashed in the glove compartment), Production Director **Kelly "KellyKellyKelly" Doherty** and late-night personality **Zannie K.** have collaborated on re-writing **Will Smith's** *"Gettin' Jiggy Wit It"* into *"Gettin' Sticky Wit It"*. Kelly credits the original idea to the team at Jacor's KIIS-FM, but notes that Zannie is an *incredible* Fresh Prince soundalike. Kelly and Zannie will customize it for your station for $300. (612) 340-9000.

TW Tip # 3082, #4042, #9062, and #18003

Elements Of Stationality Promos

Lifestyle File™ Reverse-Psychology & Basic Human Nature

"I'm An Idiot"

Talk-Show Personality **Bill Straus** (Host of *Straus's Place* on KXAM/Phoenix) once pointed out an interesting observation of human nature you'll no doubt find fascinating.

Whenever you're thrust into a situation where getting what you want requires "winning over" another person, for example, getting a refund from a sales clerk, you'll often accomplish a lot more by appealing to the clerk's softer side than by being an obnoxious squeaky wheel.

One of Straus's favorite ploys is to start the conversation off by saying, "I'm an idiot" and then proceed to explain why it's his fault he has to return the merchandise. Put the blame on yourself, he says, and the clerk will invariably try to convince you that you're NOT an idiot.

Wallace Wisdom: Don't try this in New York City. They'll agree with you. (In fact, they might say it first!)

TW Tip # 21010, #1037, and #7045

What A PD Should Know About Sales

10 Dynamic Principles Of Selling Yourself

My friend and colleague **Jay Mitchell** is a successful programming consultant (for such heavyweight stations as KIIS-FM/LA and KHKS/Dallas). He also owns and operates KMCK and KICK96 in Fairfield, IA. And for the past 10 years, he has published what I think is the best small market ideabank newsletter in the business, *Small Market Radio Newsletter.* (www.smallmarketradio.com).

The following piece appeared in his 4/5/95 issue and contains timeless information that applies to all angles of sales ***(including — how you, as a PD, sell yourself and your philosophies to your staff and management).***

- ✓ **Be Enthusiastic!** Enthusiasm sells. It builds momentum. And momentum closes sales.
- ✓ **Be Positive!** Anything your mind can conceive, you can achieve.
- ✓ **Be Industrious!** Work harder. Don't quit for the day until you've made at least one call after 4:30pm.
- ✓ **Be Brave!** Ask for more money. Don't be timid.
- ✓ **Be Nice!** Friends buy from friends. Do special things for your clients.
- ✓ **Be Smart!** Protect your selling time. Be on the phone with, or in front of, clients between 9:30am and 4:30pm (at least). Do all other activities, such as paperwork, before or after these times (or on your lunch hour).
- ✓ **Be Healthy!** It's hard to be successful when you're sick and tired. Eat right, get plenty of sleep, and exercise.
- ✓ **Be Sold!** You can't sell if you're not sold. To be convincing, you must be convinced. Stand behind your product.
- ✓ **Be generous!** Be a giver. A generous person prospers.
- ✓ **Be a self-investor!** Invest in yourself mentally. Read books, go to seminars, subscribe to newsletters. Improve your talents.

Wallace Wisdom: Sounds like all the earmarks of a "switched-on" PD, to me. *TW Tip # 17011 and #7046*

Cumulative Reasoning

This Advice Won't Change For *Another* 25 Years!

"A lot of programmers forget that you can't have any TSL without cume. And remember, your cume is *always* going down"

— *Rhody Bosley,* *President, The Research Director (1998)*

"A lot of stations say they don't have a cume problem, but a quarter-hour problem. But never forget — there's no such thing as *'too high'* a cume."

— *Todd Wallace* *(1973)*

TW Tip # 1038 and #20006

Morning/Breakfast Special Shows & Features

Jeff & Jer (on Star 100.7/KFMB-FM) give San Diego listeners a chance to sit in on their ***Morning Music Meeting,*** weekday at 9am. Features hot new releases (much like a *Make It Or Break It* nightshow feature).

The Cooke & Moore Music Hour on Mix 101/7HO-FM in Hobart, Tasmania (Australia) is in response to the fact that listeners tend to go into "music mode" by 8:30 or 9am. So the Mix 101 breakfast team shifts gears and shines the spotlight more on music. Included are recurring music features (like the *Class Reunion* spotlighting a year).

Rhythm & Blues-Day Tuesday is a weekly feature of the KEZ Morning Show featuring **Beth & Bill** (on KESZ in Phoenix). An entire morning, 6 til 10, chock-full of Murphy Brown R&B.

The World Famous Thursday Morning Oldies Show on Jacor's WAKS/Tampa effectively extends the reach of Kiss 100.7's popular morning show, hosted by **Mason Dixon,** for another two hours on the all important "diary Thursday". The concept was originally started in Tampa by **Scott Shannon** when he was doing the Q Morning Zoo on WRBQ (Q105). It's like rolling in a giant CD jukebox with five decades of music in it and letting the listeners choose. Phoners and sfx (like the quarter going in the jukebox) add audio sizzle. Great example of interactive radio for an adult (25-64) target.

TW Tip #5042, #2014, and #9063

Coming Next Week in "PD"
The FORGOTTEN Basics Of A Great Morning Show

Cut Through Campaigns

The Secrets Of Measuring & Interpreting TV Spot Recall

Most real "players" in competitive situations have included a TV campaign as part of their marketing mix this year. But only a fraction of them take the extra, important step of *measuring* the *effectiveness* of their television.

It Starts With Pre-Testing A Stratified Sample

Some stations use focus groups to get an early indication of how a spot concept will play in listeners' minds. This is particularly effective when *story-boards* of prospective original commercials are being evaluated.

Others prefer a more definitive pre-test with a larger sample size This is very effective for evaluating syndicated spots, where you can actually show respondents the finished product.

Testing *"Q-score likeability"* is particularly easy to tack onto music research studies – either callout (sending respondents video-tapes of the spots in contention) or auditorium (where the spot-reel can be played as a special segment). But remember, spot "likeability" does not necessarily equate to commercial *effectiveness.* *TW Tip # 1039, #3083, and #19019*

And don't ignore the importance of ***good gut feel*** in choosing the right commercial. I have major doubts that an initial story-board about a dancing fat boy with a bag of donuts would have ever registered with a focus group. But that spot (from **Robert Michelson**, Inc.) is one of the highest testing commercials (and most effective campaigns) I've ever witnessed. *TW Tip #1040, #3084, and #19020*

Post-Testing Within Your Target Format Lifegroup

After the commercial has been exposed in a market, you want to know if it pulled (or is pulling) its weight. Do viewers remember seeing the spot? What station did it promote? What did they remember about the commercial? Did it influence them to listen (or listen more) to the station? Have they told a friend about the commercial or the station? *TW Tip #1041, #3085, #19021*

Recall Measurement Of The Total Audience

Ongoing measurement of TV Spot Recall is crucial in a competitive market. It helps you better understand the trends, which do change as new flights are introduced at various points throughout the year. In addition to cluster-analysis of your target lifegroup, a broad measure of Total 12+ and the 18-54 and 25-64 audience-at-large is also useful in assessing your campaign's overall effectiveness.

The following battery of trend-indicators was developed by *Radio Index Research* (602-443-3500) to help stations evaluate relative effectiveness, month-by-month, year-around.

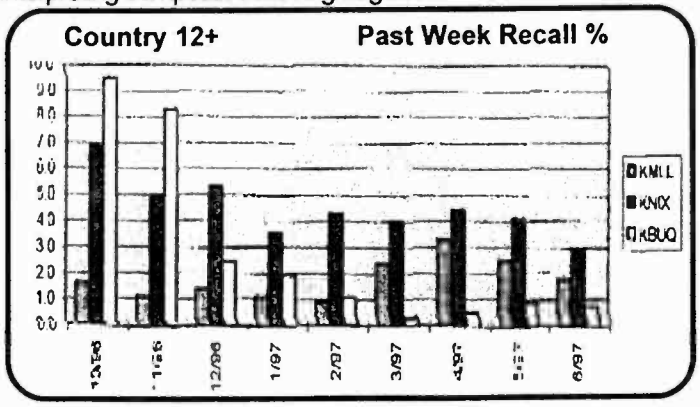
Past Week Spot Awareness. The most important measure is: has your campaign been noticed by the audience in the past week? What other TV Spot activity has also been recalled by viewers/listeners?

Past Month Spot Awareness. Also important is how long-lasting is your message? Do listeners remember it. While "Past Week Recall" is the clearest measure, sometimes comparison of past week *and* past month give you a better insight into why a competitor's *horizontal* campaign, spread over many months, seems to be building cume for them (perhaps even better than your vertical campaign).

Awareness Index. Another useful gauge in understanding how Spot Recall is driving ratings is an *index-reading* comparing Past Week Recall (the percentage of viewers who recall seeing your spot in the past week) with the station's Preference Share (the percentage of listeners who spend most of their Radio time-spent-listening with your station). The formula: Past Week Spot Awareness divided by Preference Share, expressed as a whole number. If your TV Spot Recall is outperforming your Preference Share, you can count on a cume-increase very soon. I've seen Awareness Index numbers into the 300's, but average for a station running a campaign is about 50.

Weekly Share-Of-Mind. Sometimes it's not enough to have great placement or a bulk buy. It's all about tonnage. If three or four other stations are blitzing the market at the same time, you may not attain a high enough "share-of-mind" to cut through the clutter and be *remembered.* The Share Of Mind calculation represents Your Station's Past Week Recall divided by Total Market Past Week Recall, expressed as a percentage.

Comparison Graphs. Sometimes a picture is worth a thousand words (like the graph below), especially when it comes to interpreting competitive moving targets.



The most illuminating graphs isolate individual format face-offs, where your Country station, for example, is compared to other Country stations. *TW Tip # 1042, #3086, and #19022*

The *Ultimate* Post-Test: Ratings

And of course, the ultimate post-test is: Did the campaign result in a cume increase and/or quarter-hour lift? Most TV campaigns primarily drive cume (leaving it up to the station to extend quarter-hours). But the creative content of some spots are equally effective in helping the campaign build P1 partisanship (which leads to more QH share increases as well as cume-stimulation). *TW Tip #20007, #1043, #3087, and #19023*

News & Surveillance Ingredients

Weather

The Fine Detail Of An *Expanded* Storm-Coverage Policy

Most stations come face-to-face with numerous opportunities every year to demonstrate the excellence of their service to the public in covering weather "events".

Listeners *remember* great coverage – and tend to come back to the station they feel covered it best.. Often it can turn transform P4 (fourth preference level) listeners into P1's – even non-triers into P1's. So it's definitely worth being "ready" with a solid plan of action.

"DefCon" Readiness

To establish a more detailed and defined general policy about such coverage, here are a few guidelines I've found important –

Levels Of Service

Establish various levels of "DefCon" readiness, so you'll have a plan for each contingency. These primarily apply to information-intensive stations, but the higher levels apply to any station.

Defcon 1: Normal Service

Weather updates within the top- and bottom-of-the-hour newscasts or weathercasts, when predicted severe weather has not yet been elevated to"watch" or "warning" status (but is included in the forecast).

Defcon 2: Severe Weather Watch

When the National Weather Service designates a Severe Weather *Watch*, weather updates should come FIRST in every normal stopset.

Defcon 3: Severe Weather Warning

When the National Weather Service designates a Severe Weather *Warning*, *expanded* coverage weather updates should be FIRST in every stopset, building toward wall-to-wall coverage.

Defcon 4: Wall-To-Wall Coverage

When it is obvious that much, if not most, of the city or your coverage region is experiencing a major storm and/or storm-related damage/ flooding/snow and/or power outages, it should take over the station.

Defcon 5: A Major Catastrophe

You should pre-plan for such emergencies. Imagine the worst. Maybe even do an occasional drill to double-check your true readiness (like the emergency prepraredness drills most cities and states do annually). Have pre-planned blood drives, clothing drives, food drives, baby-food drives, etc. ready to roll, so you're not left pulling them together on the run when disaster strikes. Note: That's not to say you shouldn't be responsive to "natural opportunities" that will plop in your lap. Just have most of the planning and logistical work already done *"before* it hits the fan". Have an agreement with the GM and Sales Manager about when commercials and/or music should be suspended (so you're not trying to reach them during a storm).

7 Components Of Expanded/Wall-To-Wall Coverage

Storm Coverage is best when it contains at least these elements:

A Host who keeps things moving on-the-air, gluing all the elements together, handling the formatic chores in such a way that the News Anchor has more time to gather more information.

A News Anchor who reads the latest NWS storm update, makes the beat-calls to all the usual utility companies and law enforcement agencies, as well as to the National Weather Service.

A Staff Meteorologist who is on-call for such emergencies. If your weather expert is a local TV weatherperson, make sure that your deal calls for access during such times. This is often when a station's "weather-reliance" image is forged or solidified in many listeners minds. If you're up to the task during the emergency, your reward will be increased morning listening in the future (since the morning daypart is when most listeners listen for weather during "normal" times).

Reporters calling in from all over to report the weather conditions in their part of the town or region. Reporters should know that this is a *requirement*. When bad weather breaks, they should be ready to call the anchor with great descriptions (preferably on a cellphone, where the action is, painting mental pictures), even if they're "off duty".

Deputized Reporters, made up of other staff members who can express themselves on-the-air, calling in to report conditions in their area. Every staff member should take 5 minutes to look out their kitchen window and call the station to report how the storm is affecting their area. This will enable you to perceptually present your station as "the largest Radio news-team in the area".

Listeners calling in from all over to report the weather conditions in their part of the town or region.* Put these listeners on-the-air. Let them talk of their experiences. It then becomes a *shared experience* that bonds them to your station and builds future listening loyalty. **Steve Rivers** once told me that as great and creative as **Rick Dees'** morning show is, the most commented-on Dees show in Focus Groups was the morning when one of LA's earthquakes hit and Dees suspended all music, and bits, and spots and just talked with listeners, bonding with them sincerely.

* **Important Note:** when making your on-air solicitation for calls during thunderstorms, be sure to suggest that listeners avoid calling on a cordless phone. (Your legal department thanks you).

A combination Tech Director/Board Op/Phone Screener, who keeps his/her head in the game, focusing on a goal of zero mistakes, handling all phone calls in an efficient, timely, and courteous manner, and who does everything possible to help the News Anchor and Host get all elements on-the-air smoothly.

During a Severe Weather Watch:

You should be making on-air mention that there is a Severe Weather Watch in effect at least every 7 minutes, in roughly the following fashion:

The News Anchor should do a Special Report about the weather, going into each commercial stopset (before the commercials play, thus giving the impression that the story is too urgent to wait). (The last thing you want listeners thinking is that, in a time of crisis, you're "teasing" them). The Special Report should remind listeners to "stay tuned to X-109 for up-to-the-minute information regarding this developing weather story". When possible, the Special Report should include a report from your Staff Meteorologist (or his/her substitute) and/or a local university or a local "storm-chaser" organization.

Important Note: Remember to repeat the *entire* updated NWS storm update at the beginning of *every* stopset.

The Host should also, at the midway point between stopsets (whether in a music sweep or in the middle of a talk show) mention something to the effect "The X109 News Department is following up on the Severe Thunderstorm (Continued... See Expanded Storm Coverage on Page 9)

Coming Up In "PD" Issue #11 | **How To Compel Listeners To *Go Out Of Their Way* To Listen**

About *"TW Tips"*

At the end of each quarter, we'll issue a free **"PD Index"**, to cross-reference every *TW Tip* into the following programming categories —

- 1000 series - The Audience
- 2000 series - Music
- 3000 series - Promotion/Marketing
- 4000 series - Contests
- 5000 series - Mornings
- 6000 series - Talent
- 7000 series - Leadership
- 8000 series - Morale
- 9000 series - Presentation
- 10000 series - News/Info
- 11000 series - Public Service
- 12000 series - Operations
- 13000 series - Talk
- 14000 series - Technical
- 15000 series - Internet
- 16000 series - Computers
- 17000 series - Sales
- 18000 series - Production
- 19000 series - Research
- 20000 series - Ratings
- 21000 series - Life
- 22000 series - Bookshelf

Anonymous Quote

"Running a CHR station is a lot like High School, only with millions of dollars on the line!"

TW Tip #7048, #8014, #6029

Expanded Storm Coverage

(Continued . . . from page 8)

Watch issued by the National Weather Service which is in effect until (time) covering (area) – (Anchor Name) will have another update in just a few minutes for you here on the station you can *rely on* for (city's) *best* weather coverage, X109-FM".

During a Severe Weather Warning:

You should obviously go into expanded coverage mode and be mentioning the warning at least every 4-5 minutes in the following fashion:

The News Anchor should do an expanded version Special Report about the weather going into each commercial stopset (before the commercials). This Special Report should last as long as possible (ending only when the information becomes too redundant). This expanded-version Special Report should be *repeated* and recycled with every subsequent commercial stopset. (Remember, in a weather emergency, you have new cumers coming on-board *every minute).* If you can go "wall-to-wall" without sounding obviously redundant, do so. If possible, put your weather expert on-the-air as a Talk Host, (or at least as a guest), responding to listener questions about the storm. Important Note: Remember to repeat the entire updated NWS storm update at the beginning of every stopset.

The Host should make sure that no more than 4-5 minutes go by without a mention that "The X109 News Department is following up on the Severe (Thunderstorm) Watch issued by the National Weather Service which is in effect until (time) covering (area) – (Anchor Name) will have another update in just a few minutes for you here on X109." The Host should also solicit for calls from listeners about the storm:

"By the way, if you live in one of the storm-affected areas and have anything you can share with any of our listeners, just give us at call at (765-4321). X-109 would like to talk with you."

What To Include In Your Interview With NWS:

Why has the watch/warning been issued? What area is affected? Til when? Is it likely to be extended? Are there any reports of rain? (hail, snow, flooding, etc.). How heavy? Estimated peak wind-gusts? Is damage likely (or has any been reported)? Blowing dust? Tornadic activity? And . . . anything else that will properly paint the picture.

Reporting Major Damage & Power Outages

You should be in wall-to-wall coverage mode, which ends either when the warning expires or power is turned back on to most of the area.

The News Anchor should be contacting all the usual utility companies on your pre-arranged list, in addition to continued base-touches with your staff meteorologist and/or the National Weather Service. Also look for off-beat sources of informal yet useful weather information. For example, the Maitre 'D at the Compass Room, atop the Hyatt Hotel downtown, may have one of the best 360° views in town. Might be worth a call, to add "flavor".

A Reminder About Recycling Material . . .

Remember that, especially during a storm that is increasing in intensity, your station's cume is a giant passing parade that also builds. Don't assume that every listener will have heard all of your soundbites right from Minute One of your coverage. Therefore, you should plan on recapping everything (even if it means obvious repetition) at least every 15 minutes (if not every 10), to bring the laggards up-to-date on the big picture). (Most people listening don't mind hearing the repetition of this kind of *essential* information). Make absolutely certain that you repeat the latest official NWS storm update every 10-15 minutes (verbatim, or very close to it).

Wallace Wisdom: Localize the above information into your own storm plan so you're totally ready the next time a big storm hits. Also remember to include a list of essential phone numbers (along with Public Information Officers names and home phones). And station personnel home phones, too. (When a severe weather event is breaking, the last thing you want to be doing is looking up phone numbers!) You may also want to add a Severe Weather Sounder to your format bag of tricks (to be used *only* in times of severe weather). These little subliminal devices command *immediate* attention and work wonders at imbedding your coverage (and calls) in listeners minds. *TW Tip #10023, #9064, #7047*

Why *The Best* Always Manage To Get *Better*

"The "best of the best" always have a *passion* for what they do. They'd do it even if there were no such thing as money or rewards".

— Dave Robbins, *General Manager, WNCI/WCOL Columbus, OH*

TW Tip #7043

Food For Thought

A Famous Last Word — Attitude!

I mean, *great* attitude. I was shocked this morning to learn of the tragic death of a dear friend, **Rick Shaw** (the midday personality at K101 in San Francisco). A heart attack at age 53. Our prayers are with Judy and his sons, Mike and Ben.

I was privileged to have known Rick for 32 years, working with him at KIMN in Denver, KILT in Houston (where he got me my job), and KLIF in Dallas (where I hired him). I can honestly say Rick was the *model* professional . . . and one *class* act.

Always great on-the-air (*every* set). *Always* fully prepped. With a voice that cut through the speakers and said to listeners, "I am your friend". *Always* upbeat and positive off-the-air. *Always* helping young talent, voluntarily. (In his spare time, he was an instructor at the University of San Francisco). And *always* generously donating his time for numerous charities.

Rick was not only a jock's jock, and a PD's jock, and a GM's jock, and an exemplary Radio person – he was one of the all time *great human beings* who ever lived! He will *always* live in the hearts of all who knew him. And be a continued inspiration for how we can all continue to do our jobs better . . . and be better people.

In the just released San Francisco Arbitrends (Spring Phase II), Rick's timeslot on K101 hit **#1, Adults 25-54!** (Way to bow out!)

One of his last industry appearances was at the recent *R&R Convention '98,* on the panel of "Top 40's Perennial Power Players" (alongside other legends like **Bill Drake, Mike Phillips, Buzz Bennett, Bill Tanner,** etc.). Perhaps it's only appropriate that we give Rick the last word in this column, by quoting the sound advice he passed along to everyone in the audience in answer to moderator **Dave Robbins'** question, "How do you maintain that great, upbeat attitude you're famous for?"

"Well, you know you're probably going to have *some* days when things don't go well. But you've still got to go in and go on-the-air anyway. The main thing is you've got to *know,* and *love,* and *honor* your audience and your colleagues. You're doing it for *them.* You're going to have a *great* day if you remember who you're doing it for. Most of all, keep your perspective. Have a life *outside* of Radio. It really doesn't hurt. It *is* only "Radio", you know. And finally, don't *ever* let *anyone* steal your dream."

Words for us all to live by.

God bless you, Rick.

You're *already* missed — and always will be.

TW

Coming Next Week

In The World's *Fastest Growing* Programming Newsletter

How YOU can **Win** a **$7,000** Think-Tank Weekend!

And . . .

Time Management Strategies
To Get You (And KEEP You) ***Organized***

Also . . .

The ***AUTHORIZED!*** **BOSS Memos**
Another Inspiring Ron Jacobs KHJ Memo

Subscriptions

Your Investment

One Year	$US295
Six Months	$US165

Charter Subscription:
$US195 for first year
Call us for special group and multiple-copy rates

How To Reach Us

By Phone: (602) 443-3500
By Fax: (602) 948-7800
By E-Mail: Tw3tw3@aol.com
By Snail Mail or Fed-Ex:
6044 E. Foothill Drive N.
Paradise Valley, AZ 85253

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Programmer's Digest
Volume 1, Issue 8
June 15, 1998

Avoiding The Big Mistakes

Continuing Education For The Dedicated Radio Programmer

The Biggest Promotion Mistakes Of The 90's

What did the great PDs of the 60's, 70's, and 80's know about marketing their stations to the total available radio audience? A lot *more* than you might think.

Seems that these days many stations have gotten just a little too "cute" with their promotional tricks (especially when it comes to contest-marketing) . .

- ✓ Ignoring the impact that solid broad-based *forced-listen* contesting can have on the mass (targeted) audience, in favor of hyper targeting
- ✓ Overlooking the importance of applying one of Radio's greatest strengths, its *reach,* to the "magic" of appointment-marketing
- ✓ Then missing natural opportunities to *recycle* that reach
- ✓ Disregarding the universal appeal of cash, in favor of niche-oriented "lifestyle" prizes (often straight from Value-Added Hell)

(Continued . . . See **Promotion Mistakes** on Page 2)

Secrets of Loyalty Marketing — Part 2

As we discussed last week, there's no such thing as "listener loyalty" to radio *stations.* But listeners can be fanatically-loyal to radio *personalities.*

Build Name-Equity With Longevity

Longevity, especially at the same station or in the same shift, can account for a tremendous amount of loyalty. The kind of loyalty that drives "passion scores" in

(Continued . . . See **Loyalty-Marketing** on Page 3)

Inside "PD" Issue # 8 . . .

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Page 4 Cut-Through Campaigns: Transit (Missed The Bus)
Page 4 *Snap8!* Hotly Local (Mike Joseph)
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Programmer's Digest Publisher/Editor **Todd Wallace** is a 30-year programming veteran — as a #1 jock, PD, GM, and station owner. Over the past 24 years, he has provided programming consultation services to over 100 radio stations. Internationally recognized as the "founding father" of the "callout" research concept, over 200 stations have used his systems of "in-house" music, tracking, and perceptual research.

Avoiding Promotion Mistakes

(continued from page 1)

- ✓ Failing to effectively utilize the art of "teasing" to build expectancy
- ✓ Trying to make one contest cure all the ills of mankind, and
- ✓ Falling prey to the "Either/Or" trap of marketing.

Does anyone *you* know make any of these mistakes? Then, maybe it's time to revisit a few basics to see what we can learn – so you can correct this poor misguided soul before he/she kills again. (A promotion budget is a terrible thing to waste)

Broad-Scoped Simplicity

I've been mystified lately at how many stations seem intent on designing extremely complicated promotions that fly in the face of KISS-simplicity.

They often compound the problem by hyper-targeting an extremely small group of diarykeepers, while ignoring, even excluding, a *much larger* group (containing an even *greater number of diarykeepers).* It's like stooping over $20 bills to pick up nickels.

Take this little contest test:

- ☑ If everyone in your audience can't participate in your contest, you're missing many of your listeners, leaving them "free to wander" (into other P1 corrals).
- ☑ And if your contest can't be explained quickly ("guess how much is in it to win it"), it's probably one step too deep to gain the kind of critical mass it needs to be successful (and put points on the board for you). Nobody ever won a rating battle by targeting the Mensa elite.

Hourly Reaching & Recycling

A lot of stations use appointment-marketing techniques to pull listeners into a specific quarter-hour (like 7:20am Thursday morning), thinking that with a big enough spike they'll not only win the quarter-hour and the hour, but the daypart, maybe the day, the week, the month, perhaps even the book. While this has been known to happen (more often than most PD's know!), there is a much easier (and more effective) way.

***Multiple*-appointments and forced-listens.** This is less of an "intrusion" on a consumer's normal listening-lifestyle pattern which, you need to know, *most listeners will not alter,* just for a contest. A few weeks ago in the **"PD"** article about "Why Power Contests Work", we noted, for example, that targeting only the 7:15-7:30am quarter-hour on Thursday ignores 75% of your cume; that even targeting the same quarter-hour on *all five* weekdays still misses about 55% of your weekly cume. (Reference: See Page 2 of **"PD"** Issue 2, 5/4/98). Most morning listeners who listen in, say, the 6am hour, are *not* listening in the 7 or 8am hours. And vice versa. So, by offering listeners contest driven listening-appointments in all three hours, you stand a much better chance of delivering more of your cume potential.

***Hourly* forced-listen appointments take this concept to the max.** Because it enables the consumer to "adjust" the participation windows according to the way he/she actually listens to the Radio. With the right contest, at "fever pitch", you give listeners more *good reasons* to listen longer and more frequently. Thus, you're able to boost TSL by *both* extending longer-spans *and* creating more occurrences..

***Hourpart-recycling* makes recycling more effective than mere daypart recycling.** More natural. Instead of having to rely on the bulk of your listeners falling within your recycling-window of, say, 7:20am to 4:20pm, the *listener* can choose the "appointment" that is most convenient to recycle to (meaning it is more likely that they actually *will!)* Make sense? *TW Tip # 1032, #9051, #4034, and #3071*

Cashing In

Some PDs or Promotion/Marketing Directors argue that a "lifestyle" prizes better reflect the way their listeners "live". To which we say . . . ***bullfeathers!*** Not anymore! Problem is: in the 90's, there are just *too many individualized* "lifestyles" to be able to truly mirror most of them in a critical mass manner. (Look at the magazine rack at any good bookstore and you'll see what I mean!).

The lifestyle-leaning PD or Promo Director will also insist that lifestyle-prizes enable them to be more "topical". To which we say . . . ***topical schmopical!***

You can still reflect topicality with a cash contest. I'd much rather have a big money forced-listen cash-contest on-the-air with "Truman Show" movie tickets as the consolation prize than the exclusive premiere of the movie.

Wallace Wisdom: There's *nothing* more relevant to your listener's lifestyle than *CA$H.* *TW Tip #1033, #4035, and #3072*

(Continued . . . See **Promotional Mistakes** on Page 9)

On making things SIMPLE . . .

"Never* underestimate the value of the increment of convenience. At AOL, we're we're *all* about *convenience."

— Bob Pittman
COO, AOL

TW Tip #3901 & 7038

(Remember this next time you're tempted to add that "extra step" to a contest or feature)

"You've heard of the 'KISS theory', keep it simple stupid; at *Lifestyles,* we've found that copy comes alive when we 'keep it simple *and* stupid".

— Robin Leach

TW Tip #9060

(proof that dumbing-down to a Third Grade level of understanding never hurts a popular show)

Secrets of Loyalty Marketing — Part 2

Longevity Builds "Name Equity"

(Continued . . . from page 1)

Personality Impact research studies (where respondents are, in essence, saying "my favorite DJs/Personalities are . . .") Often a large core of listeners will become so familiar with some radio personalities that they feel like they actually *know* them (even though they've never actually "met"). Like a friend. The "comfortable old shoe" effect.

Examples abound. One of the secrets to Kiss 108's incredible string of ratings victories in Boston over the years is the fact that they've had stability with their jock-lineup locked-in for nearly 20 years! In nearly every daypart! Especially the key drivetimes, where **Matty Segal** and **Dale Dorman** have been in place since Day One (1979). (An effect accentuated by the fact that Matty and Dale were established market forces even *before* they joined Kiss 108.)

Often the longevity factor can be a driving force behind *expanded* demo-appeal (Case in point: Kiss 108's consistently strong 25-54 performance is the best of any Top 40/CHR station in America).

In Australia, 2DAY-FM's 9-Noon personality, **Ron E. Sparks**, has been associated with the leading CHR or Rock stations in Sydney for over 20 years (2SM, 2UW, 2MMM, and now 2DAY). Result: he regularly wins his timeslot in the coveted "Under 40" demographic-combo in the AGB/McNair surveys – occasionally even beating **John Laws***, 10+. He's also the "go to" guy when the Breakfast Team is on vacation (because contemporary listeners in Sydney are so comfortable listening to Ron E.)

His secret: *staying current* and *bonding his name* to listeners. In addition to his 2DAY-FM Radio show and voiceover projects, Ron E. Sparks hosts the Pop Music Channel on the international flights of Qantas Airways, and is the announcer for The Seven Network's national TV gameshow, *Hotstreak*).

* John Laws is "the Rush Limbaugh of Australia" and has been #1 9-Noon in Sydney for many more years than Rush has been "the Rush Limbaugh of America".

Key To Longevity: Bonding Your Name

Ron E. suggests finding a way to tie your name into everything you do (whether it be on-the-air or at a personal appearance). After all, if you're already doing it, why not take credit for it? If you do an interview, it becomes "another Ron E. Sparks exclusive interview with Elton John" (not just "we're talking with Elton John"). **Rick Dees** at KIIS-FM/LA does this extraordinarily well. With Dees Sleaze. And Dees-grees. Can't miss him!

The old Top 40 rule of thumb, said half in jest, used to be that the jock who said his/her name the most times an hour usually turned out to be the #1 jock in town. There *is* a bit of truth to that.

TW Tip #6019 and #5034

Key To Longevity: Staying Current

To avoid being "slimed" with a "use-by" date stamped on their forehead, encourage your heritage air talents to *stay current*. It's this cutting-edge *freshness* that separates the Dale Dorman's, the Rick Dees's, the Ron E. Sparks's from the "lower tier" of wannabe's and hangers-on who slog their way to lesser fame in the same markets. Even though these top jocks have many years of experience behind them, they don't "live in the past". **And they always *continue* to pay their dues. Willingly!** Hence, they *never* sound like "yesterday's newspaper".

Another great illustration is America's longest running Rock'n'Roll morning show, **Dave Pratt** (on KUPD/Phoenix). Ask Phoenix listeners the open-end "passion-score" question ("who's your favorite DJ?"), and you'll find Pratt at the very *top* of the rank-order list. Dave stays on the front wave by constantly reinventing himself, and constantly looking for new ideas. Excellent example: Dave *personally* subscribes to **Programmer's Digest** (along with other fine publications). He feels he has a responsibility to keep learning about his craft – finding newer and better ways of doing it. Also, in this way, he feels he can have better dialogue with his PD and make more meaningful contributions to Morning show critique and brainstorming sessions.

TW Tip #6020 adn #5034

(Continued . . . see **Loyalty Marketing** on Page 4)

Capsule Combat

Flashback . . . to the Phoenix Top 40 war of 1972 . . .

Contesting on KRIZ:

"This hour's KRIZ Cash Call jackpot is $2,155. I might be calling *you* later this hour. When I do, tell me what the Cash Call jackpot is and you'll win it from Krizz".

Counter-Promo Tag-Line on KRUX:

"Oh, and one thing The Krux will *never* do is say, 'don't call us, we'll call you'. Your odds can be one in a million or one-on-one when you play "hi-lo", K-R-U-Xclusively".

(KRUX won during this Arbitron sweep, 11.9% to 3.9%, 12+)

TW Tip #4039 and #9054

Secrets of Building Name Equity Loyalty Marketing

(Continued . . . from Page 3)

Another Key: Public Service Direct"Touch"

Many Radio personalities believe that celebrity is an invitation to service. But just as important, it carries with it a big payoff: a large percentage of listeners are *naturally attracted to* personalities who they perceive are *genuine* public servants. (Key word: genuine).

A shining example is W. Steven Martin (Noon-3 jock on heritage Country station, KNIX/Phoenix). *On his own*, W. *personally* organizes several major public service projects a year, benefiting local charities.

Many of them have become recurring annual events. The largest: The W. Steven Martin *Christmas Police Toy Drive* (which he has recently elevated to a national scale**). How it works: Policemen get a Christmas wish-list from underprivileged kids on their neighborhood beat. The cops then visit W's toy warehouse (a huge converted former supermarket) where they pick up toys donated by W's listeners. They *personally* wrap them and deliver them. End result: warm fuzzies and tears of joy everywhere, as the cops build on their relationship with the kids and their families. *TW Tip #6021, #5036, & #11006*

* Contact W. at (602) 921-6307

Another cool touch that endears W. to his listeners: he *personally* maintains a large *direct-mail database,* made up of listeners he's met over the years (either by phone or at sponsored remotes or public service events). He sends listeners a newsletter update about his public service projects several times a year.

Remember, he does this *on his own!*

(*You* could, too! Couldn't you?) *TW Tip #6026, #5037 and #11007*

Wallace Wisdom: Staying current keeps you YOUNG. (Age is 99% "mental"). If you live in the past, you'll feel old. (Notice I didn't say you shouldn't *"appreciate* the past" . . . which you should . . . and learn from it). If you don't already do so, make it your normal m.o. to *move with the flow of today's beat.* And encourage your air-staff to do so, too. You'll be a lot more likely to gain the longevity in a market that *builds* name equity and, in turn, listener *loyalty.*

But always remember —

The loyalty will be directed to your *personalities.*
There's no such thing as loyalty to a radio *station.*

TW Tip #6022, #5037, and #1034

Cut Through Campaigns — Transit

Missed The Bus

Many moons ago, 3KZ/Melbourne (Australia) had a simple, but effective bus-back that managed to cut through the clutter (achieving great recall levels in our in-house research tracking).

It promoted the station's morning tandem-team newscasts featuring Robert Hicks and Barry Owen.

If you missed this morning's Hicks/Owen Report, you missed the bus!
1179/3KZ

Are there any daily (or especially morning) benchmark features that *you* could promote this way? Don't limit your thinking to transit. What kind of play on words could you do with other media?

TW Tip #3077, #5038, #10021

In this day of "large list" programming consultants and "consultation by the pound", perhaps it's timely to salute a programmer who has made his name by considering each client a major project – usually one client at a time.

Mike Joseph. Mr. "Hot Hits".



The Joseph m.o. calls for *intensive monitoring.* It is not unusual to see Joseph devoting 6 months of his full-time to being a "live-in" consultant, planning a launch or turnaround.

He spends that time carefully designing *counter-programming* moves that would exploit the vulnerabilities of other radio stations and to take advantage of market dynamics (like factory-shift overlaps, school dismissal times, etc.). This is one reason why a Joseph-programmed station always sounds intensely *local.* From the flashy formatics right down to what the jocks say and how they say it. *"Localize before you vocalize",* he's been known to say. *"And remember, brevity is art".*

His game-plans are so meticulously laid out that he often requires a one-week "dry-run" shakedown cruise *off-the-air, 24/7,* before letting the public hear it. The net effect: it sounds smooth, right out of the chute.

Joseph's Hottest Hit. His biggest claim to fame: authorship of the *"Hot Hits"* format. But "hot hits" is more than just a catchy slogan. It's a philosophy – and a term he insists that clients live up to. You'll never hear an oldie or recurrent on a Joseph-programmed "hot hits" station. And to make sure the hits are, indeed, "hot", comprehensive retail research identifies what songs hit listeners' hot buttons. (Ultimate example: WABC surveyed 1,000 record stores every week to zero-in on only the cream of the crop). *TW Tip #7034, #9055, #9056, #2012, and #19107*

Old Tricks That *STILL* Move The Needle

"We Apologize". When you need to spread some word-of-mouth about your station. Apologize to your audience for something that one of your high profile personalities said on-the-air. You'll be amazed at how well it works. It spreads like wildfire. *Everyone* will want to know, "what did he/she say?". Listeners will be making up versions of what "the two words" were. A very effective way of demonstrating to advertisers and prime prospects how well listeners pay attention to a message on your station.

Recommended promo copy:

"Ladies and Gentleman, Fred Nerk, General Manager of X-109FM." (or Program Director)"

"Thank you. I'd like to take this opportunity to sincerely apologize for the choice of language used this morning on the Joe Blow Morning Show on X-109. We'd especially like to thank those of you who took the time to call us. Those of you who, like we, felt it was "less than proper". Rest assured, those two words will never again be heard on X-109. Thank you."

(Cold-roll the song after)."

Keys to making it work:

- ☑ **Play off an actual event.** Wait for a personality to actually say something that needs "retracting" or "addressing". (Whatever you do, don't instruct your personality to say one of the "seven" words just so you can get your promotion going). Just be prepared for when it actually happens.
- ☑ **Never tell *anyone* what was actually said (especially other media).** Even staff members. That lets the air out of the mystique. Always "no comment". (Instruct the personality to do the same).
- ☑ **Don't *overdo* it.** I know of some stations who mount billboard or print campaigns afterward, blowing it so out of proportion that it looks *contrived*. Remember, you never want listeners to think it was all a "campaign" or "ad copy" or merely "a stunt" (that smacks of deceit, which listeners may later hold against you).

Play it cool, play it straight, and close to the vest and this one *works*. Every time. (Keep this one up your sleeve in case you ever need it.) *TW Tip #3088, #9057, and #6023*

Quotes Worth Internalizing

"If it isn't fun, don't do it."

"There's nothing more fun than good hard work".

— ***Lowry Mays***, *Chairman/CEO, Clear Channel Communications* *TW Tip #7035 and #21007*

Lifestyle File™

The Bank-Balance Of Daily Life

Imagine there's a bank that credits your account each morning with $86,400.

It carries over no balance from day to day.

Every evening it deletes whatever part of the balance you failed to use during the day.

What would you do?

Draw out every cent, of course.

Each of us has such a bank. Its name is "time".

Every morning, it credits you with 86,400 seconds.

Every night it writes off, as "lost", whatever of this you have failed to invest to good purpose. It carries over no balance. Allows no overdraft.

Each day it opens a new account for you.

Each night it burns the remains of the day.

If you fail to use the day's deposits, the loss is yours.

There's no going back.

There is no drawing against the "tomorrow".

You must live in the present on *today's* deposits.

Invest it so as to get from it the utmost in health, happiness, and success.

The clock is running. Make the most of today.

Thanks to John Peace of Audio Production Experts for passing along this great perspective piece.

TW Tip #21008

Element Of Stationality | Classic Slogans & Sweepers

"Rock 102 . . . is that a radio in your pants – or are you just happy to hear us?"

"5KA . . . the only radio station in the world with Bazz & Pilko for Breakfast."

"98 at Night. Where the listener comes first . . . then smokes a cigarette, rolls over and goes to sleep. 98 at Night."

"Before you listen to another radio station, let us get you Dr. Kervorkian's telephone number. 98Q."

"It's elevator music for really *cool* elevators. Grand Rapids' hottest music. 104.5 WSNX."

"The only bigger library . . . is the Library Of Congress. And frankly, their music sucks. 96 S T O."

"It's Sunday afternoon, get up, take a couple of aspirin, and go find your car. The weekend ROCKS! On 107.9 The Fox."

"While everyone else is still talking in the morning, Cozy 101 kicks off your workday with the 8 o'clock all music hour. Start your day with the 8 o'clock music hour on K O S I."

"Remember, if it's Classic Rock (silence) the station you listen to most *IS* Classic Rock 93-7, KSD."

"WGY News, serving the Capital region for more than 75 years. And now serving Chop Suey in the company cafeteria. Now *that's* news you really need to know".

"Tell a friend, there's a change in the air in the Valley. The new Alice, at 102 dot 7."

"The Thousand Dollar Workday Double-Play. It's the *easiest* thousand dollars you'll ever win. Cash is still king and Oldies 106.9 still rolls!"

"When the boss steps away, turn it up ALL the way! Zed 95.3 FM." *TW #9058 and #3089*

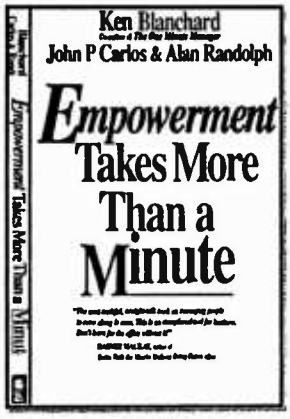
The "PD" Bookshelf

If you're getting inspired about the virtues of Participative Management, and how it can enhance the productivity at your station, two excellent books can provide you with more deep background about how to put PM into practice.



Leadership Is An Art by Max DePree lays down the participaative premise, inviting readers to consider, "Would you rather work as part of an outstanding group or be part of a group of outstanding individuals?" *Empowerment Takes More Than A Minute* is another one of Ken Blanchard's *One Minute Manager* masterpieces, in collaboration with John Carlos and Alan Randolph). *TW Tip #7039, #7040, #8011, #22009, and #22010*

People *without* information cannot act responsibly.
People *with* information are *compelled* to act responsibly.
Empowerment means you have *freedom* to act;
it also means you are *accountable* for *results.*
— from Empowerment Takes More Than A Minute by Ken Blanchard



Leadership Cliff's Notes — Empowerment Making PM Work!

Last week, we set the stage for how to utilize the tenets of Participative Management to empower your staff.
This week, we'll put forward a few ideas on *making it work.*

First, and perhaps foremost, be *proactive.* And be *outcome-oriented.* "Begin with the end in mind", as Stephen Covey puts it. Don't just bring folks together to "talk" about a problem. Those meetings waste everyone's time.

Focus on the solution, and ways to get there. If possible, try to resolve things in *today's* meeting, instead of prolonging it by scheduling a series of follow-up meetings (time-wasters all).

Participation As Opposed To "Voting"

It's important to make sure your staff knows one very significant principle, up front: Everyone may be invited to *participate*, but everyone does *not* necessarily get a "vote". (And the "election" doesn't necessarily occur at the meeting). Otherwise, you'd end up with nothing more than "management-by-committee" – and probably a strange-sounding radio station, in the process. (The proverbial "horse designed by committee" camel).

Two More Crucial Points

Not every "vote" is created equal. And voting privileges may *shift* amongst the staff, depending on the nature or complexity of the issue. As a PD, you may think you should make all the decisions. But if the issue is "production libraries", your Production Director's vote should carry more weight than yours (unless you're really an audiophile with deep production background).

The Power Of Synergy

One of the most graphic illustrations of the power of synergy and teamwork I've ever seen was "the green vegetable" exercise presented by KFBK/Sacramento GM **Marc McCoy** at one of his quarterly management seminars for department heads. (See the above box). This, by the way, is a fun little sparkler to use in your next staff meeting.

McCoy is one of the pioneers of putting the participative principle to work in this business (and one of PM's staunchest proponents). When he was GM of KTAR/Phoenix, he regularly used participative style to find solutions and exploit opportunities. And he encouraged everyone in a position of responsibility to do the same. (That's where I was exposed to its alchemy).

Does PM work? The short answer is . . . yes!
Let me share a few examples from my KTAR experience . . .

In one case, the objective was to increase 4th Quarter revenue by $300,000 in order to hit a year-end budget target. Marc assembled the management team to collaborate on creative ways to accomplish the goal. Thus, instead of this being merely a "Sales" issue (the way it's treated at most stations), we *all* looked for ways we could contribute to the solution (and the opportunity for the station). *#17010*

- ✓ What could Programming do? (Add some extra units in a loss-leader time-period, 5-6am. This was worth $50,000).
- ✓ What could Promotions/Marketing do? (Create some value-added promotions that helped support a higher unit-rate – another fast 50 thou).
- ✓ This helped clear the way for Sales to do what they do best.

Net effect: This team effort actually ended-up increasing revenue not just by $300,000, but by $400,000. A perfect illustration of how a simple 60-minute participative meeting can literally put dollars in the till.

A few weeks ago, I told the story of how the KKLT/Phoenix Programming staff used the principles of Participative Management in a 90-minute brainstorming meeting to create 105 innovative "Sales pods" which could be sponsored at a premium advertising rate. More than that, the team also hashed out the fundamentals of how the concept would work logistically. Best of all, we all had fun doing it, as we munched on pizza and chowed-down on salads'n'sprouts. (Reference: See "PM" issue #5, 5/25/98, page 5 for background)

Moral of the story: When you put good minds together in the same room, with a clear goal on the table, *good things happen.* *TW Tip #7019, #17004*

Wallace Wisdom: I'm not suspicious by nature, I'm suspicious by experience. So, having received my early education from the old school of programming ("Our Lady Of Format Discipline"), it took *a lot* of convincing for me to embrace a concept that seemed to fly in the face of traditional "boot camp" order.

What did it for me was seeing Participative Management *in action.* Witnessing employees growing by *interacting better* and by *accepting more responsibility* (and, in the process, becoming increasingly *enthusiastic* the more they were empowered). Take it from a skeptic. PM moves mountains . . . and makes for a happier workforce.

The hardest part is learning to "let go". Think of it as another form of "delegation" only with multiplied impact. Once you do, your program of PM will almost run itself.

Two of my favorite programming and business principles seem to ring truer today than ever before:

- **There's *always* more than just *one* way to skin a cat. And . .**
- **There's no such thing as *too many* great ideas.**

One way of finding out how many "other ways" there are is to unleash your staff on a problem or an opportunity using Participative Management techniques. *TW Tip # 7036, #6024, and #8009*

The "Green Veggie" Exercise

Here's the two-minute drill . . .

Minute One: Everyone in the room is asked to write down as many "green vegetables" as they can think of. (Most have 8 or 9 written down after 60 seconds).

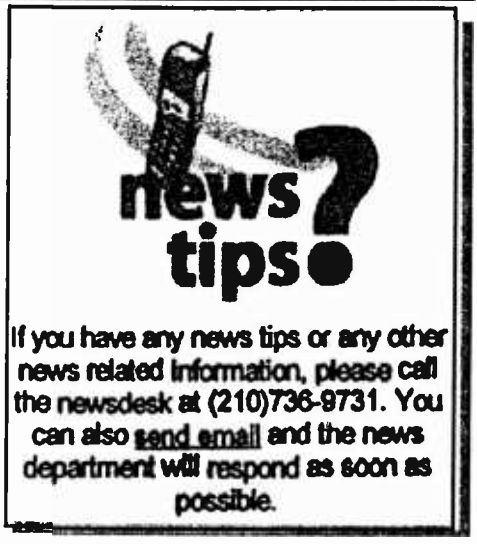
Minute Two: Now the group *collaborates* on a bigger list. The total quickly jumps to 25!

Bottom Line: Same time-frame. Many more ideas. Individually, no one even came close to ***the power of the group***.

TW Tip #8010, #7037, and #6025

News & Surveillance Ingredients

News **Listener News-Tip Awards**



If you have any news tips or any other news related information, please call the newsdesk at (210)736-9731. You can also send email and the news department will respond as soon as possible.

A Radio news operation can never get enough story leads. And listeners are only too willing to help. Especially when you sweeten the pot. If you pay cash for the best news tip of the week, month and/or year, it rings a Pavlovian bell in a listener's head whenever they see news in the making.

Which is best? Weekly, monthly, or yearly?

I vote for monthly, because it gives you 12 times a year to salute winning news-tippers while plugging your breaking-news coverage-capabilities, proving that the system works.

(Note: make sure you *do* salute winning-tippers on-the-air! You'd be surprised how many stations "forget" to!).

Weekly is too often to attach a sizeable enough cash incentive to. If you opt for yearly, make sure the "prize" is substantial (at least $500, preferably tied to your frequency). If you only pay $100 for the best news-tip of the year, you sound cheap — better not to do it at all.

Ways to implement:

Tag your newscasts with a short liner . . .

"Remember X109 pays $100 for the best newstip of the month. When you see news in the making, call the X109 City Desk at 222-N-E-W-S."

Use your website to promote it . . .

Especially if you're a News/Talk station, it's a natural.

Note the way WOAI/San Antonio solicits for newstips on its home page (above).

TW Tip #1022, #3090, #4040, #15024, and 9059

Responsive Quotation

"Good Doggie"

— Ivan Pavlov

(approximate translation)

(And so it begins)

Ponderable Questions

In the year 2048, will we consider 75-to-104-year-old "baby-boomers" a hot money demo?

(And . . . will it still be controlled by a 23-year-old Queen B media-buyer?)

Next Week In "PD" | **The Fine Detail Of An Expanded Storm-Coverage Policy**

About "TW Tips"

At the end of each quarter, we'll issue a free **"PD Index"**, to cross-reference every *TW Tip* into the following programming categories —

- 1000 series - The Audience
- 2000 series - Music
- 3000 series - Promotion/Marketing
- 4000 series - Contests
- 5000 series - Mornings
- 6000 series - Talent
- 7000 series - Leadership
- 8000 series - Morale
- 9000 series - Presentation
- 10000 series - News/Info
- 11000 series - Public Service
- 12000 series - Operations
- 13000 series - Talk
- 14000 series - Technical
- 15000 series - Internet
- 16000 series - Computers
- 17000 series - Sales
- 18000 series - Production
- 19000 series - Research
- 20000 series - Ratings
- 21000 series - Life
- 22000 series - Bookshelf

Avoiding Promotional Mistakes

(Continued . . . from page 2)

Building Expectancy

Don't forget about the magic of "anticipation". Pre-teasing can actually help make a contest appear bigger than it really is. Notice the perceptual difference between an ordinary nondescript call-in-and-win contest and "The Great Rip-Off". Same thing . . . one just had a better spin. Sometimes it's all in how you say it. *TW Tip #9052*

The Double-Whammy

One type of contest can't always ring all the bells. There are basically two types of contest-likers: Mechanical-participants and vicarious-mental-players.

- The mechanical-types will write-down your Cash Call jackpots, listen all day for your Song Of The Day, and jump through practically any hoops you put in front of them. (Within reason).
- Mental-players just like the titillation of "playing along" and hearing others win.

Expecting one contest to fully "satisfy" both types is "a big ask". Often, you need to structure different contests to rifle-target both types. That's why some stations use what I call "the double whammy" approach to contesting – using two contests at the same time. One, a mechanical underlay (like a Cash Call, Song Of The Day, or Hi-Lo), and the other to generate "interest" (like a pop culture trivia game). *TW Tip #9053, #3074*

The Fallacy Of The "Either/Or" Trap

Some stations make the mistake of thinking they have to put all their marbles in one basket to be effective. "Either we can do TV or Direct-Mail. Either we can do contesting or data-base marketing. Etc." What's wrong with doing TV *and* Direct-Mail *and* DB-marketing *and* contest-marketing? Can you walk and chew gum? (Don't answer that!) *TW Tip #3076*

The Wallace Wisdom Quick-Take:

- ✓ Force listens with big money cash.
- ✓ Give listeners hourly chances to win so they'll listen longer and more often.
- ✓ Use different horses for different courses.
- ✓ Use your imagination to tease what's coming.
- ✓ And figure out a way to utilize *various* marketing angles over the course of a year.

Do all this and you'll be home'n'hosed before you know it! *TW Tip #3075 and #4038*

Coming Next Week

In The World's *Fastest Growing* Programming Newsletter

Assessing Your Station's **S W O T**

Strengths Weaknesses Opportunities Threats

And . .

How To Involve Your Staff In *Grassroots* Loyalty Marketing

AIs

The Secrets Of & Measuring Interpreting **TV Spot Recall**

Food For Thought

In Defense Of Paranoia

Think you're paranoid? Then chew on this . . .
In a competitive world, where excellence-driven companies keep raising the bar and leave no stone unturned to achieve a win (at your expense, if need be), there's *no such thing as paranoia.* It's just "cautious wisdom".

After writing this week and last about Participative Management, this pro-paranoia rant may seem at odds with the principles of PM. But not really. There are times for sharing and times for confidentiality. (Turn, turn, turn). You need to identify specifically which issues, strategies, and/or tactics lend themselves to openness — and which need to be classified "top secret".

"Just because you think you might be paranoid doesn't mean that they're not out to get you!"

— (Folk Wisdom)

Loose Lips Sink Ships

One way to deal proactively with paranoia is to elevate secretive nature and sensitive documents to a level of extreme importance. Stress this to everyone who is involved on the "need to know" basis. Impress upon them the dire consequences of a leak-a-rama. When Coca Cola rolled out New Coke, key staff members (and agency planners) who were on "the inner loop" wore t-shirts to the launch celebration, proudly proclaiming *"I was there in the trenches during the planning stage".* It sent a clear, "I can be trusted to keep a secret" message to their co-workers.

In a Radio war (or any other kind of consumer-product marketing-battle), sometimes you can't be "too safe". Don't blame your competition for rifling through your trash can at night (or bribing your janitor). The responsibility to protect confidential material lies with <u>YOU</u>. And that has nothing to do with "paranoia". If you're silly enough to leave secret stuff sitting out in the open, blame <u>yourself</u> (for not being mindful of how the competitive world really works).

Or better yet . . . if your competitor places a high premium on gamesmanship, use this opportunity to lead them down the *wrong track.* Example: going into an important ratings-sweep as the PD of a Top 10 market station a few years ago, I "planted" phony memos in our trash about a "$5,000 Button" promotion we were supposedly planning. Not so much because I thought it was a "bad" promotion (though on the Dick Clark scale, I barely give it a 50 – it has a bad beat, and you can't dance to it), but more because it required a protracted "commitment" to pull it off. If I could get my competition to run this promotion, I pretty well knew exactly what they'd be doing for the rest of the book. (Besides, most "hip" target-age people who listen to a hot Top 40 station don't wear "buttons"). To make sure that they "bit", I also "carelessly" left a prize-button from another station clearly visible on my desk during the Tuesday round of record-rep visits.

Predictably, it only took one day for our competition to proudly announce their "$5,000 Button" on-the-air. They were happy as pigs in slop, thinking they'd preempted our big Fall promotion. They had no idea that they were "set up".

What they didn't realize, initially, was that they were duped into committing themselves (and most of their fall promotion budget) to a cumbersome, lengthy contest that had a maximum perceivable prize value in listeners' minds of only $5,000.

Once they were committed, we then proceeded with our <u>real</u> promotional thrust – a one-two punch based around a "say it and win" (which *didn't* require the extra unhip step of wearing a button) and a big money mystery voice contest (where listeners had the impression they could win $10,000 "this hour" just for one simple answer).

By the way, if *you* subscribe to the "Management By Sneaking Around" premise, let this be an early-warning "reminder" to be on-guard for a similar "set-up".

Don't believe everything you read in your competitor's trashcan.

So . . . here's to paranoia. And its many offshoots! Long may it live!

In my experience, paranoia is the highest state of *awareness.* And *readiness.*

TW Tip # 7038

All The Best,

TW

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Programmer's Digest
Volume 1, Issue 7
June 8, 1998

Building "Name Equity"

Continuing Education For The Dedicated Radio Programmer

The Only *REAL* *Listener-Loyalty* In Radio

Too often, some PD's seem to think their radio stations are invincible. (And that their farts don't smell!) Especially so, after a so-called "knock-out" book (where it appears the competition has been pinned to the wall).

Often it has been my responsibility, as a program consultant, to remind client stations of the reality that *there are no "knock-out" punches in Radio.* As radio programming becomes more and more refined, it's wise to remember that practically *every* radio station with a competitive signal has what I like to call *"instant recovery potential"*. Particularly if they bring aboard a consultant or a PD who knows how to *strike fast.*

Funny how the timing usually works out: just about the time you start getting cocky, and pontificating about how "perfect" your philosophies are (in an R&R interview) is about the time you usually get your head handed back to you on a platter in the next sweep.

(Continued . . . see **Name Equity** on Page 3)

PM Participative Management
Building Synergy That WINS!

The old Harvard B-School adage that many of us were raised on goes something like,

"There are two ways to run a business, autocratically and democratically . . . . . and democratically doesn't work!"

(Continued . . . see **"PM"** on Page 2)

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Programmer's Digest Publisher/Editor **Todd Wallace** is a 30-year programming veteran — as a #1 jock, PD, GM, and station owner. Over the past 24 years, he has provided programming consultation services to over 100 radio stations. Internationally recognized as the "founding father" of the "callout" research concept, over 200 stations have used his systems of "in-house" music, tracking, and perceptual research.

Leadership Cliff's Notes

PM Participative Management
Building Synergy That WINS!

(continued from page 1)

Many PD's, in particular, tend to be "control-freaks" by nature, so they seem right at home in this "command and control" culture (where it's "my way or the highway"). All issues are black and white, and there is no gray. Rules are rules. The law is the law. Simple as that.

Only problem – there is no "rule" to what is *right*.

At some point in our careers, we've all experienced situations where, we've had to endure working for a misguided, dogmatic, mentally-arthritic PD, who chewed us out and broke our thumbs even though we were doing the right things. (Just so happened his/her interpretation of "right" was at odds with ours – and the audience's!)

This naturally leads to a curly question or two – and you may not necessarily want to hear the answers.

Does your staff look at ***you*** that way? (Be honest, now!)

Do you *really* know *all* the answers?

(Even if you think you do, does your staff think so?)

Is there *"a better way"* than just barking out orders, management-by-memo, and weekly woodshed sessions to make sure things are "enforced"? Could be.

Just as the corporate environment of downsizing and disloyalty chewed-up and spat out the so-called "Japanese style" of management, perhaps the effects of consolidation in the Radio business may also mean that there needs to be a "new world order" when it comes to dictatorial programming practices.

The New World Order Of Teamwork

The trend in consolidation is clearly toward downsized staffing and cross-utilization programs, where everyone has "another responsibility (or two)". (Or more!) Even on "live and local", non-VR stations, we're seeing better utilization of personnel at every level . . .

- The PD is also the Morning Jock or may be programming 2 or 3 additional stations
- The Midday Host may also double as Production Director
- The PM Driver is also Music Director & Scheduling Wiz,
- Etc, etc. etc.

This is happening even in major markets.

What this means is that, with added responsibilities for most PD's, it's becoming increasingly difficult to continue the traditional approach of "there's only *one* way to deal with this situation".

And especially as PD's take on new responsibilities in formats where they *haven't* had a depth of first-hand experience, the smart programmer will draw on the wisdom of his/her format-experienced *staff* to make himself/herself look good.

Participatory Principles

In its simplest form, Participative Management is another extension of the "brainstorming" sessions we've all conducted over the years. Only with a little more structure and follow-up added to it.

It's best utilized . . .

- To study a problem (or an opportunity)
- To suggest an outcome
- To plan a tactic or strategy that "solves" (or "exploits")
- And ultimately, to implement *action*

Teach and Trust

What it calls for is moving from a "command-and-control" culture to one of "teach and trust". Often this will entail entrusting your staff with sensitive information that might have heretofore been considered "confidential". If you don't share the "classified" secrets, your team will quickly deduce that you don't *really* trust them (and this may have just the *opposite effect* of the camaraderie-goal you're seeking). But let's concentrate on the up-side: when you involve everyone, the spirit of teamwork generates a positive "vibe" around the station that you're *leading* them into battle, instead of merely *ordering* them over the yonder hill.

Get Regular Feedback

The next step is going to tap into this "well" of flowing ideas *often*. Regularly! You may be pleasantly surprised at how many great answers your staff has. And, by the way, this doesn't mean that you have to call "formal" staff meetings to get input (just a short one-on-one conversation can bring a trusted employee into the "inner loop" and make them feel like they're an integral part of your "A" team).

TW Tip # 7027., #6017, and #8008

Next Week | **The *KEY* To Making PM *Work***

Participative Management In Sports

"I've always prided myself on getting lots of opinions from all levels of my staff before I make the final decision on important issues".

— *Buck Showalter*

Arizona Diamondbacks Manager

(reflecting on his success managing the New York Yankees, where he was selected as Major League Baseball's "Manager Of The Year" in 1994)

Building "Name Equity" & Listener Loyalty

(Continued from page 1)

As Ron Jacobs used to say to his KHJ Boss-Jocks: **Overconfidence kills!**

(Be sure to check out the next installment of "The *Authorized* Boss Memos", the KHJ Playbook, in issue #10 of "PD").

"But, you don't understand – *our* listeners here at "Magic 88.8" are *loyal* to us".

Sorry, Sparky. **In my experience there's no such thing as "loyalty" to radio *stations!***

Even if you're music-driven, another station with a narrower focus could "out-drive" you by appealing to a smaller target of your constituency.

There is, however, loyalty to radio *personalities!*

Case in point:

Let's say you program the #1 station in town, "X-109".

- ✓ Great personalities who've been in place for several years.
- ✓ The right music.
- ✓ Good marketing, with regular TV and contesting.
- ✓ You've always "invested" in your product, even built up a "war chest".
- ✓ Been #1 for 10 years!
- ✓ Built *a lot* of "listener-loyalty". Or so you think.

What happens if . . . another station (with signal parity) switches format and takes direct-aim at you?

- ☑ "Magic 88.8" covers your music.
- ☑ They hire your jock staff (including your morning team, who, truth be known, is the *real* catalyst behind your great numbers).
- ☑ They launch with 500 GRiPs of target TV, a tactical campaign that encourages *immediate* sampling.
- ☑ And a $50,000 contest that quickly attracts lots of nomad cumers to come out of the woodwork.

Suddenly, you're left with a *skeleton* of what your former station used to look (and sound) like. And you'll find out very fast that all that "loyalty", that you imagined was "*station*-directed", has shifted across the street (because it was really directed toward your *personalities).* I take the point, of course, that that's what contracts are for.

But – we all know that contracts have a way of running out (usually at the *least* convenient time). (One of the little corollaries to Murphy's Law, as applied to building franchises.)

So . . . how do you *build* loyalty? Or *can* you?

How To Build Loyalty: Name Equity

Loyalty can't be generated overnight. And it can't be bought. (Except in the sense that you can acquire a personality who already *has* a loyal following).

The best way of building loyalty in Radio is by helping your key personalities build their *local market name-equity.*

TW Tip #1031, #5032, and #6018

Next Week | **Secrets Of Equity-Building**

Capsule Combat

The Rhythmic CHR battle in Phoenix took an interesting turn recently as **Jerry Clifton's** KPTY turned more toward an "extreme" music presentation (similar to their sister station in Honolulu (KXME).

Roughly a mixture of 75% Pop/Alternative and 25% Hip-Hop. Setting off an interesting promo exchange with KKFR.

Sweepers monitored on KPTY ("Party Radio @ 103.9"):

"Party Radio @103.9 – the station that doesn't suck" and *"No clothes, no rules – and no f***ed-up songs"*

Promo monitored on KKFR ("Power 92"):

"At Power 92, we've never set trip, we've always set trends. Through ALL the player-hatin' and and talkin'-smack, Power 92 has kept bumpin' the beat and bringin' the flavor to the 6-0-2. And now . . . the Party (door close) is OVER! #1 Power 92 is still here, slammin' the fattest hip-hop, throwin' the biggest concerts, and breakin' off the fattest prizes. We want to welcome ALL the Party listeners. And THANKS for comin' HOME to Power 92 — where Hip-Hop LIVES – keepin' it REAL!

TW Tip #9045 and 3064

... and The Beat goes on ...

Bedrock Part 3
Breakfast Benchmark Bits

"The Birthday Club". (aka "Birthday Calls", etc.). Start with celebrity birthdays and move on to local listeners. Some heritage AC and small market Full Service stations have tied station mascot characters (like "Henny Penny", "Buzz-O-Bumble", "Mother Duck", etc.) into their birthday presentation. The smaller the market, the better this feature seems to work. Reason: do the math. If you salute 60 birthdays each weekday, that's nearly 16,000 names a year. In a small/medium market, that can represent a significant percentage of your target audience. *TW Tip #5021*

The "Yes/No" Game. Talk with a contestant on-air for 30 seconds. If they can run the gauntlet of your questions without saying "yes" or "no" (or "uh-huh"), they win the prize of the hour (being modeled by our lovely assistant). *TW Tip #5022 and #4026*

"Hollywood Dirt Alert". (aka "Showbiz Sleaze". "Hollyweird News", "Follywood", "The Tabloid & 'Zine Scene", "Hollywood Dirt Alert", etc.). This should be factual showbiz gossip (key word: factual). Rick Dees does it best, by actually bonding his name to it ("Dees Sleaze"). *TW Tip #5023*

"Wild-Track" Drops. The best morning shows seem to use them. Key: using them sparingly. There's no rule to what makes a good drop. It could be a track from a movie or TV show, a soundbite from a newsmaker, or a cartoon character. Maybe even a running gag or theme ("Tina Delgado is alive, *alive!*"). Sometimes repetition of the same track, tying two seemingly opposite points together helps a drop build up steam (making it work more effectively). *TW Tip #5024*

"Must-Solve TV". (aka "B-TV", "Backwards TV"), "Classic TV Trax" or "D-TV" (after the breakfast/morning jock's first or last initial). Play a sound-bite (perhaps a scrambled or backwards bite or a theme song) from a current (or classic) TV Show. First in with the correct answer wins the prize of the hour. *TW Tip #5025 and #4027*

More!

"The Secret Sound". Many stations use this as a station promotion throughout the day, but many morning shows have used it as a running Morning-only bit for years. Listen for clues, identify the sound, win the jackpotting money. *TW Tip #5026 and #4028*

Phony "Spoof" Spots. Most of the Morning Show prep-services offer them, but you can do them yourself. An effective method **John Lander** used at 93Q/Houston years ago was to occasionally structure a small contest around the phony commercial that would be played in a cluster-pod. (Spot the spoof-spot and win). Nice little extra: these are bits that can be "re-used". If you re-use them, avoid replaying in the same hour or half-hour Don't over-do it. Remember **Col. Tom Parker's** philosophy about over-exposure. *TW Tip #5027 and #4029*

Song Parodies. Again, most prep-services offer them, but finding a local talent who can do original songs about *local* relevant issues enables you to build something uniquely *yours*. It's the audio equivalent of the Editorial Cartoonist in the local newspaper. When you do it, lay claim to it (the way "The Mighty Carson Art Players" did for Johnny). *TW Tip #5028*

"What's My Line". (aka celebrity "Mr. X"). Guess the occupation of this morning's "mystery guest", and win the prize. Listeners call-in and ask yes/no questions before taking a guess. If they get a yes, they can ask another question or take a guess. *TW Tip #5029 and #4030*

"The Word Of The Day". A twist on the "secret word" that used to appear on the "Groucho" TV show. In this case, announce the word early in the show. First listener to call-in when it's used again in conversation wins the prize. *TW Tip #5030 and #4031*

CLEAN Snap! Last week, **John Sebastian** announced his resignation as PD of America's most-listened-to Country station, KZLA in Los Angeles. So I thought this week was a good time to celebrate his many accomplishments.

Snap7!
Streamline
&
Sweat The Details!

In addition to breaking new ground in Country Radio and engineering a strong audience increase for KZLA, John has been involved in some of the fastest, most powerful turnarounds in major market history. In many formats (AOR, Classic Rock, and NAC).

- ✓ In the late 70's, he took AOR WCOZ/Boston from a 4-share to a 12.6% (12+) in just 8 months, parlaying that success into one of the most successful programming consultancies in the world, (built around the tight focus of "Kick-Ass Rock & Roll").
- ✓ Classic Rocker KSLX/Phoenix under his command exploded from 14th to 1st in 25-54 Adults.
- ✓ And KTWV/LA rose from 13th place, 25-to-54, to a tie for #1 in just one year (fitting, since NAC is a format John pioneered in the early 80's).

You can always tell a Sebastian-programmed station . . . he prides himself in deleting the negatives and superfluous "fluff", *streamlining* everything down to the bare basics that listeners want most. In addition to scrutinizing his own station, John has an innate ability to "pick apart" the competition (taking full advantage of their vulnerabilities).

But perhaps the *key* ingredient in the Sebastian success-stories over the years is the way he has disciplined himself to pay *obsessive attention to details*. Unique idiosyncrasies few programmers have the fortitude to uphold.

TW Tip #7028 and #9046

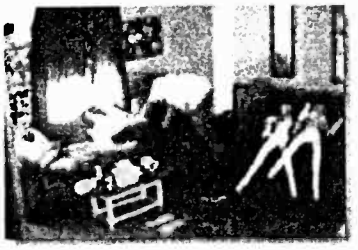
Nothin' But 'Net

WWW EB WWW ISE™

"Wheel World"

Lex & Terry, the syndicated morning hosts of Q102/Dallas (KTXQ), have cleverly cloned MTV's "The Real World" with their Radio adaptation, "Wheel World".

Da Boyz have thrown six average folks from various walks of life into the friendly confines of a trailer home in the greater Dallas area, where they'll be living together for the next 6 weeks.



The "wheelers", as they're affectionately known, have been given $102 to share for weekly expenses (plus a pantry filled with budget-stretchers like Spam, macaroni and cheese, baked beans, etc.).

But Lex & Terry have gone one step further and taken advantage of the high-tech tools available to them on the internet – providing *live* "trailer-cam" pictures (stills) for the world to see online.

The pictures update every 60 seconds. In addition, the wheelers check-in daily on the Lex & Terry morning show, for interviews and on-air confessions and other interaction. You can check 'em out live in streaming audio between 5:30 and 10am weekdays (CDT). (www.lexandterry.com)

The TW Quick-Take: "Wheel World" gets two-thumbs way up on the TW ticker. **It's one of the best promotions I've *ever* heard, *anywhere!*** (And you know I don't throw raves like that around lightly!)

Lex & Terry have managed to translate an already interesting concept into an even better one. D/FW listeners will be naturally curious and will spread word of mouth quickly. "Wheel World" is to the late 90's what the flag-pole sitters or wake-a-thons were to the 60's. Only better (because more drama can unfold).

TW Tip # 5031, #4032, #3066, #15023, and #16022

Pearls Of Wisdom — Two Things You Should *Always* Remember

"Everything within a radio station involves salesmanship. Even a PD is constantly selling. Selling ideas to management, his staff, and the audience."

— ***Bernie Waterman**, CEO of Waterman Broadcasting*

"No act of salesmanship ever goes unrewarded. Or unpunished, for that matter."

— ***Gary Edens**, CEO of Edens Broadcasting*

(Adjust your attitude accordingly)

TW Tip #7029 and #17009

Lifestyle File™ — Making Time For Your Family

More and more busy executives are bringing work home with them (via e-mails, laptops, cellphones, and home-faxes). As a result, the struggle to balance career responsibilities with quality family time becomes increasingly difficult. According to best-selling author and lecturer **Stephen Covey***, here's how very busy people carve out "prime" time for their family. And how *you* can, too.

- ✓ First, take the time to create a *family mission statement.* What does your family unit stand for? What are your collective values? What kind of contributions do you want to make to society and mankind? Quantify the enduring legacy you want to leave. Set it out in short-, medium-, and long-term specifics. Then set out to achieve it.
- ✓ Put work and family in perspective. Work is important, but family is more important. Very few people on their death-bed lament, "I wish I'd worked harder on the job". Imagine your life in the year 2040. Will you wish you'd spent more time with your spouse and kids? Then set about to change your mindset and save your relationships, *while you still can.*
- ✓ Get family input on how to make your quality time more rewarding. Actually "schedule" blocks of time for your *famliy.*
- ✓ Most important: put at least some part of your family plan into action *immediately.* (It's too easy to put it off . . . and the next thing you know, it'll be 2040).

* Stephen Covey's books represent the cream of the crop when it comes to centered living. *"The 7 Habits Of Highly Effective People", "First Things First",* and *"Principle-Centered Leadership"* are blueprints for how to live your life more abundantly. A derivative work, *"The 7 Habits Of Highly Effective Families",* focuses on how to enrich your family life. *TW Tip #21007, #22008, and #7030*

Speaking In "Superlatives"

The World's Greatest City

One of the more notable Wallace signature formatics I'm semi-famous for is featuring "the world's greatest city™" as a reference to a station's market. I thought you might be interested in the background of the genesis of this idea (in the expectation it might foster a germ for *you* to develop something newer – and perhaps even better).

Ever since my first visit to San Diego (in 1971), I was impressed with what I consider the greatest positioning statement for a city that I've ever heard:

"San Diego: America's FINEST City"

(a play on the word "fine", a meteorological term meaning "no rain", though I doubt that one person in 100 would fully understand that connection to the statement.)

Another major influence on my thinking about city-chauvinism came from Denver legend **Hal Moore** (now at Jefferson-Pilot's KCKK), who coined the phrase "I Love You, Denver" when he was at KHOW (and breathed larger-than-life meaning into it, promotionally). (In the Radio theater of my mind, I can still clearly hear Hal every Friday at 3 inviting his listeners to "stop whatever they're doing, turn to the west toward the purple-mountained majesty, put their hand over their heart, and repeat the pledge, *I Love You, Denver!*". (Wow! I *still* get chills!)

City chauvinism became more personalized when I returned to Phoenix (after a one year stint in a market I didn't particularly like). I first implemented the reference to Phoenix as "the world's greatest city" at KRIZ (because I fervently believed it). The format element was done very matter-of-factly, every time (so the listener truly believed the jock meant it – and they all *did mean it*).

The more I analyzed it, I realized that *most* people, *no matter where they live,* believe *their* city is "the greatest in the world" (or they wouldn't live there). Of course, not everyone does, but the percentages are way in your favor (like 10 to 1)!

The phrase took on a life of its own at stations like Kiss 108 in Boston and 3KZ and KZFM in Melbourne, where the top-flight air personalities really *sold it.* In fact, in Boston the phrase has become so universal that Kiss 108's sister station, WJMN, now uses it, too (17 years after its introduction in Boston).



In Melbourne, KZ added more promotional sizzle with "I Love Melbourne" stickers (which worked particularly well, since listeners were more likely to plaster-on a sticker that said "I love my city" than one that says "I am greedy").

When I owned KZKZ in Flagstaff, I toned the slogan down a notch to a more understated level, "America's greatest lifestyle" which I thought seemed a little less pretentious and more believable in a city of 50,000 (though arguably "world's greatest city" would have probably worked just as well).



Another variation occurred when I consulted 2UW in Sydney (which used the line "Australia's #1 city", which also tied-in with the station's other "#1"-oriented promotions ("the #1 couple", "the #1 sticker", etc.)

If you're interested in using a similar city-superlative (I'd appreciate it if you didn't steal "world's greatest city" outright), the best place I've found for natural deployment in an hourly-presentation-sequence is as part of the weather forecast, where it can be conveyed in a casual, natural, understated tone ("Magic 88.8 Weather, for the world's *greatest* city . . . ").

Wallace Wisdom:
Say it like you really *believe it* – and your *listeners* will, too.

TW Tip #9047, #11005, and #3070

Speaking Of Stickers

A great car-sticker campaign can be one of *the most effective* forms of station visibility money can buy. Main reason: besides making an "impression", it shows potential listeners that a lot of other listeners already "endorse" you.

Think stickers don't get noticed? Think again! Good ones *do!*

Recent example: In the nip-and-tuck Phoenix Country battle (which pits young buck KMLE vs. heritage KNIX), both stations commit big bucks to various forms of marketing. So what did listeners notice most? According to a *Radio Index* survey of the 25-to-64 audience*, 28% remembered seeing KNIX's car sticker in the past month, while 24% remembered seeing KMLE's car sticker. By comparison, only 8% remembered seeing KNIX's high-profile TV campaign in "past month" recall. Outdoor recall barely registered on the Richter scale.

*Note: This is 1996 data, to preserve confidentiality of the current situation. *TW Tip #3067*

MORE Sticker-Tips

Stand-out shapes can improve your visibility. A die-cut sticker in an unusual shape helps listeners to recognize your stickers from much farther distances. For example, you could see "I Love Melbourne" stickers (like the ones above) all over town. (First thing you notice is the heart-shape, which tends to draw a consumer's eye to it). *TW Tip #3068*

A slightly "larger" sticker. If you design your sticker to be slightly larger than your competitor's sticker, it's easy to cover your enemy's sticker completely (which, of course, you can encourage via the right incentives).

"Show us that you've stickered-over Krudd 99's sticker, and you'll win double!"

TW Tip #3069

Part 2 of a "PD" Mini-Series

How To Be A VR Switched-On PD

If there's any silver-lining in the proliferation of Virtual Radio (computerized digital-audio-automation) throughout our business it's this:

It's *good* for PD's.

For several reasons . . .

- ✓ **Job security.** There will always be a need for a someone to "organize" the whole venture, especially someone with a "flair" for adding "pizzazz" to the mechanical workparts. (Only down-side: there'll be a lot more people after your job, many of them out-of-work jocks who'll be willing to work for less. Let that motivate you to constantly improve!)
- ✓ **You'll have better "control" over what goes on-the-air.** You can "pre-listen" to *everything* before it actually gets on the Radio.
- ✓ **Your staff will be higher caliber.** You'll be able to speak "programming shorthand" when you communicate with a major market jock who already understands the "I'm here to serve you" vendor philosophy. (Compare that to the whiny "victim" who's always complaining that "Radio isn't fun anymore" and "maybe we oughta' sabotage this damned computer") Major market talent knows creative and inventive ways to make ordinary things "sparkle" (usually because they *take the extra time* to *make it shine*, instead of compromising or accepting lesser quality because "it's good enough for Topeka").
- ✓ **An "On-Air" PD will *especially* be in demand.** Having the talent to be the Chief Cook and Bottle Washer is nothing to be ashamed of. If you're an off-air PD who's been on-air before, now would be a good time to start brushing-up on your jocking (hosting) proficiency. (We all get a little "rusty" when we've been running a desk instead of a board).
- ✓ **It elevates the PD's role within the organization.** There was a time when PD's were thought of as glorified jocks. (Many of them were!) Now you get to prove your *executive* prowess by demonstrating to upper management how the economies of scale and the economies of time-efficiency can be used to make a *better* air product.

All that having been said, this doesn't mean your job-of-the-future is going to be a cake-walk. It's actually going to be a lot more complex.

But the good news is . . . it's an opportunity for you to . . .

- acquire even more programming and management skills, and
- to demonstrate the broad range of your expanding skillset.

The Key: Re-dedicate Yourself To Being *"Switched-On"* All The Time

Don't accept mediocrity from yourself. In any area.

Push yourself to "the next level". And understand that there are going to be several "learning curves" that you're simply going to have to *quickly master*. Don't let that throw you. It's simply the price of entry (or the price of "remaining") in this new world order.

Think of this bold new broadcasting world we're entering as the difference between pre-season and regular season (or regular season and "playoff level ball").

I remember hearing an interview with an NFL rookie (wish I could remember his name) who *breezed* through training camp and the pre-season games, and thought to himself, "wow, playing in the NFL is a lot easier than I thought it would be!". Then came the regular season, when all the veterans turned the level of play *"up* a few notches". And playoff-season, when the energy became *fiercely*-intense. Suddenly, this player began to realize that he still had a thing or two to learn about what it took to "shine" in his chosen field. **You can't just go through the motions.**

Same is true in running a digitally-automated radio station in the new millennium.

The concept of VR has made it possible to erase the barriers of "time" and "distance". And you now have the opportunity hire a better air-staff who will custom-voice all of their content to your local market in *exactly the way you want it.*

As long as the robo-jock provides up-to-the-minute, relevant local information (albeit voiced "pre-live" and played back "apparently live"), it doesn't matter if he or she is sitting in the room next door . . . or 1000 miles away.

That's where **YOU** come in. It's *your* job to *anticipate every contingency* and *make sure no mistakes get on-the-air.*

But "re-constituted programming" is *not* something you can just "set and forget". It requires even more attention to detail and behind-the-scenes organization than a fully "live and local" station does. As we pointed out in our Magic 11/Las Vegas example last week (see "PD" issue #6, page 9), if you *take extra care* to *mother the million and one details*, you'll be amazed at the full capabilities of "apparently live and local" reconstructed-programming.

Here's a short checklist of things you've got to be willing to do:

- ✓ **You must keep all of your Air Talents *thoroughly* briefed.** For VR to work well requires that every personality has the very most *up-to-date* understanding of the market they're cutting tracks for. This means sending newspaper, magazines, and *a complete run-down* of relevant local happenings any "local" is going to be aware of. (Concerts, big sports events, etc.) Used to be you'd probably slate all this stuff a day or two in advance – *now* you've got to line it up *a week or two in advance.*
- ✓ **You must understand the inner-workings of state-of-the-art formatics.** You must be able to break your format down into modular "component" work-parts – and be able to put it back together again, seamlessly.
- ✓ **You must be *open* to *new* ways of *advancing* the art and science.** Finding newer, better ways of sounding "local". Experimenting with fresh, not-yet-tried methods of enhancing the capabilities of computerized-automation. Not all of them will "work", but that doesn't mean they shouldn't be tried at least once, in "loss-leader" time-periods.

(Continued . . . See VR PD on Page 9)

News & Surveillance Ingredients

Weather

Complete Weather: The Components Of A Quick, *Efficient* Weathercast

We all know the importance of weather as an essential trigger ingredient in your station's composite surveillance image (especially before 9am). But many stations haven't taken the time to *standardize* the way they present it (using terms listeners want to know in every weathercast). In an effort to establish a more defined forecast, I've been recommending the following guidelines to my consultation clients for years . . .

What Listeners Want To Know From A Weather-cast:

"What will the sky-cover be?" Give your listeners a one- or two-word overview, covering the next few hours.
(e.g., Clear, Partly Cloudy, Overnight Overcast, etc.)

"What is the temp-range going to be?" Again, give them a one or two word description. Warm, Unseasonably Hot, etc.

"Is it going to rain?" Tell them, preferably with the percentage-chance of precip. If under 10%, *say* "with NO mention of rain". That says it very clearly. But if you don't actually say it, many listeners will still "wonder".

"Are there any other conditions I'll have to contend with today?" Tell them, succinctly. Gusty winds, humid, smoke'n'haze.

"What will the next high and low be?" Next two temp-extremes. Try to put it in terms that better explain it to listeners.
"Dress for a high today of only 26".
"We'll have a sunrise low of 45 tomorrow morning at 6:22".

"Is this normal for this time of year?" Adds tons of perspective, with just a few words. "Hi today, 51, that's 5 above normal".

"Any major changes in sight?" Near-term changes in the 5-day forecast that listeners need to know about.
"But looks like rain movin' in by Friday".

"What's it like right now?" Current conditions in a concise capsule. The importance you attach to "winning the battle of Weather Mountain" should dictate how *in-depth* your current-conditions follow-up package should be. A *complete* package would include:

Cloud cover. Strive for stationality terms that are uniquely "yours" (like "right now, *Skyweather* is Clear")

Current temp. In larger metropolitan areas, suburb-temperatures enable you to broaden your reach with hourly area-awareness. If your studio-location is in the thick of things, use it regularly. Try to personalize area temps with local landmarks (which tend to paint more of a mental picture in a listeners mind). *"At Scottsdale Community College, it's 47°, officially at Sky Harbor Airport it's 44, and right now it's 45 in the heart of Podunk here at X-109".*
Ideally, the National Weather Service will supply area temps for you. Or you can post a topographical temp-map overlay in the Control Room, showing averages (when it's 75° in Phoenix, it's 78 in Scottsdale, 72 in Mesa, etc.) Or try this little trick: make a deal to install temp-gauges at 24-hour gas station cashier-booths around town. Then just make a quick call to get the current "Scottsdale" temp from the attendant on duty.

If your station has a strong commitment to weather information, here are some other key readings listeners find useful.

Winds and Humidity. Research has shown that females, in particular, are interested in knowing about these conditions, so they can determine what kind of a "hair-day" it's going to be. (e.g., If it's going to be windy, an extra puff of hair-spray might be in order).

Wind Chill and Heat Stress. These are useful indexes that everyone can relate to, since it's what it actually "feels like" right now during times of severe cold weather or oppressive humidity.

Peak readings. Most people like to know what today's high was. And on a windy day, they also find it interesting to know what the peak wind-gust was. Getting the info: Check with the NWS (or install a Heathkit Computerized Weather Station at your studio location).

Uniquely local. Some markets may have unique weather-interests you can reflect. Example: in "arid" Arizona, evaporative-coolers can be very effective until the dew-point reaches 55. So including the dew-point in weathercasts at certain times of the year is "useful information" to many listeners. It helps a listener "get it".

To The Point. Another perceptual trick that can enhance your weather attribution, while "individualizing" your weather with a "unique" presentation: Mention current-temperature in tenths of a degree. *"And right now at the X-109 computerized weather station, it's 58.5°".* Sounds very "official" And it's easy to do. (Digital thermometers are readily available).

Make Words Work. The key to communicating a concise weather package is to *make words work.* All of the above may look like it would be a wordy-forecast, but here's the real bottom-line:
"Partly Cloudy and Warm. Clearing by Noon with NO mention of Rain. Some gusty winds late in the day. Sunrise low will be 45, with a high tomorrow of 72". (That took 7 seconds).

Experts *legitimize* your weather product. A "weather expert" can add tons of credibility to your weather image, especially a high profile local TV meteorologist with a strong Q-score.

So do "widgets". Especially if you have access to an expert, consider publishing your own station "almanac" full of local weather data and calendar/datebook information. You'll gain even more image points in listeners minds.

Stake your claim. Take advantage of concise opportunities that enable you to claim perceptual weather-related positions:

- ✓ *"Color-Radar Weather"* or *"Satellite Weather"* helps a listener to "see" your forecast. In their mind's eye, many listeners can "visualize" your radar-scope (probably in much grander scale than reality).
- ✓ *"Dependable Weather"* or *"Guaranteed Forecast"* reminds them of a benefit. *"Doppler 109 Weather"* communicates a strong reinforcement during storm season.
- ✓ *"X-109's X-clusive computerized weather station"* sends a clear message to listeners that you've made a commitment to keeping them informed about weather. You get the idea.

While the above is considered pretty much SOP for a news-oriented station, it wouldn't hurt a music-driven station to include the same detail in their forecasts (especially within newscasts in the morning daypart).

TW Tip # 10020, #5033, and #9048

Coming Up In "PD" Issue #9 | **The Fine Detail Of An Expanded Storm-Coverage Policy**

About *"TW Tips"*

At the end of each quarter, we'll issue a free **"PD Index"**, to cross-reference every *TW Tip* into the following programming categories —

- 1000 series - The Audience
- 2000 series - Music
- 3000 series - Promotion/Marketing
- 4000 series - Contests
- 5000 series - Mornings
- 6000 series - Talent
- 7000 series - Leadership
- 8000 series - Morale
- 9000 series - Presentation
- 10000 series - News/Info
- 11000 series - Public Service
- 12000 series - Operations
- 13000 series - Talk
- 14000 series - Technical
- 15000 series - Internet
- 16000 series - Computers
- 17000 series - Sales
- 18000 series - Production
- 19000 series - Research
- 20000 series - Ratings
- 21000 series - Life
- 22000 series - Bookshelf

IBM Management Philosophy

Workers *respect* what management inspects.

TW Tip #7031

How To Be A *Switched-On!* VR PD

(Continued . . . from page 7)

(That means you've got to be willing to wake up at 3 in the morning to hear it 'live"!)

- ✓ **You must give regular feedback to your VJ's.** Just because a jock is 1,000 miles away and already an "acknowledged pro" doesn't mean he/she can't benefit from ongoing constructive critique. It starts with *demanding pronunciation excellence* as applied to street names and local celebrities. (Nothing exposes the Oz-charade faster than an obvious mispronunciation of a local name everyone knows). But it also extends to the same suggestions for improvement you'd offer a live-and-local personality (about pacing, pitch, inflection, on-air attitude, etc.). Most of all, insist that every Air Talent do "local" prep, and make sure to monitor their progress on how they deliver that local content. (When it's done casually and nonchalantly it's much more effective than an obvious stilted "frontal assault" that seems to telegraph "here comes my obligatory local bit").
- ✓ **You should be "pre-monitoring".** Just as you'd "live monitor" your station (by listening to the Radio) or "post-monitor" (via airchecks), you now have the opportunity to catch mistakes *before* they go to air. So you should have a procedure that enables you to listen to every voice-track before it's fed into the system. Just as important: you'll also have continue your live-monitoring as well (to note any mistakes that may have sneaked past your pre-monitoring systems).
- ✓ **Details, details.** Listeners will notice when your weather forecast says "Clear" but it's pissing down rain. So you need to make sure it gets changed (hopefully *before* the blunder goes on-the-air). If an Air Talent makes reference to Sinatra being near death or Linda McCartney joining Paul on his next concert tour, you've got to *notice* it (and correct it) before it gets on-the-air. It may simply require that you design a good check-and-balance system (maybe something you can delegate). But . . . leave *nothing* to chance.
- ✓ **Contingency Plans.** What is your plan if the President is shot or a space shuttle blows? The *"Switched-On" PD* will already have a digitally-loading message ready to roll for the instant that happens. This doesn't have as much to do with "live" vs. "memorex" as it does with *planning* vs. *non*-planning. Many stations were caught with their carts down in 1963 when JFK was assassinated. Now 35 years later, I'll bet not one station in 100 knows what it would do if the unthinkable happened again. In a more likely scenario, you also need to plan for weather emergencies (especially in areas where they happen with regularity). Will you go "live"? Or "apparently live". Will someone be "on call"? Will *you* be? Step-by-step, plan your every activity with clockwork precision *in advance*. (Do it and you'll probably sound better than the so-called "live" station down the street that doesn't have a plan).

Wallace Wisdom:

To paraphrase **Paul McCartney**,

"In the end, the Radio you make is equal to the care that you take".

If you're the PD of a VR station, you need to go *out of your way* to make your station doesn't just sound live, but *better than live*. I guarantee you, if I was PD of an "apparently live" station, you'd *never* be able to tell it was "automated"! You should be able to say that about *your* station, too.

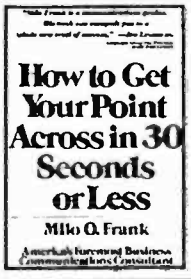
A *strong, "Switched On"* PD in charge of a voice-tracked radio station is going to produce ***Outstanding Radio*** — and stunning results.

TW Tip # 7032 and #9049

Coming Up In "PD" Issue # 9

Part 3 of the **"PD"** Mini-Series About **"The Virtues of VR"**

The "PD" Bookshelf



By former CBS executive and talent agent, Milo O. Frank (Simon & Schuster)

The premise is simple: In this "short-bite" world we live in, consumers have become conditioned to *expect* succinct communication – on every level.

The 30-second commercial set the stage. High story-count newscasts on Radio and TV and national newspapers like *USA Today* (which bullet-point only the important facts) accentuate the dynamic.

So the most *effective* managers are the ones who know how to present themselves, and their ideas, *efficiently*.

If you haven't been able to state the crux of your case in the first 30 seconds, you've "lost" most people and you'll be swimming uphill thereafter. Like the two-page memo explaining why memos should only be one page.

Learning how to judiciously condense will help you focus your thinking, writing, and speaking. It'll help you keep conversations "on track" and shorten meetings since you have more time to "listen". *TW Tip #22009, #7033, and #9050*

Food For Thought

Too Hip For The Room

One of the oldest, but truest, axioms in Radio is:
All that matters is what comes out of the speakers.

Corny as that may sound, it's really true. If you don't "do it 'right' on the Radio", nothing else counts. You can "throw cash" at the battle all you want, but most listeners won't be swayed if the fundamentals are missing.

It's amazing how many programmers seem to forget that. Or think it's changed because of consolidation, or operational advances like VR, or (insert any other lame excuse here).

As we move ever closer toward 2000, with all the new capabilities that computers and technology are making available to programmers and marketers, it's easy to get swept up into the frenzy of high-tech-itis. And lose sight of what really *matters* to listeners.

The *reality* is . . . most listeners *still* turn to Radio for the same things they did 25 or 30 years ago. And in very much the same way.

True, there have been some subtle changes (like more females in the workforce, an earlier start to the average workday, the impact of aging baby-boomers on demos, and the proliferation of tighter-niched and hybrid formats as more stations become "viable" in a marketplace).

But . . . by and large, *most* of the basics remain the same.

Which is why it's important to remain focused on concentrating on the listener benefits that really matter.

It's also a time to make sure you're in-true-sync with what songs listeners really want to hear. Judging by some of the playlists I've examined lately (using Mediabase Music Research airplay monitoring), it seems as if some stations are determined to be way "ahead" of their listeners' music tastes.
Too hip for the room, literally.

Perhaps it's because partaking of music biz schmooze is a lot more fun than the boring job of "reflecting the masses". (Some PD's appear to value their relationships with record company reps more than they value their station's relationship with its target audience).

In coming weeks, we'll look deeper into some of the bigger "mistakes" being made using "hearsay" music policies that don't pass the "logic" test. (By the way, if you have any "pet" issues you'd like us to expose or look deeper into, just give me a call).

All The Best,

TW

Coming Next Week

In The World's *Fastest Growing* Programming Newsletter

The Biggest Promotional Mistakes of the 90's!

And . . .

The Secrets Of *Building* Name Equity

Also . . .

Ways You Can Make Participative Management *Work!*

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Programmer's Digest
Volume 1, Issue 5
May 25, 1998

Word Of Mouth

Continuing Education For The Dedicated Radio Programmer

Best Advertising Money Can't Buy

One of the most powerful influences on American consumers, especially radio listeners, is what most marketers refer to as "word of mouth". Friends telling friends. About things they like. And especially things they don't like. (A recent study revealed that *satisfied* customers tell 6 friends about their experience, while disgruntled customers tell *22!*

But it goes much deeper than that.

Recently one of the the world's premier marketing research organizations, Yankelovich Partners, released a report about what they call "the power of pals". Their *Yankelovich Monitor*, which is the longest-standing study of consumer social values, set out to gauge the actual strength of that influence. Their premise is that understanding today's consumer's values and attitudes enables the prediction of *future* marketplace behavior.

Here's the gist of what they found —

- **65%** of consumers say they **seek advice from friends when they're contemplating the purchase of a product they know little about**
- **57%** believe **advice from a friend or relative is an inducement to try a new product or brand**
- **46%** say they **get information about**

(Continued . . . See **"Word Of Mouth"** on Page 2)

The **O.K.O.P. Factor**

A Hiring "Secret" You Should Know

Is there a trick to achieving consistency in great hires? May be.

To find it, we all might be well served to look beyond our own industry.

To, of all the places, the NBA.

(Yes, the National Basketball Association).

(Continued . . . See **"O.K.O.P"** on Page 3)

Inside "PD" Issue # 5 . . .

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Page 7 **"PD"** Bookshelf: *The Art Of War* (Sun Tzu)
Page 7 Leadership Cliff's Notes: Achieving Discipline & Order
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Page 9 Robert W. Morgan (1937-1998)
Page 8 Food For Thought: About That "Major Announcement"



Programmer's Digest Publisher/Editor **Todd Wallace** is a 30-year programming veteran — as a #1 jock, PD, GM, and station owner. Over the past 24 years, he has provided programming consultation services to over 100 radio stations. Internationally recognized as the "founding father" of the "callout" research concept, over 200 stations have used his systems of "in-house" music, tracking, and perceptual research.

Word Of Mouth

> **"Nothing we have ever done in the past will ever be good enough again!"**
> — *The Late* ***Ken Palmer***
> Sign posted in the KIMN/Denver Control Room, circa 1967, by the then Owner (and Visionary)

(continued from page 1)

- **new styles by taking note of what their friends are wearing**
- **40%** report that **advice from friends has a strong influence on their own purchase decisions**
- **31%** turn to friends/relatives for **info on money or investing**

Bottom-line: When American's want advice about shopping, they often turn to their friends and relatives for input.
And the same applies to when they "shop" for radio stations to listen to. *TW Tip # 1021 and #3043*
For more information about the Yankelovich Monitor, you may call Amy Schafrann at (203) 845-8253

"Curiosity Cume"

In many markets (especially one where a "new" radio station or format has been launched (or re-launched), "word of mouth" can account for a significant amount of the "trial-listens" of the new product. This is one of the reasons why many successful "new" stations reach 95% of their eventual cume in the first 6 months of their product life-cycle. In fact, it's not uncommon to see an early curiosity-cume "surge" that *exceeds* the lasting cume-base (as "nomad" listeners get caught up in the hoopla of the groundswell).

How To Start The Ball Rolling

Is word-of-mouth really "advertising money can't buy"?
Yes and no.

Yes . . . in the sense that ***"you can't sell a flop".*** In fact, advertising your blind aspirations can actually hurt you. Example: one station that had gone "out of fashion" decided that the way to get back in listeners' good graces was to plant the seed with an outdoor campaign:

"Magic 88.8 – It's "In" Again!"

(The actual name of the station has been changed, to protect the stupid.)

Of course, most listeners needed only 3 seconds to chew that one up and spit it out.

Wallace Wisdom: If you have to *advertise* that you're "hip", you aren't. If you ain't "got it", advertising that you "do" won't make many people think you do – in fact, they'll probably think just the opposite. To stretch an analogy a bit – it's like Radio programmers – there are "those who know", "those who don't know", and "those who *don't know* they don't know". You never want to be seen by listeners as "*not knowing* that you're terminally unhip". *TW Tip # 1022 and #3044*

And No . . . in the sense that monetary incentives-to-listen can bring listeners out of the woodwork. Especially when your contesting is cleverly concealed as a *reward,* as opposed to blatant attempts to merely "buy" listenership.
This is where *loyalty marketing programs* (frequent listener cards, fax clubs, data-base follow-up programs, etc.) can have a big payoff. With a loyalty-marketing program in place, it's a natural extension to reward listeners – *and their friends.*
Example: ***"Operation: Tell A Friend"*** or *"Operation: Pass It On"* could incent your P1's with the following gentle call to action:
"Send us a card with your name and phone-number – along with the names and numbers of 3 of your friends you've told about Magic 88.8. When you hear us call any of your names on-the-air, call us within 8 minutes and 88 seconds and *everyone* on your card wins $88".
Word of caution: Be careful not to make listeners "jump through *too many* hoops". That's one of the reasons *"Op: Tell A Friend"* works very effectively (it spreads the "burden" of listening over 4 people; no one person on the "team" has to shoulder the responsibility, but the likelihood is that you'll have all 4 listening longer). *TW Tip # 1023, #3045, and #4021*

"Would *YOU* listen to you?"

Sign posted in the KLIF/Dallas Control Room by ***Gordon McLendon***

Quote Worth Requoting

Well, ***would*** *you?* *TW Tip # 6011*

Forgotten Basics: Music Radio

Part Two Quantifying Oldies *"Hit" Status*

Have you ever noticed how some Oldies stations (especially in medium/small markets) don't seem to have quite the same familiarity and hipness of their counterparts in major markets (even though the "bigs" all seem to be playing the same 500 songs sideways)?
Ever wonder why?
Usually it's because a station loses its "Teen-touch" — by including too many songs that, indeed, may have achieved so-called "hit" status in the 60's or 70's – but – they were "adult-oriented" hits (Dean Martin, Charlie Rich). Or maybe they have only achieved "secondary" hit-status (barely a Top 15 chart position, instead of Top 5).
Both factors can make a big difference

Oldies Rule Of Thumb

When selecting *which* oldies get played – and which get "rested" (perhaps forever) – I like to apply three criterion . . .

Top 5 Hit. The song must have been a *Top 5* hit (chart position) when it was popular. To accept "less" means playing a mid-chart "stiff" that probably won't have the true broad appeal that a bona-fide *smash "hit"* will.

Teen Hit. The song must have been a ***hit with*** *teenagers* when it was popular. "For What It's Worth" by Buffalo Springfield has a whole different appeal than "Please Release Me" by Englebert Humperdink even though they were chart "hits" in the same year. (cont. on page 3)

The O.K.O.P. Factor

(Continued . . . from Page 1)

The Phoenix Suns have long been recognized as one of the best-run organizations in all of professional sports.

Why is that? It starts with their mission statement, which stresses *excellence* and providing value for the fan's entertainment dollar. But the real secret is in how the Suns hire and treat their personnel.

Suns CEO Jerry Colangelo places a high premium on the importance of hiring ***character***. That may be one of the reasons why the Suns organization seems to have fewer of the problems many other NBA teams face.

And "the character thang" is viewed in both directions. Management goes out of their way to demonstrate respect and fairness for employees, above and beyond the "letter" of the law. Suns players (and all employees, for that matter) *know* they will get a fair shake.

Good example: a few years ago, Forward Danny Manning was signed as a free-agent from the LA Lakers. Because Manning so wanted to be a part of a team he felt could "go all the way" (win the championship), he agreed to a one-year contract to help the Suns deal with salary-cap constraints.

What happens in training camp? Manning blows out his knee (a potential career-ending injury). Now, the Suns could have *legally walked away* from Manning, and Manning's problems would have easily gotten lost in the shuffle of the constant bombardment of new thrills and spills in sports. But they didn't.

Colangelo announced they would sign Manning to a multi-year contract. Colangelo's comment: *"He had my word* that he'd be here for more than one year. And after all, he helped *us* by agreeing to just a one-year contract last year".

That's the kind of action that makes any employee's heart swell with pride and know they're in the right place! "The rest of the story" has a great ending . . . Manning recently won the NBA's *6th Man Of The Year* honor, voted on by his peers league-wide.

O.K.O.P.: Hiring *Character*

One of the keys the Suns (and all of their "sister" teams – the Arizona Diamondbacks, Phoenix Mercury, and Arizona Rattlers) use in finding "the right fit" during their scouting or recruiting process is a factor they call "O.K.O.P." **Is the prospective employee "Our Kind Of People"?** Meaning: does he/she have the right kind of *character* to represent this organization, both on- and off-the-court? And please know, this has no gender, sexual, or ethnic overtones – we're talking about what the late **Dr. Martin Luther King, Jr.** referred to as **"the content of a person's character"**.

Certainly, O.K.O.P. is not the only factor considered (may not even be the deciding factor). But it's always a *part* of the consideration process. And it's one of the many reasons why the vibe is so genuinely *positive* around America West Arena, nearly all the time. It's also why you won't find Dennis Rodman being signed by the Suns anytime soon (even if they, like any team, could use some prominent defensive help).

How Does This Apply To Radio?

- Take the extra time to get to know prospective employees (be they Air Talent or support staff).
- See who's willing to follow "extra instructions" to "earn" a job interview with you.
- Then ask the right kind of probing questions to help you zero-in on Y.K.O.P (*your* kind of people).
- The right kind of little "tests" can speak volumes about a candidate's attitude (and true colors)
- Classic illustration: it's said that a certain Fortune 500 company tests prospective VP's when they fly them in for an interview by offering to fix male prospects up with a hooker overnight. (Their reasoning: if he'll cheat on his wife, he'll cheat on anything – and thus is *not* their "*their* kind of people").
- You generally *know* when you've met someone who is truly *compatible* with your team and will represent your station in the right way "off the field".

TW Tip # 7017, #8004, and #6009

Quantifying Oldies *"Hit" Status*

(Continued . . . from page 2)

25-54 Appeal. The song must have proven ***25-54 appeal*** today (in music tests). If a song doesn't register on ***all 3 measures***, you're usually better off not playing it (except in specialty-exposure situations). *TW Tip #2008*

Balance and Texture

Balance: Try to balance "eras". Avoid playing two songs back-to-back from the same era (like '65-67). Quite often when I monitor Oldies stations, I'll hear three songs in a row from 1965 (not as part of a year-feature). Your music-scheduling software's instructional matrix should be filtered to guard against this. If not you should catch it in the manual massage. While it may not necessarily represent an immediate tune-out threat, by spreading those same three songs out over a longer period, you'll potentially "satisfy" 2-3 times as many "curne-pockets" of listeners. *TW Tip # 2009*

Texture: Avoid two similar-sounding songs back-to-back (especially in sweeps). Two do-wops, two British Invasion, two Motowns, etc. Avoid like the plague playing two "unhip" songs in a row (The Cowsills next to "Sugar Sugar" is the kiss of death to many male listeners, even though they may "tolerate" one or the other if *surrounded* by "hipper" fare). *TW Tip # 2010 and #1029*

Successful Morning Show Features

A "PD" Continuing Series Part Two

Bedrock Breakfast Benchmarks (Part 2)

More of the "feature" habits and traits of highly successful morning/breakfast shows world-wide.

"Win A Wish". Listeners call, write, or fax in a "wish" they'd like granted. Works particularly well when an emotional wish can be granted (like sending a woman to Ireland to visit the mother she hasn't seen in 30 years). Other times, it can be a prize that can be easily traded-out. (Like a trip to Walt Disney World). Doesn't have to be a "material" wish, though (like a car or trip around the world). *Variety* is the real key. In fact, one of the most *memorable* "Win-A-Wish" prizes occurred a few years ago at 2ZB/Wellington (New Zealand). One of the young listeners to the **Lindsay Yeo** Breakfast Show wanted all his teachers to jump in a lake. The ZB staff dutifully organized a "mass jump" with all the school's teachers participating (and laughing as they did it). Made for great headlines in the daily newspapers. And a great visual for the nightly TV news.

Perennial derivative: "The Christmas Wish" (first made famous at KHJ/LA in 1965). *TW Tip # 5016 and #3046*

Listener-Interactive "Question Of The Day". Ongoing phone discussion bit to get listeners interacting with your morning/breakfast host. Some classics include: "funniest bumper sticker you've seen", "best Hamburger in town", "most embarrassing moment you've ever experienced", "most unusual place you've ever done it", "grossest thing you've ever seen at a restaurant", "cutest (or coolest) Vanity (License) plate you've seen", "stupid ways you hurt yourself as a kid", "favorite kid stories", "favorite animal or pet stories". Etc. etc. etc. *TW Tip # 5017 and #3047*

Trivia-Based Contests. (Quickie-contests like "Fast Money", "Double Your Money", "The Head-Banger", "The Impossible Question", Triple True Or False", "The $64 Question", "Scattergories", "Brain-Teasers", "Mind Aerobics", "NewsMaker Quiz", "Tacky Trivia", "Battle Of The Sexes", "Trivia Face-Off", etc. etc. etc.

Listeners love trivia (especially pop-culture trivia). And it's even more relevant when you can tie-it-in with one of "today's birthdays" or a "name in the news". *TW Tip #5018 and #3048*

Clever twist: An innovative way **John Blackman** of 3AK/Melbourne (Australia) sets-up and handles a trivia face-off featuring two contestants on the line vying to answer the same question(s):

"Jack on Line 1, you're my "dinger", test it" (Jack says "ding"),
"Jill on Line 2, you're my buzzer, test yourself" (Jill says "buzz").
Adds a "cute" angle of depth to an otherwise simple contest setup.

Sound-Alike Political-Dignitary Phoner. A "phony", "send-up" interview or produced feature with a political leader (President, Prime Minister, Governor, Premier, Lord Mayor, etc.). The more high profile the better. Must be funny. (A good "Clinton" always seems to be!) Mustn't be too long. Should be locked-in at a specific time to become a benchmark listeners will form a listening-habit around. *TW Tip #5019 and #3049*

Random Acts Of Coolness. (aka "Good Neighbor Of The Day", "Southlanders To The Fore", "The Breakfast Toast", etc.) A solid-citizen salute where someone who's done something particularly caring or self-less is nominated by another listener (by mail, fax, or phone). Jock then calls the nominee to have them "tell the story". Good "warm fuzzy" that doesn't have to cost much (but the more dollars you attach to it, the bigger the feature becomes). *TW Tip # 5020 and #3050*

Coming In "PD" Issue #7: Bedrock Bits (Part 3)

I'm often asked which of my colleagues in the brotherhood (and sisterhood) of consultants I respect the most. Who . . . are the best at what they do? Right up at the top of the short list is **Lee Abrams** (of Lee Abrams, Inc.).



Perhaps best known as the creator of the "Superstars" Album Rock format in the 70's (during his collaboration with **Kent Burkhart)** and the innovative ***Z-Rock*** format for ABC's Satellite Music Network in the 80's and 90's. Lee has always been at the forefront of Rock programming. And has done more to perpetuate Radio that has an infectious energy than anyone I know.

You can always tell a station Lee Abrams is directly involved with -- by its swagger. Stationality that Lee calls *"over the top"* . . . with the kind of sassiness and chutzpah you'd expect from a John Wayne, Mick Jagger, or Frank Sinatra. It's the kind of maverick approach to programming that fosters the kind of out-of-the-box thinking that leads to outrageous interpretations of even the simplest of marketing efforts. Like an airplane-banner fly-by over a stadium full of people with a sign saying "Hit this plane, and win $500 from KFOG". It happened because Lee (and then-PD **Dave Logan**) fought the suits in the boardroom (and their button-down "what if we get sued?" reasoning) to create an "event" that got talked-about by Bay-area Rock listeners (because it left such an indelible impression in their minds). *TW Tip # 3053*

One of my all-time favorite Abrams quotes came during a Q&A at a Radio convention a few years ago. Lee was asked about what's needed to bring programming back to the way listeners think. His reply: "We need more PD's in T-shirts". Too true. The mentality of the "young banker" (who thinks and acts even more conservatively than he/she dresses) has replaced the "free spirit" (who's not afraid to "obey that impulse" to seize a magic moment of great Radio that will get talked about -- and, therefore, *"connect"*, big time, with the listener).

And talk about energy! At the recent *Radio Only Management Conference*, Lee conducted a session about timeless basics any station can use to win. You could literally "feel" the intensity and animation as he conveyed how to add "life" to simple promotions. (Like how to perceptually "steal" a concert right out from under your competition that has the "official" sponsorship).

An original-thinker like Lee Abrams is the kind of person I want in charge of any major market radio station I'd ever own! *TW Tip # 7018*

Nothin' But 'Net

WWW EB WWW ISE™

The Beginner's Guide To The Internet

A lot of stations (especially those who let the "techies" run their website) make the mistake of assuming that every surfer who comes across their website is a fellow geek who's already totally "up to speed" with the high points and nuances of being, ahem, "web-wise". 'T'ain't necessarily so.

That's why a growing number of stations are including a review of internet and web basics as one of their helpful website features. One of the best such "primers" is provided by Virgin Radio in London (in association with The Microsoft Network of the UK). (www.virginradio.co.uk/promo_msbeginners.html).

It features such topics as Keeping In Touch, The Basics, Modem Basics, Hardware Basics, Costs, and also explains (in plain English, or the King's English, anyway) how the hyper-links to entertainment, music, travel, educational websites work.

Taking Credit: This is a very promotable feature on-the-air. The occasional plug might say,

"If you don't know much about the internet, but you'd like to, have we got the website for you! It's got all you need to know about the Internet – telling you what you can do with it and how". Just one more way to "get credit" in the listener's mind.

TW Tip # 1024, #3051, #15019, and #16018

Stealable Line:

(for next time you're talking computers with the techies . . .

"Remember, "icon" contact is no substitute for eye-contact"

— Todd Wallace, May 25, 1998 *TW Tip # 15020 and #16019*

Related "PD" Articles Involving Websites –

- Robert W. Morgan Bossography on page 9
- KGB Recycle Documentary on page 10

Sponsorable "Pods" Unobtrusive Sales Features PD's Will *Love*

Is the Sales Department bugging you for "sponsorable" programming features? And you're horrified at the possibility of having imposed on you from above something like, *"this 40-minute music marathon is brought to you by the good folks at Joe's Sausage Works, for all your sausage needs".* Well, here's a unique approach I came up with when I was OM/PD of KKLT/Phoenix . . .

"Spot-Lite Pods" (Call 'em whatever you want, they do serve the purpose of eliminating "sponsorship" as an issue).

The Concept

☑ **Dealing With "Value-Added Help".** To maintain the *integrity* of our stationality elements and features, we gave the Sales Department one 30-sec promo an hour to use as they wished. Only proviso: the call-letters could *not* be attached to a promotion (unless we all agreed it had a programming benefit and value) and the station's recognizable address, fax, or phone number could not be used for any contests, on the theory "your contest perception is only as strong as your weakest prize". (We set up a special "dummy" mailbox and direct-fax-line to deflect any "connection" to the station) Otherwise, the sky's the limit. The net effect: Instead of "K-Lite invites you to win a free gallon of ice-cream" the promo might say "Shamrock Foods is giving a free gallon of ice-cream to the first 10 people to fax 765-4321 right now". It just went by as a quick commercial with an easy call-to-action payoff. Most importantly, the listener never came away thinking *we* thought a gallon of ice cream was a great prize.

☑ **A "Pod" Is Born.** We offered to *combine* the hourly sales promo with an existing 60-second commercial avail, to form *a 90-second "Spot-Lite Pod".* An advertisers own "mini-program". Same ground rules as the sales promo (no call-letter tie-in's, etc.).

It 's a "WIN-WIN-WIN-WIN-WIN" arrangement . . .

☑ The advertiser now had a 90-second "mini-program" that fit *their* specific psychographic target which they could *sponsor.* ("Blockbuster presents "the Valley Video Update").

☑ To the listener, it went by as a more entertaining commercial than most (there was actual entertainment value within the "spot").

☑ And, since listeners tend to notice "units" more than "length of spot", the Programming Department was happy to burn off "two units" of commercial avails that hour by replacing it with one.

☑ The sponsor had the flexibility of putting their commercial message anywhere they wanted within the 90-second pod (and their actual commercial could be any length, up to 60 seconds).

☑ And in this way, the Salesperson could sell virtually *any* kind of program subject (whatever most closely matched the client's focus or desires). After all, it was part of the station's commercial-content so it no longer needed to be scrutinized as closely and intensely as a station programming feature would be.

Logistics:

☑ **Participative Management*:** An effective way to kick-start this kind of program (and promote camaraderie at the same time) is to call the jocks together for a 90-minute brainstorming luncheon. The objective: come up with "ideas" for sponsorable program vignettes. We applied various doses of common sense, niche-magazine titles, newspaper features as thought-starters. In the K-Lite example, the prolific staff hammered out 105 features covering the full range of advertising sponsorship (and, I might add, had lots of fun doing it!)

*** Quick plug: In Issue #7 of "PD", we'll explain the finer points of PM in a feature article:**

"Participative Management: Synergy That WINS". *TW Tip # 7019, #17004, #9037, and #3052*

☑ The Salesperson then had the option of writing the program feature him/herself or paying a talent fee for one of the jocks to do it.

MORE Winning Positions™

Part 4 of a "PD" Mini-Series

Programming To (And Through) "The Filter System" Of The Listener's Mind

We talked last week about how it's in a radio station's best interest to know which "positioning attributes" it "wins" in the composite listener's mind.

Asking simple questions like, "which radio station, if any, do you rely on for morning news", will give you useful intelligence about, in this case, winning "the battle of News Mountain".

Station Positioning Mosaics™

Ask enough Positioning Questions™ and you'll soon have enough attitudinal information to construct a "mosaic" that reflects a clear image of *what comes to mind first* when listeners think of your station (and how the market-at-large feels about you). Then you can go about the business of honing and reinforcing your strengths – and taking action steps to strengthen your weaknesses.

How To Construct A Research Mosaic

- ✓ Ask at least 300 *target* listeners (within the desired age-span and station-array lifegroup) how they feel about various perceptual attributes. (See page 7 of Issue #2 for a good "starter" list of revealing image-positions).
- ✓ Study the results of each position *(rank-order* the results to see where your station stands, relative to others)
- ✓ Then align the percentages your station earns *in each category* into another rank-order profile. This is your Station Positioning Mosaic™. It tells you what listeners are most (and least) likely to think of when your station comes to mind, is dialed-across, or is mentioned in advertising (preconceived notions *do* play a part in how effective your advertising impressions will ultimately be). *TW Tip # 19103 and #1025*

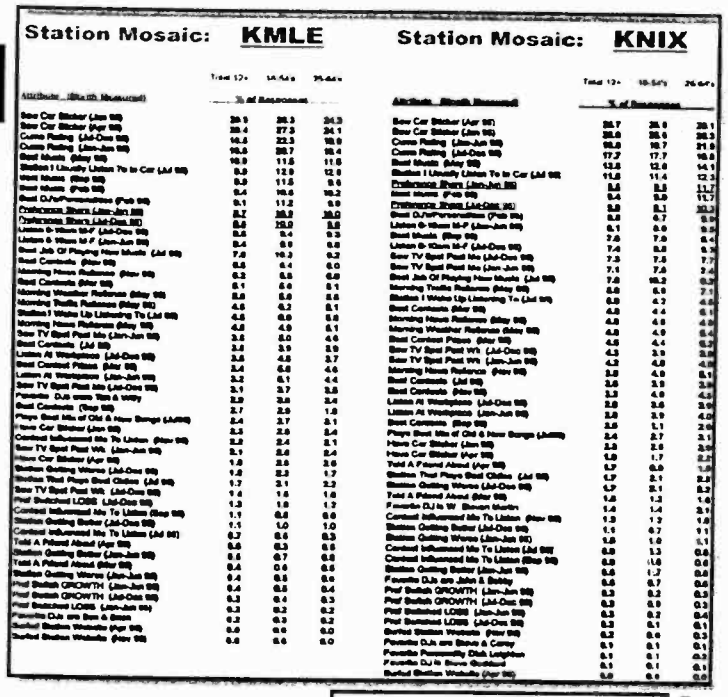
Format Face-Offs: Learning The Lay Of The Land

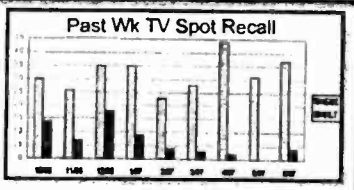
Then construct a similar Positioning Mosaic for your competition and you'll be able to really split hairs on where you're hot – and where you're not. And which "losing positions" you can successfully re-claim. Note the example of a *Radio Index* perceptual study of the Phoenix Country battle from a year ago (see inset above). *TW Tip #19014 and #1026*

Benchmarking: To Chart Your Progress

Once you know where you stand in each perceptive area, it's important to chart your continued progress (hopefully upward). Remember, you won't be the only radio station targeting most positions – so just because you "win" a position once, don't assume that you'll *always* win it (when you're #1 for "best music", for example, you should just naturally *expect* to hear the sound of competing battleships realigning their gun-turrets in your direction).

Figure out which are the most important attributes (that you absolutely *must* win to be successful) and keep re-measuring them. The idea is to *know your competition better than they know themselves* – and, of course, know yourself *intimately!* I've always found it useful to graphically trend perceptive grids. One picture is often worth a thousand words.





Regular Scoreboard Checks

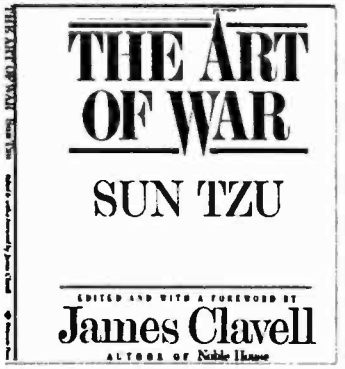
In any competitive business, it's wise to always keep your eye on the clock (and the score). As NFL Hall-Of-Fame Quarterback **Fran Tarkenton** points out in his book *Playing To Win: Strategies For Business Success:* you run different plays when you're down by 1 point with 30-seconds left in the game than you do if you're up by 20 at the half.

Wallace Wisdom: A few reminders to always keep in mind:

- ✓ Each positioning attribute represents a "filter" by which target listeners can assess the importance of your station in their lives and in their minds.
- ✓ Make sure to target positions that really matter (usually driven by the *primary reasons why listeners listen to the Radio).*
- ✓ The least expensive (best bang for the buck) way of driving home a position is on your own air (which is FREE).
- ✓ But also remember, sometimes external dynamics can be a major influence on a station's image (for example, a strong presence on TV hammering home the same message, campaign after campaign, can have a strong residual benefit).
- ✓ Above and beyond all else, be *realistic* about staking claim to a position you want to own. It's not practical, for example, for a "young country" station to think it can win the "news reliance" perception, nor should it want to. (You'd be amazed at some of the lamebrain attempts some stations have tried over the years, chasing unimportant or unattainable "positions").

TW Tip # 19015 and #1027

The "PD" Bookshelf



This is a book that should not only be read by every commander-in-chief and military officer – but also by every person who makes their living in the competitive trenches of marketing warfare. (That's all of us!)

In 1983, best-selling author James Clavell (*King Rat, Tai-Pun, Shogun, Noble House*) edited a 1910 translation of the 2,500-year-old document by the Chinese philosopher Sun Tzu (pronounced "zuh", not "zoo") – making it more accessible and contemporary, while preserving its great charm. (Available from Delecorte Press).

Sun Tzu discusses all aspects of war, from the tactical to the human, in language that is both penetrating and poetic. Editors/translators Clavell and Cleary take Sun Tzu's precepts and show their application to today's world – to the world of business and marketing (as well as the world of daily life). It makes one of the greatest Chinese classical texts immediately relevant.

Sun Tzu starts with the laying of plans. Moves on to waging war. Then to the sheathed sword ("to fight and conquer in all your battles is not supreme excellence; supreme excellence consists in breaking the enemy's resistance without fighting"). He covers the weak points and strong ones of an army (with uncanny analogies to teamwork). Ways to maneuver. Special tactics for special situations. Armies on the march. Dealing with different kinds of terrain. When to fight – and when *not* to. Attacking by fire. The physics, politics, and psychology of conflict. And the use of spies. **Remind you of any Radio battles you've fought?** (Or are fighting?) Thought so.

> "If you know the enemy and know yourself, you need not fear the result of a hundred battles.
> If you know yourself but not the enemy, for every victory gained you will also suffer a defeat.
> If you know neither the enemy nor yourself, you will succumb in every battle" — ***Sun Tzu***

In 1989, Dr. Thomas Cleary published his interpretation of same (for Shambhala Publications, distributed by Random House). Also available on cassette. Both versions are compelling.
It was the original document that brought Sun Tsu to the attention of the King Of Wu, who appointed him General of his army (the armies of Wu were victorious over their hereditary enemies in every battle for nearly two decades).

TW Tip #7020 and #22006

Leadership Cliff's Notes — Achieving Discipline & Order

One of Sun Tzu's anecdotal examples reminds me of a favorite

True Radio Story

Sun Tzu tells of a plan to train 180 of King Wu's concubines as a protection unit. During the first training session the young girls all giggled as Sun Tzu issued every order — only half-heartedly, haphazardly carrying them out. "Turn left". "About face" (giggle-giggle), You get the picture. When the disarray continued, Sun Tzu instantly ordered the *beheading* of two of the women. *Suddenly, all* of the remaining "trainees" took every order thereafter *seriously*.

> "When you've got 'em by the balls, their hearts and minds usually follow"
> — *John Mitchell*
> Former Head of the Committee to Re-elect The President (Nixon)

Reminds me of the time (in 1980) when we brought the finer points of "advanced format radio" to Radio New Zealand's Top 40 "ZM" network.

Despite many patient attempts to get the jocks of 3ZM in Christchurch to properly use sweepers (over the lip of the 2nd song of a transition, *without talking)*; for some reason every jock still felt compelled to talk after the pre-recorded sweeper (time-chex a cheerio or two, or some similar tidbit of mindless babble). Repeated warnings continued. Finally, it became necessary for the GM and PD to issue an ultimatum: **next jock who talks after a sweeper will be fired.** And he was. Sending a clear message to the entire staff, "do it right, or get canned". News of the firing reverberated throughout the North and South Islands of New Zealand. Suddenly, as if by a miracle, *all* jocks at *all* RNZ stations quickly "learned" how to program sweepers *correctly*.

Post Script: The Air Talent who was fired (who shall remain nameless) went on to become one of the very *best* format jocks in all of Australasia. (And never talked after a sweeper again!)

Wallace Wisdom:

> **NOTICE**
> **DAILY FLOGGINGS SHALL CONTINUE UNTIL STAFF MORALE IMPROVES!**

Certainly, the job of the PD is not always easy. But, from personal experience, I've found you don't always have to "break thumbs" to get your air-staff to follow a plan you really believe in.

Key: Clarity in communication. An effective way to *earn*, and *win*, a staff's trust is to explain each policy with *a good reason "why"* it should be implemented. Most staffs would rather *follow* you into battle than be "ordered" into battle (without any supportive reasoning about why the plan will work).

Keep an ear *open* for logical rebuttal. Just because you're in charge, doesn't mean you're right 100% of the time. As a PD, I've always tried to foster a spirit of glasnost (openness) where the air-staff (and the general staff, for that matter) isn't afraid to offer constructive, caring comments. That kind of atmosphere provides a great "check-and-balance" system. It often improves on the original concept and can catch "mistakes" or "mis-steps" *before* they get to air.

Either way, ***you*** **win!**

TW Tip #7021, #6010, and #8005

News & Surveillance Ingredients

News

News-Writing Styles Of The Rich & Famous (Part 1)

Radio News would do well to take notice of the efficient systemization and clockwork consistency that goes on within local television newsrooms. In nearly all of the Top 150 markets, Local TV News is *one big, movin' machine!* Just as the long paragraphs and stuffy style of local print news has been upstaged by *USA Today's* bullet-point approach, so too has TV news-writing been dragged kicking and screaming toward 2000. And so should *Radio's* news-writing style!

Even for a music station, *news done well* has a value (and can help you gain audience). But remember, music-based stations don't win a market's "Best FM News" perception by programming *longer* news. They do it by programming *better* news. My objective in this article is to help you better organize your "story-budget" (or "news playlist") and learn (or re-learn) how to acquire a more "toward 2000" style of news-writing.

Basics

- ☑ Newscasts on a music station should not exceed 3-3½ minutes of actual "news-body" length (not including spots, traffic, and weather).
- ☑ Refer to the News Grid (page 6 of "PD" Issue #4) for more specific details about "types" of stories to use for balance and pacing. But the general overview is that your "newscast playlist" should consist of: The Big Event (always *first*), big news of local importance (which still might be a national or international story), heart-warmers (or tuggers), stories that affect the pocketbook (including stories that help listeners improve their safety), health (especially medical breakthroughs or "how to relax or deal with stress"), entertainment, and other local, national, international news of local interest.
- ☑ Always be on the lookout for the story that will cause "water-cooler" talk (it can be any "type" of story, but more often than not will be of the "human interest" variety).
- ☑ Ideal story-length on a music station should be two sentences (preferably a sentence-and-a-half). The shorter the story, the higher your story-count in each newscast. The higher the story-count (in an acceptable period of time), the more "satisfied" your listeners will be that they haven't missed anything. (And thus won't be tempted to tune elsewhere for it).
- ☑ Local sports shorts, drive-time traffic reports, and especially weather should be included toward the "end" of each newscast (which is where listeners *expect* to hear it). At certain times of the year, of course, "weather" will qualify as "the big event" (leading the news); but even then you should also wrap-up the newscast with the complete forecast and current conditions at the end.
- ☑ Delivery should be natural. Just as the great jocks have mastered the art of "one-to-one" communication with the listener, so too, should news anchors.
- ☑ Most music stations will figuratively gain 90% of their news credibility between the hours of 6 and 8:30am. Which makes a strong case for not programming news at any other time. There are exceptions to every rule, of course, but generally listeners are not tuning a music station for news after 8:30am. Some stations add news to their PM Drive plan between 4-6pm. But research shows that most listeners expect to get their afternoon news as "viewers" (that is, from TV), and thus would prefer that the "interruption" not be there when they listen to the Radio in the afternoon.
- ☑ The "if it bleeds, it leads" approach, that is so overdone in some big city TV markets, usually does not translate well to Radio news (probably because listeners are usually tuning a Radio newscast in the morning, to be reassured that their world is still in tact).

The Elements Of Style

Here's what the successful TV newsrooms of today are doing to hit their viewers smack between the eyes with a rifle-shot of usable news. Simply put, the goal of the process is to **get 'em, grab 'em, hold 'em, keep 'em, push 'em, and please 'em** with ***each story*** (as we'll explain in full next week). Do all that, and you've "got 'em". But doing all that requires getting *inside the ear and the mind* – not just "hitting" the ear.

TW Tip #10015 and #9038

Next Week: **The *Intricacies* Of *"Toward 2000"* News-Writing Style**

About *"TW Tips"*

At the end of each quarter, we'll issue a free **"PD Index"**, to cross-reference every *TW Tip* into the following programming categories —

- 1000 series - The Audience
- 2000 series - Music
- 3000 series - Promotion/Marketing
- 4000 series - Contests
- 5000 series - Mornings
- 6000 series - Talent
- 7000 series - Leadership
- 8000 series - Morale
- 9000 series - Presentation
- 10000 series - News/Info
- 11000 series - Public Service
- 12000 series - Operations
- 13000 series - Talk
- 14000 series - Technical
- 15000 series - Internet
- 16000 series - Computers
- 17000 series - Sales
- 18000 series - Production
- 19000 series - Research
- 20000 series - Ratings
- 21000 series - Life
- 22000 series - Bookshelf

Robert W. Morgan July 23, 1937-May 22, 1998

One of the *true* all-time Radio legends, **Robert W. Morgan,** has "logged-off" and "left the studio", losing his courageous battle with lung cancer, Friday night (5/22).

Robert W. was considered a "jock's jock" (because of his quick wit, perfect timing, succinct lines, and warm sense of humor). He was a positive influence on literally ***thousands*** of aspiring young personalities of the 60's, 70's, 80's, and, yes, the 90's, who all yearned to "arise and Morganize" (just like their hero).

But he was also considered the perfect example of *"a PD's jock"*, too, by the great programmers he worked for, like **Bill Drake, Ron Jacobs** and **Mike Phillips**. There was no one better at interpreting a format – and making it *come alive!*

To get a sense of the magnitude of Robert W's influence on Radio, I urge you to check out the *Robert W. Morgan "Bossography"* profile, which is being offered (free) on **Rick Irwin's** *Reel Top 40 Radio Repository* Internet site. (www.reelradio.com/morgan/reelboss.html). **Worth** going out of your way to watch (and to save)! And worth telling others about!

The *Bossography* is a 36-minute RealVideo salute (also available in RealAudio), voiced by Casey Kasem, originally produced by Hard Copy/Real-TV Associate Director Kevin Gershan to be played at the *Retirement Tribute For Robert W. Morgan* (hosted by the **Beverly Hills Museum Of Television and Radio** earlier this year). It features such luminaries as **Dick Clark, Chuck Blore, Gary Owens, Monty Hall, Drake, Jacobs,** and **Don Imus**, among many others – all paying their respects and tributes to this outstanding air personality.

Donations may be made in his name to The Robert W. Morgan Cancer Awareness Fund, 19528 Ventura Boulevard, Suite 603, Tarzana, CA 91356.

Coming Next Week —

In The World's *Fastest-Growing* Programming Newsletter

The Authorized "Boss" Memos

Ron Jacobs' Inspiring Memos From KHJ

And

VR: Making It Sound **"Apparently Live" *and Very Local***

And

Music Rotations: How ***"HOT"*** **is *HOT?*** (The Audience Speaks)

Also

Name Equity: The only ***REAL*** **"loyalty" in Radio**

On . . . Knowing "When"

"The Television business has a way of seeing something that's very successful and saying *'let's do too much of it'*"

— *TV Producer* ***George Schlatter***

(proving that Radio is not the only industry that has to deal with a "lemming effect")

TW Tip #1028

Food For Thought

About That *"Major Announcement"*

A Karmic Connection. Funny how karma works. Please indulge me for a moment as I tell you about how "mysterious forces" can make great things happen.

Last Sunday, I'd narrowed my editorial decision about whose programming philosophies to spotlight in the *Snap!* series down to about 5 or 6 possibilities.

As I often do while writing these columns, I'll surf the Internet for a cool RealAudio feed to inspire me (and really get my creative juices pumping). The spark usually comes from listening to great Top 40 stations (like KIIS-FM, Z-100, PLJ, Kiss 108, or KHKS). But earlier in the week, **Scott Shannon** and I were talking about the **Robert W. Morgan** *"Bossography"* on ReelRadio (see the article on page 9). So I decided that would be a great site to re-visit while I slaved over a hot keyboard.

Watching the Robert W. salute reminded me of another legend, **Ron Jacobs** – the original PD of Boss Radio KHJ. I decided there and then that Jacobs would be an excellent subject (especially since I had reams of old "Drake" files and bootlegged Jacobs memos I could instantly access for deep background).

For further illumination, I also clicked-on *The KGB "Recycle" Documentary*, which Jacobs wrote and produced (also available at www.reelradio.com). Two hours later, I thought I'd done a decent job of crystallizing the essence of Boss Radio and RJ into 200 words or less. (See *Snap4! "Circus Radio"* on page 7 of **"PD"** Issue #4).

Not one hour later (on a Sunday, no less), my phone rings. The gruff voice on the other end is . . . Ron Jacobs! He was calling to say he'd received his free copy of our mass-mailing of **"PD"** and loves it! Just wanted me to know!

Wow! Cue the eerie music, please (ooooh-eeeee-ooooooooh).

"33-And-A-Third Years Ago . . . Today". Mind blown, I proceeded to tell him that ironically I'd just spent the morning listening to KHJ and re-reading some classic RJ memos (especially the one that stressed "preparation, concentration, and moderation") while writing a story about, of all people, *him.* Now **Jacobs** was mindblown!

As the conversation ensued, I marveled aloud that it's too bad *today's* PD's don't have access to the great inspirational memo's of yesteryear.

***Bing!* (The "idea-light" flashes!) Why not . . . re-print the** very best of **"the Boss memo's"** as **a regular feature in Programmer's Digest?** Why not, indeed! Copies of some of them (and copies of copies of copies) have been passed around like secret code for years. Ron's kept all the original memos safely filed away until the right "vehicle" came along that could carefully and lovingly re-expose them to the "right" audience. RJ agrees: **"PD"** is the right vehicle (where dedicated, caring PD's can access the great programming works, past *and* present).

The "Authorized" Boss Memos. Long story short, we came to an exclusive arrangement. And starting next week (in **"PD"** issue #6), we'll begin featuring a once-a-month glimpse into the behind-the-scenes action that made Boss Radio KHJ such a stunning and stellar success. Now for the first time, **Programmer's Digest** exclusively presents excerpts from the legendary KHJ Boss Memos – the same instructions that were read by the great Boss Jocks like **Robert W. Morgan** and **The Real Don Steele** before they opened the mike.

It's KHJ "Behind Closed Doors". You've heard all the rumors (**Drake** hotlined the jocks from his pool-phone, the Control Room chair had a buzzer which went off anytime the jock talked more than 10 seconds, etc.). Now you'll be able to read the actual "Playbook" (and find out what it was *really* like). You'll learn what made **"The Big Kahuna"** click. The mechanical underlay that super-sold the "The 7 Car Sweepstakes".

And the vision and motivation that was uniquely **"RJ"**. At the *Boss Radio 25th Anniversary Reunion* in 1990, the original Boss Jocks all presented Ron with a platinum CD, inscribed, ***"If Vince Lombardi** came back as a Program Director, he would be Ron Jacobs".* Now you'll be able to get a monthly "pep-talk" of basic truths straight from the pen of one of Radio's great motivators. It's like being able to sneak a peek into Lombardi's personal Packers Playbook during the championship years — the closest you'll ever come to being at a Boss Jock Meeting.

Preview: ***"We must have the same attitude as any winning ball club; brand new day, brand new game. The Dodgers don't get any points this year for last year's wins. And the fact that they're World Champs won't stop any base hits by the opposition unless they play like champs this year."*** **That's timeless! And universally applicable!** (And it's only the tip of the iceberg!)

Most Of All . . . One of my goals with **"PD"** is to have you come away from reading every issue saying, "I've learned something *new* this week". Let me respectfully submit that sometimes that requires time-warping "something old" to find forgotten gems that can be applied to your "today" filter. I believe you'll find this monthly time-tunnel trip to be very worthwhile. And a lot of fun, too!

TW

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Programmer's Digest
Volume 1, Issue 4
May 18, 1998

Winning "Positions"™

Continuing Education For The Dedicated Radio Programmer

Part 3 of a "PD" Mini-Series

Programming To (And Through) "The Filter System" Of The Listener's Mind

The Attribution Of Perceptions

The marketing concept of "positioning", made famous by Ries & Trout*, probably applies more to the business of radio programming than practically any other consumer-oriented product.

Selling "Air"

Perhaps it's because what we sell is "air" (both to advertisers – and to our listeners). You can't feel it or touch it, so it's even more important to be able to *quantify it* in as many ways as are logically possible (or imaginable). In much the same way that McDonalds and Coca Cola look *deep* into the nuances of how *their* "P1's" perceive burgers and bubbles.

* Al Ries and Jack Trout were the authors of the book *"Positioning: The Battle For Your Mind"*, first published in '81 (which expanded upon early ideas first exposed in an article they wrote for *Advertising Age* 1972).

Every radio station has a *primary* position

Usually it's their *brand* (like "Lite Rock", "Oldies Radio KOOL-FM", "Your #1 Hit Music Station", "NewsRadio 88", or "The New Country Leader"). But, with so many radio stations pitching "choose *me*, choose *me*", listeners tend to turn to different stations for different services. Sub-positions, if you will (aka perceptual attributes).

(Continued . . . see **"Winning Positions"** on Page 2)

The Failure Avoidance

↑F + ↓S = 1

When your *will to win* won't let you do anything less than the very best, you instinctively know that you need to go *way above and beyond* mere "cume maximization" and "quarter-hour extension" to increase your ratings and enhance the atmosphere of excellence around your radio station.

(Continued . . . see **"Failure Avoidance"** on Page 3)

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Programmer's Digest Publisher/Editor **Todd Wallace** is a 30-year programming veteran — as a #1 jock, PD, GM, and station owner. Over the past 24 years, he has provided programming consultation services to over 100 radio stations. Internationally recognized as the "founding father" of the "callout" research concept, over 200 stations have used his systems of "in-house" music, tracking, and perceptual research.

Winning "Positions" ™

"This is a country driven by *brand*-buyers. Coke doesn't win the taste-test, it wins the *brand*-test."
— *AOL CEO* ***Bob Pittman***
(on the importance of being a sociologist when reading the market)
TW Tip #3034, #1019, and #7010

(continued from page 1)

Just as consumers like to specialty-shop at Safeway for groceries, Toys R Us for toys, and The Gap for jeans, they often tend to consider Station "A" their "music store", Station "B" their "news" store, Station "C" their "morning personality store", Station "D" their "place to relax", and so on. Some stations can occupy *several* positions in a listener's mind. While still other positions become bloody battlefields (as stations fight for footholds in the battle for "contest mountain" or "traffic hill" for example).

So it becomes increasingly important for you to *know* precisely which "positions" of attribution your station occupies in the listener's mind – and which one's your vertical competitor does. Pinpointing these *Winning Positions*™ also helps you identify where your competitor is most vulnerable – and where the marketing holes and positioning vacuums exist in your market.

How do you do this?

Ask listeners pointed questions! Like . . .

"Which radio station, if any, do you rely on for news in the morning?"
"Which station do you think has the best DJ's or personalities?"
"The best contests". "Station that plays the music that personally suits you best", etc., etc., etc.

Ask enough listeners about enough subjects, and you'll get a clear picture of what the audience thinks of your station (and your competition). And what you can do to improve your status. *Radio Index* research has identified over 50 sub-positioning attributes that listeners say they turn to a radio station for. Some, of course, are larger (and more important) characteristics than others – and the importance of various parameters will vary by format ("best music" is more important to a music station than "news reliance", while "traffic reliance" is much more important than "best contests" to a news/talk station).

Some positions can serve as "loss leaders" to get listeners in "your" door (instead of the other guy's) by super-serving a certain (sometimes "hidden") positioning niche. For example, many Midwestern music stations in "Tornado Alley" find a big payoff in becoming known as "the weather station", even though their primary franchise may actually be "the oldies station"). *TW Tip # 10014*

The #1 Rule Of Radio Positioning

Only go after a position you can truly *FILL*

Don't try to stake claim to a position you can't fulfill, or listeners could come to question your credibility about positions that you really *do* legitimately win. Ignoring this rule was the final nail in the coffin for AM Top 40 stations who lied to their audience, trying to trick listeners into thinking they were the "more music" station when, in actuality, their FM competitors had much lower commercial loads. **Which brings us to . . .**

Rule #2: *Always* Live Up To Your Position!

The "Hot Faucet" Theory

When listeners turn on the hot-tap in their kitchen or bathroom, they expect to get . . . hot water. In the same way they expect you to play "your" brand of music when they turn on their "Country faucet", for example. Or get your style of surveillance-packaging when they open-up their "news and information" tap. To paraphrase Johnny Cochran, "If it doesn't fit, you're in the shit". And the listener may place you in the penalty box of their mind (and maybe their diary!) *forever*. This is explosive stuff (and not to be toyed with, lightly).

And Rule #3: Look for Marketing Holes

Positioning Vacuums No Station Is Addressing. When you find one, take steps to live-up-to-it and make it part of your station's multi-layered U. S. P. (Unique Selling Proposition) to listeners. Stake claim to it and spread the word (remember, you can use your own air "free"). *TW Tip #1020, #3035, & #19007*

- ✓ Learning The Lay Of The Land With "Format Face-Offs"
- ✓ How To Construct A "Positioning Mosaic" Of Your Station
- ✓ Benchmarking: To Chart Your Upward Progress

Next Week: Winning Positions, Phase 2
#4 in the "PD" Mini-Series:
"The Filter System"

Harmless "Dirty Tricks"

Toying With Your Competitors' Psyche

True Confessions. Back in the days when C. E. Hooper Ratings and Birch Reports were the only monthly ratings measurement available, I used this little trick to psych-out and demoralize the competition, jujitsu-style (they did it to themselves).

Here's how it worked:

- One of our female staffers would call a competing jock at home, impersonating a Hooper Ratings interviewer (conducting the interview in exactly the same style and wording).
- The jock, of course, said he (and four other people) in his household were listening to (Magic 88.8).
- Next day, he told everyone at his station (including management) that he'd been called by Hooper. Thus, everyone expected the next month's ratings should be stellar!
- What it did, of course, was to *plant a timebomb* in everyone's head that exploded a few weeks later (on "ratings day").
- When the numbers released *weren't* in the stratosphere, there was a collective uneasiness on the competition's staff (the "Holy Shit!" effect, where management thinks, "Wow, if Hooper hadn't called Johnny Venture, our numbers would've been in the crapper – come to think of it, they *must really be* in the crapper! We better change something – fast! Let's fire Johnny Venture!" **Good clean fun 'round the ol' Radio Ranch!** *TWTip# 7011*

The Failure Avoidance Formula

"42.7% of all statistics are made-up on-the-spot".
— Radio Course Leader ***Gerard Duignan***
New Zealand Broadcasting School, Christchurch
(on paralysis by analysis) *TW Tip # 19008*

(Continued from Page 1)

It calls for examining every angle – and every factor (both on-air and off) that could impact, directly or indirectly, on radio listening. It calls for leaving no stone unturned in the never-ending quest for programming excellence. As one of Radio's great teachers and mentors, **Ken Greenwood**, is fond of pointing out: ***"You can't freeze-frame Radio".*** Indeed, it is *always* a moving target!

A few years ago (like 20!), we developed a little formula that seems to put it all into clearer perspective.

↑F + ↓S = 1

F is Failure. S is Success.

By reducing the probability of Failure, you've simultaneously increased the probability of Success.

When Failure chances decrease, Success opportunities must go up. And vice versa (the books always seem to balance).

The diagnostic theory and philosophical tools of this Failure Avoidance Formula, when fully understood, permit you to analyze such things as your station's programming vulnerabilities, sales potential, a political campaign, a marriage, a football team's performance (or lack thereof) . . . in fact, almost *any* areas of human life where ***SUCCESS*** is sought.

Practical Applications

In applying the Failure Avoidance Formula, you identify all those areas where the chance of failure is high, rank them in importance, and propose remedies (starting with the most urgent, important, and immediate vulnerabilities, thus *eliminating* (or at least minimizing) those areas where failure is *most* probable.

The end result: your chance of success increases in direct proportion to the decrease in the chance of failure.

"How To". Make a list of everything – *everything* – that stands in the way of your programming success and great ratings on your station(s).

Your short-list might look like this:

- Need a defining morning show to stop morning daypart "splash" to other stations
- Need to market with TV or direct-mail blitz to get the word out
- Need weekly music research to keep finger on the pulse of the audience
- Need contest-marketing overlay that commands attention and compels listening
- Need to build a street-fleet to "get out and meet 'em"
- Need a strong loyalty-marketing mechanism to keep 'em

The trigger: One by one, deal with each item on the list.

- ✓ Need a morning show? Get one or grow one.
- ✓ Need TV? Buy it! (And don't overlook new effective-buying techniques like *Shark TV*).
- ✓ Need weekly research? Commit to it. (If your budget is tight, think about doing it in-house to make your dollars stretch).
- ✓ Need to make a money splash? Spread some.
- ✓ Need to press the flesh? Nothing's stopping you (fortunately, this is Radio – we can paint mental pictures that make your "street-fleet of one broken-down van" sound like you're *everywhere!)*
- ✓ Need loyalty follow-up? Companies like *FairWest Direct* make it turnkey simple. But if your budget doesn't allow farming it out, don't let that stop you — roll the ball yourself. (Dbase programs like MS Works dumb it down into simple steps that any idiot can follow!)

Suddenly, your problems don't seem so insurmountable, do they?

(Can you feel the momentum building?)

(Cont... See **"Failure Avoidance"** on Page 9)

Statements & Sweepers & Liners (Oh My!)

Working For The Weekend . . .
"It's a work-*escape* weekend . . . on Houston's K-Lite"
(monitored on then Soft-AC station, KLTR/Houston, circa 1993)
TW Tip # 9030

"KOPA/100 – where the weekends are *better* . . .
(lead-in to promo or liner explaining various reasons *why)*
(monitored on KOPA/Phoenix, AZ when Steve Rivers was PD, circa 1979)

Killing two birds with one stone, in "mo' better" fashion . . .
"Better Music and *More* Of It . . . Sydney's 2Day-FM"
(monitored on 2DAY-FM, Sydney, Australia)

The Elements Of Stationality

Successful Morning Show Features

A "PD" Continuing Series Part One

There are certain Morning/Breakfast Show features that seem to *work well* wherever they're used. And it just so happens that you often hear them on the most *successful* wake-up shows the world over. Many of them are contests, but their real value is how they *enable interplay* between the air talent and the listener. Double-check the lists (this week and next) to see which features are "available" (would possibly fill a hole) in your market.

Bedrock Breakfast Benchmark Bits

"The Mystery Oldie". Or some variation, like "The Dreaded Morning Oldie", "Name That Tune", "The Speedy CD", "Song Scramble", "Magical Mystery Musical Moments", "Sneaky Snippets", "Stab In The Dark", "Face The Music", "Short Cuts To Cash", "The Killer Oldie", "The Impossible Oldie", "The Ultimate Oldie", "Mystery Memory", "Back Tracks", etc. This is mental participation at its simple best. Done in various ways – some personalities play a quick ("impossibly short") stab of the song, while others play a 10-second hook (minus the title), and still others play the entire song. Word to the wise: if you make it "too" hard (or obscure), a large percentage of your audience will throw up their hands in despair (subconsciously saying "I just can be bothered with this"). *TW Tip # 2006, #5009, and #4015*

"The Joke Of The Day". AKA "The Joke That Might Get (Personality) Fired", "The Emergency Joke Box", (compiling) "The (Personality) Book Of Jokes" (which will be sold for a charity), "The Clean Joke Of The Day", "The Morning Joke-Off", "Joke Du Jour", "Helium Hilarity" (where the punchlines are done by personalities who've taken a hit of helium, making them sound just that much funnier). The instruction to listeners should be "keep it clean (or cute) and keep it short". Entry-mechanisms range from mail-in (snail or e-mail) to fax or phone-in. Good way to have fresh (hopefully cutting edge, topical) humor on-the-air *everyday*. Interesting variation that PM Driver **Stu Evans** of KMLE/Phoenix has been doing for years: "The Joke Without A Punchline" – tell the set-up line, listeners have to *call-in* to get the punchline (which is never said on-the-air), then playback soundbites of listener reactions. *TW Tip #5010 and #4016*

"The Up-Late Update". Also known as "The Monologue Minute", "Dueling Monologues". The drill: Playback soundbites of monologues from last night's TV variety shows. (Letterman and Leno are both available fromm Westwood One on a market-exclusive barter basis). Here's a neat little trick I pulled when I was OM/PD of KKLT/Phoenix: Work hard to <u>corner the market</u> on monologues (<u>both</u> Leno <u>and</u> Letterman). Then you have something short that appeals to fans of <u>both</u> (Letterman fans can be particularly chauvinistic). 90% of your audience will not have seen *either* one of the monologues, and *98%* will not have seen *both* – so it's *fresh humor*. (In effect, you have the two best teams of comedy-writers working for *your* morning show).
This is a *sponsorable* feature (at premium-rate dollars). "Dave's Top Ten" can be added in the following set (or part of the same set) to make it a *compelling listening appointment* many listeners will *go out of their way* to hear. *TW Tip # 5011 and #4107*

"Screen Test". (aka "Magical Movie Moments", "Screen Play""). Play a short soundbite from a hit movie ("(slap), Snap out of it!"), first person to identify it (and maybe the lead stars, too) wins movie-passes, a video 6-pak from Blockbuster, and/or cash. *TW Tip # 5012 and #4018*

"The Battle Of The Sexes". Guys'n'gals must answer gender-skewed "pop-culture" trivia questions to win one for their "team".



Men answer questions most women would know (like, "How do you spell Versace?"); Women are asked "guy" questions (like "Which NFL team does John Elway play for?"). Usually done as a 5-minute feature where the first "team" to correctly answer three questions wins. Daily prizes reward participants, and the audience-at-large is rewarded with great mental participation. But an even more captivating overlay is maintaining a composite box score" Most stations keep a running tally – "the girls are now leading, 158 to 100". 2DAY-FM in Sydney (Australia) went so far as to build an effective sticker campaign around it. (The above sticker promoted morning teammate **Wendy Harmer**) Rick Dees puts an interactive version for websurfers to play on his Rick Dees Online website (www.rick.com). *TW Tip # 5013, #3040, and #4019*

Wallace Wisdom: Too often Morning personalities (sometimes at the instruction of the PD) tend to move away from successful bits just because they've been done for several years (or maybe, the personality is "tired" of doing it). My question is: why get off a winning horse mid-race? I'm all for spice and variety and keeping things fresh, but there are some bits that have a timeless quality about them – and will arguably *always* work (now – and 20 years from now, if you leave it on long enough).
TW Tip # 5014

Next Week: Bedrock Bits, Part 2

REAL Positioning

Truth In Advertising: The Strength Of Intense *LOCAL* Focus

Four donut shops on the same block. Each with signs in their window . . .

Shop "A": **"Best donuts in *town!"***
Shop "B": **"Best donuts in *America!"***
Shop "C": **"Best donuts in *the world!"***
Shop "D": **"Best donuts on *<u>this block</u>!"***

*(As heard on **Paul Harvey** News & Comment earlier this year)* *TW Tip #3039*

Nothin' But 'Net

WWW EB WWW ISE™

Websites With *Attitude*



90's Version Of "Spunk" Australian Today Network night jock **Ugly Phil** presents the fickle finger of fate to websurfers who happen upon the Fox-FM site in Melbourne. Sets the tone. (www.fox.com.au)

Links That Don't Suck KRZZ in Wichita, KS has an interesting hyper-link jump-station feature as part of their website called "Links That Don't Suck". It's an eclectic collection of useful sites like "You Don't Know Jack", PollStar's concert information, "The Dallas Cowboys Suck", etc. (www.krzz.com).

Free Crap Triple M FM in Sydney (Australia) calls attention to their competitions, contests, and cool stuff with the heading "Free Crap". Works for me. (http://mrock.village.co.au).

Less lewd and crude, more subdued "attitude" Houston Classic Rocker KLOL has a long lineage of heritage Rock roots – and one of the better websites in Radio (www.klol.com). Something for everyone. Besides the obligatory jock pages, city-links, chat-rooms, screensaver downloads, and promotional pitches, some of the more unusual features include:

- The KLOL "Rock Babes" Picture Page (the station's "mascots")
- Paraphernalia ("Rockwear" you can buy)
- Dozens of Netshow soundbites available for either listening and/or downloading (every jock is featured)
- And a *very* complete "archive" service (spotlighting concert, event, billboard, and bumper-sticker archives tracing the *history* of KLOL)



"Hip" Feature Titles Village Roadshow's FOX-FM in Melbourne (Australia) has a particularly cool site, full of features in the vernacular of their target audience. *Moozak. Fox Charts. Fox Jox. Nooz. Fox Foto's. Wotz 'appenin'. Free stuff. Community Switch. Gig Guide. Sound Monkeys. Tech Talk. Foxed Linx.* Among others. (www.fox.com.au)

"You've Got Spam". Jacor adds another familiar voice to their stable full of stars. **Elwood Edwards**. (Who?) He's the voice you hear on AOL saying "you've got mail", "file's done", and "goodbye". Most AOL users have never taken the time to replace any of these original wav-bites with the more personalized versions offered as part of the AOL "celebrity" series. (My personal favorite is **Mick Jagger**, who reminds me in his pleasant British accent, "you've got some letters!"). Will liners like "you've got traffic" or "you've got headlines" soon be heard in many of Jacor's 54 markets? Stay tuned. *TW Tip #3042, #15009, #15010, #16010, #16011*

Related "PD" Articles Involving Websites —

- **Rick Dees** "Battle Of The Sexes" on page 4
- **Ron Jacobs** "KGB Recycle Documentary" on page 7
- **Charles Warner** "Broadcast & Cable Selling" on page 8

Lifestyle File™ Why You Shouldn't Hesitate To Fund Your IRA/401K *Today*

"Wait and see" and "I'll do it next year" excuses can cost you money – literally! If you think you're "too young" to have to start thinking about funding your retirement, think again. Look at this great case in point as we look at –

A Tale Of Two PD's —

PD "A": ***The Late-Blooming Party Animal***
Starts investing $2,000 a year at age 24. Then *stops* investing at age 30 (preferring to spend the $2,000 a year on parties for the rest of his/her working life.

PD "B": ***The "Better Late Than Never" Responsible Citizen***
Waits til he/she's 30 to start investing, but then puts $2,000 a year into IRA's or 401K's for 38 straight years!

Who'll have a more secure retirement? The results may surprise you.

At age 59: "Party Animal" will have $540,292 available for retirement. While "Responsible Citizen" will only have $515,600. But the plot thickens . . .

Wait ten more years before touching the funds and at age 69 PD "A" has $1,732,789, while PD "B" only has $1,693,728.

Bottom-Line: Don't delay. If you haven't already done so, get your IRA or 401K funded and rolling *today*. (You'll thank me for this reminder in 30 or 40 years!) And don't forget – you'll come out even further ahead by *combining* the "start early" benefits in example "A" with the yearly discipline of example "B". *TW Tip #21004*

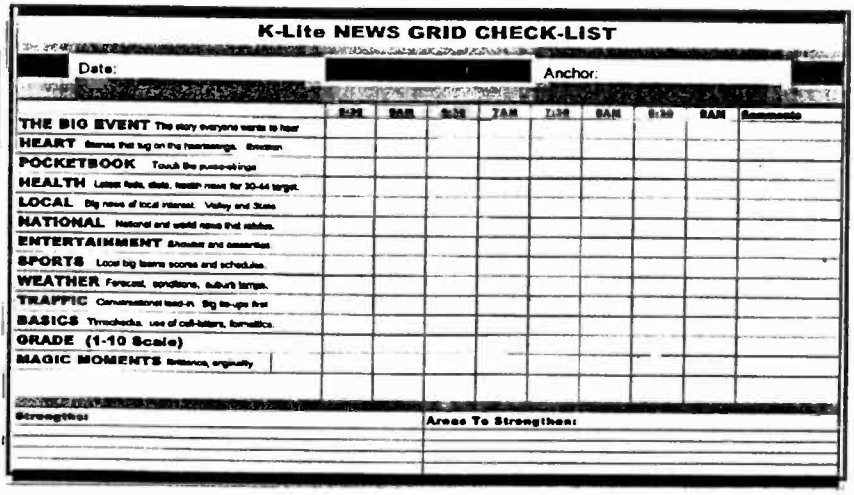
(This example assumes a 12% annual rate of return based on an annual contribution made the first day of each year, compounded semiannually with dividends and capital gains reinvested with no sales charge.)

About Teamwork

"Lead, follow, or get out of the way".
(sign on the desk of CNN and TBS Chairman ***Ted Turner****)*
TW Tip #7016 and #6008

Surveillance Ingredients

News Using A "News Grid"



K-Lite NEWS GRID CHECK-LIST

Date: Anchor:

	5:30	6AM	6:30	7AM	7:30	8AM	8:30	9AM	Comments
THE BIG EVENT The story everyone wants to hear									
HEART Stories that tug on the heartstrings. Emotion									
POCKETBOOK Touch the purse-strings									
HEALTH Latest diets, stats, health news for 30-44 target									
LOCAL Big news of local interest. Valley and State									
NATIONAL National and world news that matters									
ENTERTAINMENT Showbiz and celebrities									
SPORTS Local big teams scores and schedules									
WEATHER Forecast, conditions, suburb temps									
TRAFFIC Conversational lead-in. Big tie-ups first									
BASICS Timechecks, use of call-letters, formatics									
GRADE (1-10 Scale)									
MAGIC MOMENTS Brilliance, originality									

Strengths: Areas To Strengthen:

Objective: Balance, Pacing, Review

For many years, I've recommended that my clients utilize a "tally grid" that helps them quantify and analyze the "classification" of news story content in each newscast (and the entire daypart, for that matter).

Benefits –

- Helps you keep track of story-count (using a "picket-fence" count)
- Helps you spot any "gaps" ("types" of stories you haven't done in a daypart)
- Better balances each newscast – and the stories in each daypart
- Useful check-list and "report-card" during air-check critique sessions
- An effective self-grading process for news talent *between* critiques

The most important factors which should be included:

The Big Event. This is the story that your entire target audience wants to hear more about – and you have an obligation to provide. The story "leading the news", as it were. Make sure it goes *first*.

Local. The biggest news of local interest and importance (key words: interest and importance, which means this could still be a state, national, or international story, if it tweaks the interest of *enough* locals).

Heart. Stories that tug the heartstrings with emotion.

Pocketbook. Touching the purse-strings.

Health. The latest diets and health news that your target audience will find useful.

National/International. National and world news *of local importance.*

Entertainment. Showbiz and celebrities. Remember, these days, more people are interested in who Madonna is sleeping with than care about the budget deficit. Classic observation from a few years ago: more people watched "Who Shot J.R.?" than voted in the 1980 Presidential Election.

Sports. Local big teams scores and schedules. And useful background thumbnail sketches. Always keep in mind that a *key* extra word or two can add tons of perspective. (e.g., "Suns lost to the Spurs last night, 98-95, despite KJ's 42 points").

Traffic. Conversational lead-in after your traffic bed establishes. Big tie-ups first along with detours that save time.

Weather. Forecasts, variance from normal, current conditions, and suburb temp or two.

Basics. Proper use of timechecks, call-letters, and formatics enhances the package.

Magic Moments. Brilliance, originality, and creativity. I've found that this "box" on the news-grid form encourages news anchors to *go out of their way* to prepare "gems". They can be genuinely "proud" (sometimes secretly so) of even the smallest clever turn of phrase (or unique angle on a story that manages to convey it to the target audience in an extraordinary manner). (It's the same effect as the proud production wiz who stops people in the hall to play them his/her latest promo).

Grade. I encourage each news anchor to *grade themselves* after each newscast (using the Bo Derek 10-scale). They know when they've had a "10" – and why. And encourages them to strive for personal bests. *TW Tip # 10012, #6007, #9033*

Wallace Wisdom: The ideal perfectly-balanced newscast would have one story from each category. But, of course, news doesn't happen like that. However, over the course of an entire morning (or daypart), the grid-system enables you to easily see what "types" of stories haven't aired (alerting the anchor to be on the lookout for such a story). Maybe it won't get used today, but perhaps tomorrow. In the long haul, listeners will notice how *well-balanced* your newscasts are.

Story-Count: Even on a music station, each newscast should have a story-count of at least 6 actual news stories (not including sports and weather). I prefer 9 (as long as they are sharply written – sentence-and-a-half – stories).

Listeners really come away from such a solid newscast feeling "topped up" on *everything* they need to know (meaning they don't feel to need to go to another station to get "more").

TW Tip #9034, #10013, and #5015

Next Week **News-Writing Styles Of The Rich And Famous**

Forgotten Basics: "Gettin' Jiggy With" Music Radio

A few basic reminders worth bringing up from time to time — about the music you play.

- ☑ **"Hit" Policy** – the most basic of all basics is: any song we play *is*, *was*, or *will be* a hit with our target audience.
- ☑ A "hit" to any station in a hit-axis format driven by "items" rather than image (Top 40, Country, Mainstream AC, etc.), normally means a song that is, was, or will be a *Top 5* song (in terms of popularity). No mid-chart mercy-bookings to appease the record companies Remember, you rarely get hurt by the song(s) you don't play. Sins of "o-mission" aren't as noticeable as sins of "co-mission" (especially if the sinning song tunes listeners out in droves).
- ☑ The flip-side of that: you also don't get *helped* by songs you don't play. In some formats, being perceived as "the new music leader" is an important part of "who you are" (or strive to be).
- ☑ If a song hasn't achieved Top 5 (hot rotation) status, it should never become a *recurrent* (much less an oldie). Nothing sounds worse than an old song that never made it.
- ☑ Every 15 minutes should represent a *microcosm* of your station's musical essence – *especially* the first 15-20 minutes of the hour (usually the most listened-to quarter-hour of each hour).
- ☑ Manually massaging a music log is extremely important. **Scott Shannon** once said that "no music-scheduling system is a match for *one switched-on music programmer* who spends 8-hours-a-day perfecting the selections and transitions". He's right. We've all heard music mistakes on "WRCS". And that's not to pick on RCS – it's an excellent system – but it often boils down to "garbage in, garbage out". What's required is *knowledge* by the operator on how to get the *most* out of the system – and make it "purr" – or even give milk.
- ☑ Callout research enables you to reflect the musical wants and needs of your target audience. Because every song you play has its own "product life-cycle", music programming is a *moving target*, which requires regular "mid-course corrections". The more regularly you research, the more *accurate* your modifications will be. Some stations make the mistake of thinking they're "covered" as long as they do one auditorium test a year. A country station that adopts that simplistic policy will be "guessing" about *70%* of the songs they play the rest of the year. (Some PD's think that's fun – others think it's folly.) That's why *ongoing* research (at least bi-weekly) is so important for stations in hotly competitive markets. *Weekly*, of course, is *best* (two-week old burnout information can *kill* your TSL for a week – a week, I might remind you, which contains 1/12th of all of this book's diaries).

TW Tip # 2007

Next Week:
What Constitutes "Hit" Status On Oldies Radio?
And In Issue #6:
Rotations: How *"Hot"* Is Hot (The *Audience* Speaks)

Snap4! Circus Radio!

The **"PD"** *Snap!* series continues with a salute to one of Radio's most colorful characters — and major contributors — the gregarious Hawaiian, **Ron Jacobs.**

You could always tell an "early" Ron Jacobs station by its outrageous, larger-than-life, zany image. **"Circus Radio".** From "Drum-a-thons" to **"The Big Kahuna".** Suspended cars to escalating jackpots. "Hidden Keys" to "Scavenger Hunts". Jacobs played to win – and to *dazzle* listeners – by turning Radio into *big-time local showbiz.* His penchant for brilliance, however, was always bridled with *discipline*, as he encouraged his jocks to apply "preparation, concentration, and moderation" to every show.

It was during one of America's all-time great Top 40 wars that Jacobs met **Bill Drake** (they competed against each other during "the battle of Fresno", circa '63, where Jacobs discovered the genius of **Robert W. Morgan.**) Two years later, they were all collaborating on the birth of legendary ***"Boss Radio"*** at KHJ in Los Angeles. (Drake as consultant, Jacobs as PD, Morgan in Morning Drive).

Then in the 70's, Jacobs helped break Radio free from the boundaries of frenetic, over-formulated formatting when he "recycled" Top 40 KGB into a freer form of Rock (the forerunner of the Album Rock format). The 30-minute *KGB Recycle Documentary©* still stands as one of the great programming classics of broadcasting history (You can hear it right now on the internet at www.reelradio.com/rj/kgbdoc.html). But Jacobs' contributions went far beyond the mere "recycling" launch. KGB, under his command, trailblazed such creative originals as the first "Homegrown" album, the KGB Charity Ball (where 50,000 listeners filled San Diego Stadium), "The KGB Chicken", (now known as The San Diego Chicken), and in-depth perceptual research.

Nowadays, you can hear Ron doing his latest labor of love – his morning show, "Hawaii's Radio Magazine" on KCCN-AM/Honolulu.

TW Tip # 7015, #9033, #3041, and #4020

The "PD" Bookshelf

Broadcast & Cable Selling (3rd Edition) by Charles Warner



As a dedicated PD, you should always be on the lookout for continuing education that helps you become *a more well-rounded* ***broadcaster*** (not just programmer). It helps you better understand where your job fits in the total picture – and – how you can better serve the listener in the grand scheme of things.

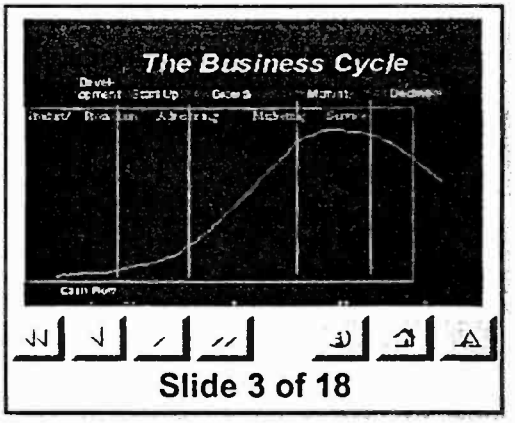
One of the most prolific and useful bodies of work to help you do just that is available to you FREE via the internet, thanks to one of the all-time great *givers* of our industry, Charles Warner. His writings and presentations appear courtesy of the Goldenson Program at the University Of Missouri School Of Journalism (www.missouri.edu/~jourcw).

Warner invites you to STEAL his new book (by downloading and printing it).

Among the many things you'll learn about are . . .

- The various perspectives and basic function of selling
- The SKOAPP System (involving Skills, Knowledge, Opportunities, Attitude, Preparation, & Persistence)
- The concept of marketing and positioning
- The consultative selling philosophy
- Prospecting, needs-analysis, researching and targeting ("the first steps")
- Presenting and servicing (what Warner calls "the last steps")
- Understanding and using ratings (including *plain-English* explanations of HUTs, and PUTs, and such)

Adding even more to the benefits you can gain online, you're given access to several of Warner's excellent slide presentations (like the one pictured above), featuring useful topics like "The New Paradigm of Selling", "What Business Are We In?", "Retail Presentation", "Managing With Power", "Management Style", "What Is Leadership", "Creating Value", "Performance Coaching For Broadcast Salespeople". *All* presentations with practical applications to a Radio business approaching the new millennium.



Slide 3 of 18

Wallace Wisdom: This is the equivalent of getting a college education in Radio management – *FREE*. (There indeed *is* such a thing as free lunch, thanks to folks like Charlie Warner).

Suggestion: Once you've availed yourself of Mr. Warner's teachings, don't forget to e-mail a "thank-you-gram" to him for contributing to *your* education. (*jourcw@aol.com*).

TW Tip # 22005, #17003, #7014

Relating To Your Audience — Via TV

One of the best ways for an Air Talent to "connect" with a target listener is to make succinct references to that listener's favorite TV show(s). Which begs the question: **Do *you* know the *Top Ten TV Shows* with your station's (or format's) audience?** Quite often, it can be *way different* from the national Nielsen's you see published in the paper.

For example, TV shows known to grab 35-54's but not 18-34's include: *60 Minutes, Touched By An Angel, 20/20, Dateline, Law & Order, Walker/Texas Ranger,* and *Chicago Hope* (not necessarily in that order). In reverse, *The Simpsons, Melrose, 90210, Newsradio, Suddenly Susan, Naked Truth,* and *Party Of Five* are shows that register well with 18-34's but not 35-54's.

Quick-and-dirty do-it-yourself research that works: To get a good thumbnail sketch of your audience's TV habits, have request-line operators (or your jocks or board-ops) ask callers this open-end question:

"Can you tell me 3 or 4 of your favorite TV shows?". "And what are some of the shows you avoid watching?"

Keep a running tally for about 500 calls. Repeat the process every 3-6 months (to note trends). It ain't scientific, but it'll be *real close* to the actual truth. (If you have a perceptual research project in the field, double-check it in a side-by-side study. You'll come away a believer!) Might also be worth doing a quick cable-poll (the demographic appeal of CNN or MSNBC is far different than MTV or VH1). *TW Tip# 19011*

Side Benefit: Better Buys. In addition to helping your air-staff know which TV shows are hot (and not), your TV Show Impact Study will also help you identify shows that could (or should) be included in your next TV buy. If you target an older demo, you may find some major cost-efficiencies here (since CPM's for older-skewing shows are often lower than buying young-demo-appeal programs). *TW Tip #19010, #6006, and #1020*

Clichés: "Good As Gold"

In Defense Of Clichés — Some PD's shy away from the use of clichés when writing promo copy, but clichés often represent some of the most *effective* methods of conveying a message by applying an economy of words to the art of painting mental pictures listeners can quickly "get".

Wallace Wisdom: The *Shortest* Distance Between Two Minds Is The Cliché

The key — is staying away from clichés that are "icky sweet", hackneyed, corny, or *way overused* (to the point where they lose their effectiveness or impact). But good one's sure as Hell . . . are clear as a bell. Aren't they? *TW Tip #9031 and #3038*

About "TW Tips"

At the end of each quarter, we'll issue a free **"PD Index"**, to cross-reference every *TW Tip* into the following programming categories —

- 1000 series - The Audience
- 2000 series - Music
- 3000 series - Promotion/Marketing
- 4000 series - Contests
- 5000 series - Mornings
- 6000 series - Talent
- 7000 series - Leadership
- 8000 series - Morale
- 9000 series - Presentation
- 10000 series - News/Info
- 11000 series - Public Service
- 12000 series - Operations
- 13000 series - Talk
- 14000 series - Technical
- 15000 series - Internet
- 16000 series - Computers
- 17000 series - Sales
- 18000 series - Production
- 19000 series - Research
- 20000 series - Ratings
- 21000 series - Life
- 22000 series - Bookshelf

The Failure Avoidance Formula: ↑F + ↓S = 1

(Continued from Page 3)

The key: Certainly *concentrate* your efforts on the *primary* objectives (your short-list) **but don't stop at just a short-list.** Construct a *long*-list. And *sub*-lists underneath your short-list, which can help you "chunk it down" into more bite-size, achievable and manageable goals. The culmination of achieving lots of *sub*-goals can have a *synergistic effect* on the main-goal (you may actually end up achieving *more* than you set out to!) **Always remember: Small improvements can make a *big* difference.**

"Always remember: Small improvements can make a BIG difference"

Wallace Wisdom: If I've had any success over the years as a consultant, it's probably because I've learned to become a "programming psychologist" for my clients. Sometimes just talking about problems "out loud" gets things on the table for all to see, where they can be more readily dealt with and solved (or improved).

So when I visit a client to conduct a "White Paper Report" monitor, my first step as a "programming doctor" is to ask the management team, "Where does it hurt?". And – "Is it costing us rating-points?" "How many?". ("You want a second opinion? – okay, you're ugly, too!") ("Now cough!")

You don't need *me* to do that for you – you can do it yourself. If you're a practicing disciple of "Participative Management" style, maybe you could do it at your next department head or programming staff meeting.

(Short plug: in coming weeks, we'll talk more about the virtues of PM – and how it can help you achieve *more* in a *shorter* time-frame).

Meantime, try putting the Failure Avoidance Formula to work for you – in every facet of your life. It really *does* move mountains. ↑F + ↓S = 1

TW Tip # 7013 and #21003

Coming Next Week —

In The World's *Fastest-Growing* Programming Newsletter

The O.K.O.P. Factor

A HIRING "Secret" You Should Know!

And

And

Also

Winning Positions Phase 2
- ✓ "Format Face-Offs"
- ✓ "Positioning Mosaics"
- ✓ and Benchmarking

Unobtrusive *Sponsorable* Sales Features PD's will *LOVE*

Word Of Mouth — The **Best** Advertising Money **Can't** Buy How To ***Start*** The Ball Rolling

Cut-Through Campaigns: The "Sexy 7" Of Outdoor

Consumer research* reveals that the color combinations that cut-through best on billboards are:

1) Black on Yellow 2) Black On White 3) Yellow On Black 4) White On Black 5) Blue On White 6) White On Blue 7) Blue On Yellow * *Source: The Institute Of Outdoor Advertising* *TW Tip #3036 & #19009*

Stick-Out Stickers: From personal experience, for radio station car-stickers, I've found that the color combinations of Red and Blue on White or Red, Blue, and Black on White seem to test best**. Translation: "test best" means "catch the eye" and appeal to the most target-age listeners. Caveat: great *design* (or an original or unique concept) outpulls any and all color schemes. (X-109's chartreuse-on-pink Million Dollar Sticker will bring listeners out of the woodwork!) ** *Source: Radio Index Research.* *TW Tip #3037 and #19010*

Food For Thought

Paying Attention To Paradigms

Judging by e-mail posts and feedback in the various Radio chat rooms, message boards, and electronic roundtables, it seems that "Virtual Radio" (computerized digital automation of pre-recorded voice-tracks) has really struck a nerve. On both sides of the fence.

It's either the greatest thing since One Day Cricket (management's position) – or – the worst thing to hit Radio since **Kato Kaelin's** "hard-hitting" talkshow in LA (the opinion of most soon-to-be out-of-work jocks).

Most personalities don't want to hear the point many well-reasoned leaders put forward that 90% of small market personalities are just whiny, sniveling wannabe's who "take up space" – so *why not* let a better, more talented (pre-recorded) voice do their job without all the hassle. The argument continues, "Why should I pay someone a full-time salary to do 'show-and-go' (consisting of only 3 or 4 actual live-breaks an hour and a whole lotta' time on the request-lines)?" Paraphrasing **Randy Michaels** cogent comments on this issue, "if all you can do is read liners and weather reports, you better be able do it *very* well, and you'd better be *prepared* to do it for 75 stations".

Conversely, most management-types seem to turn a deaf ear toward the legitimate points raised by the truly *dedicated* small and medium market air talents make that "live and local" is often Radio at its *compelling best* (and still can and should be).

Coming up in "PD" Issue # 6, we'll feature an in-depth, *all-angles* examination of the plusses and minuses of VR – including a "how-to" check-list of ways to make "apparently live" programming sound "live and local".

But my purpose in bringing it up right now, aside from the shameless plug (hey, that's my version of "quarter-hour maintenance", okay? – cut me some slack!), is to point out the obvious – that we're smack in the middle of a ***major*** shifting-paradigm that is going to separate the wheat from the chaff.

Just as buggy-whips, train travel, and vinyl records are no longer part of our everyday lives, the Radio environment of old will not continue. That's progress. "Survivors" need to be thinking of ways to demonstrate their true value and worth to their employers. In the past few years, thousands of GM's and PD's have lost their jobs (many of them truly *great* Radio people who've been forced to abandon the industry they love!). Now many thousands of jocks need to prepare themselves for the present (and coming) reality of VR. Put another way, with all the out-of-work jocks out there, this wouldn't exactly be the best time to open up a Radio School featuring free job placement.

The "reality" of VR is: It's *not* going to just "go away". Yes, it will have its hiccups along the way (presenting subsequent opportunities for "live and local" operators to exploit these temporary vulnerabilities). But long term, VR stations will learn how to better "camouflage" (if not completely eliminate) these problems (especially as both hardware and software becomes even more sophisticated, enabling still greater capabilities and flexibility).

My message to any medium/small market air talents (many of whom are also PD's) who want their livelihood to continue is:

- **Learn new ways to make yourself more useful.** The remaining "live personalities" of the new millennium will feel right "at home" in cross-utilization programs (doubling as the Production Director, music-scheduling wizard, promotions guru, and maybe even the janitor.) As an on-air PD, you're half way to being home-and-hosed.
- **And, if necessary, do some serious work on adjusting your attitude.** Some of us really *do* have "can-do", "what can I do to help?" attitudes *all the time! 24/7!* There's no reason *you* can't, too (if you just apply yourself and work at it). Mark my words it's going to be *expected* of you!
- **The upside is:** doing your part to contribute to the collective energy of a staff-full of positive-thinkers is *infectious* – and *exciting* – and *fun!* (Who says the fun's gone out of Radio? *I'm* still havin' fun!) When you *always* see the glass as "half-full" and take charge of situations to *make sure* that "things *always* happen for the better", **good things just "naturally" seem to follow.**

TW Tip # 7012 and # 6005

The silver lining:

There may indeed be fewer jobs in the Radio of the future – but they'll probably be better paying, more fulfilling gigs. And because only the strong will survive, it means your co-workers will be "the very *best* of the best". This is important, since one of the great benefits of synergistic teamwork is that ***you tend to become* as good as the people you work with.**

All The Best,

TW

P.S.

Next week: I'll have a major announcement!

Subscriptions

Your Investment

One Year	$US295
Six Months	$US165

Charter Subscription:
$US195 for first year
Call us for special group and multiple-copy rates

How To Reach Us

By Phone: (602) 443-3500
By Fax: (602) 948-7800
By E-Mail: Tw3tw3@aol.com
By Snail Mail or Fed-Ex:
6044 E. Foothill Drive N.
Paradise Valley, AZ 85253

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Programmer's Digest
Volume 1, Issue 3
May 11, 1998

The Essence Of Winning Radio

Continuing Education For The Dedicated Radio Programmer

I'm often asked by clients (especially GMs) broad-stroke questions like,

- "What are the basic things we need to do to win?
- "What are the main bases we need to have covered", or
- "Dumb it down for me, how do we increase our ratings quickly?"

Okay, here 'tis. In a coupla' hundred words or less . . .

Radio's Holistic *8 M's*
Making Stations *Hummmmmmmm*

Mornings
Music
Money
Marketing
Momentum
Meaningful Information
Math
Magic

☑ Mornings

(Or "Breakfast" for our friends in the UK and Down Under.) The old adage is *"win mornings, win the war!"* Too true! We all know radio stations that win *big* because they have a great morning show *and nothing else! Ignore the importance of this parameter at your peril.* *TW Tip #5004*

(Continued — See **Essence** on Page 2)

Promotional Art & Science™
Slotting Promos:

FIRST or LAST In Stopsets?

One of the most logical basic truths of Format Radio in the mid-1960's (from the original "programming doctor" himself, the legendary **Bill Drake**) was that promotional announcements (and jingles) should run *LAST* in a commercial stopset. In that way, they established a desired *subliminal response* – every time a listener heard a promo or jingle,

(Continued — See **Slotting Promos** On Page 3)

Inside "PD" Issue # 3 . . .

Page 3 **"PD"** Point/Counterpoint Face-Off: Promos First or Last?
Page 4 In Search Of Excellence: The Gotcha Card
Page 5 **"PD"** Bookshelf: Effective Frequency
Page 5 WWWeb WWWise: Cool Features For Your Deep Site
Page 5 Leadership Cliff's Notes: Is This Your Best?
Page 6 Cut-Through Campaigns: "Titanic" Topical TV
Page 6 The *Most Effective* Promotions Series: World's Easiest Contest
Page 6 Snap3! Fun, Flair, Coolness (Sunny Joe White)
Page 7 Filter System: Full Page, "Broadcasting", "One-On-One"
Page 8 Attribution: How To WIN The Traffic Reliance Perception
Page 9 The "Magic" Of Mental Participation Contest-Marketing



Programmer's Digest Publisher/Editor **Todd Wallace** is a 30-year programming veteran — as a #1 jock, PD, GM, and station owner. Over the past 24 years, he has provided programming consultation services to over 100 radio stations. Internationally recognized as the "founding father" of the "callout" research concept, over 200 stations have used his systems of "in-house" music, tracking, and perceptual research.

The Essence Of Winning Radio

"The way to beat bingo is with bigger, better bingo".

News Corp CEO ***Rupert Murdoch***

(Commenting on the newspaper bingo wars of London and Sydney)

TW Tip #3031 and #4012

Radio's Holistic *"8 M's"*

(Continued ... from Page 1)

☑ Music

If your music isn't "right" (for your target audience), nothing else matters. (Exception: stations with a Godzilla Morning show. 'Course it's much more effective to have "the right music" and the killer morning show). It really *is* this simple: find out what your target audience likes – play what they do, throw away what they don't. *TW Tip #2003*

☑ Money

The Madison Avenue maxim "you can't sell a flop" is basically true. However, you *can* gain a sharepoint or two, that you're not really entitled to, just by spreading around enough promotional fairy-dust. As we detailed last week, forced-listen cash-contesting is particularly effective at the immaculate conception of something from seemingly nothing. (But again, on-air money is even more produtive if you've got the right music and the right morning show in place). *TW Tip #4003 and #3021*

☑ Marketing

It used to be that if you had a great-sounding radio station, listeners would find you, sooner or later. ("If you build it, they will come"). As markets become more and more fragmented, it's increasingly necessary to have external marketing support for an additional booster-shot in spreading the word. *TW Tip #3002*

☑ Momentum

Any football or basketball coach will tell you the advantage of having "Big Mo" on your side. The dynamic of momentum applies to Radio, too. Big time! When you're going *"with"* the flow, you can practically get by with murder. But if your station is out-of-favor with the audience (perceived as *"getting worse"* with "programming that's going downhill"), make one mistake and you're dead. Observation: usually stations that just happen to have a great morning show, the right music, tons of money on-the-air, and A+ marketing support "coincidentally" have the momentum on their side, too. *TW Tip #1009*

☑ Meaningful Information

For MusicRadio stations, this ingredient is, admittedly, not as important as the others. But if you have it, it's icing on a really sweet cake. Point is: if you're going to offer news and surveillance ingredients, as all station do, why not take the extra care to offer news your target audience can use – and find really meaningful (and therefore *interesting).* News done the right way occupies no more time on-the-air than news thrown-together haphazardly. *TW Tip #10010*

☑ Math

I'm as big a fan of the "charm" of "gut-feel" radio as the next person, but there *always* needs to be an "under-lay" of solid science beneath even the best-run personality radio station. Those who disregard the mathematics of how radio works (rotations, TSL spans, music research, etc.) leave their Achilles heels exposed and rarely maximize their full potential. *TW Tip # 9017 and #19003*

☑ "Magic"

It's the "secret sauce" of radio programming. The "sizzle" of stationality that can't be easily quantified (so it's hard to "steal"). Often it's a "local thang" that other programmers from outside your market may not be able to "hear" like your listeners do (especially on a first-listen). But it adds a dimension that defines your station as being unlike any other in the world. **Gordon McLendon** used to refer to it as "a sparkling radio station". (Gordon was right.) *TW Tip #3023 & #9018*

De Liners That Deliver ... And De Sweepers Dat Sell!

Variety and More Music Positioning In One Efficient Line —
"It's a 1001 Oldies weekend on KOOL-FM"
(monitored on KOOL-FM in Phoenix, AZ)

Communicating An Attitude —
"Loose 102 – part of the growing Gulfstar Group of stations – piss us off and we'll buy *you,* too" (monitored on WLSS/Baton Rouge, LA)

Repositioning The Soft AC Stations As Bor-ing —
"If it's not FUN to listen to at work, it's *not* KZZP"
(monitored on KZZP in Phoenix, AZ) *TW Tip #9019*

Slotting Promos: First or Last In A Stopset

A "PD" *Point/Counterpoint Face-Off*

(Continued . . . from Page 1)

they'd know that music follows, and thus they learned to associate your call-letters with music. Following Drake's lead, it wasn't long before every station everywhere was running promos last.

Then in the 70's, when the programming trend evolved toward clustering *fewer stopsets in the hour*, but of *longer duration*, several programmers began running their promos *before* the commercials, figuring they'd make their promotional impression *before* the listener got a chance to tune-out. (**Chuck Buell** may have been the first to do this when he was PD of KDWB/Minneapolis back in 1972-73).

These days, it seems most stations have chosen the "promos first" route. But when you ask a lot of PD's *why* they run promos first, they often can't really give you a strong answer. It's obvious that many of them *don't know why!* (And the correct answer is *not* necessarily *"because KIIS-FM does"*).

So perhaps it would be useful – even timely – for **"PD"** to present the case for both techniques – to help you deduce whether you're actually achieving the net effect you think you are by running your promos where you presently do.

The Case For Promos FIRST

- ✓ Because most stopsets these days are at least three minutes in duration, often 5-6 minutes long (sometimes even longer once service elements like traffic reports are added-in), the best way to *make sure* your promotional message gets heard is to *front-load it*.
- ✓ In this way, your promo message gets imbedded in the listener's mind *before* other commercial missives have even started.
- ✓ In the event that a listener physically tunes-out or turns-off midway through the stopset, your promotional message has still gotten through.
- ✓ It sends a message, to listeners and your staff, that we put our station first. Some advertisers pay a premium to be the first spot in a pod, but "our message" is always more important than that.
- ✓ Since promos are usually very well-produced ("sparkling") announcements, beginning a stopset with a promo "eases" listeners into the spot-pod, and before they know it the commercials are over.
- ✓ Running promos last may have worked back in the days of no more than 2 units to a set, but longer-stopsets demand different measures. *TW Tip # 9020 and #3024*

The Case For Promos LAST

- ✓ Promos first in the stopset are a Pavlovian tip-off to listeners that anytime they hear a commercial about the radio station, lots of additional ads will follow. Whereas, when slotting promos LAST in the set, you can **use this subliminal effect to your advantage,** to condition listeners to expect music soon (whenever they hear a promo).
- ✓ Promo'ing first may effectively *extend* the commercial count in the set by one unit because, by the time a listener has gotten to the third or fourth spot deep in the set, they've forgotten that it was a "promo" that actually kicked things off. All they remember is lots o' spots. Whereas promo'ing LAST can seemingly ***shorten* the perceived-length of a stopset,** since the last "spot" is usually perceived to be more "interesting" and/or "entertaining" to listeners than the "straight" commercial messages which preceded the promo. Reason being: a station promo is rarely trying to "sell" anything to listeners, in a way that makes them have to part with their money, so they don't have to be "on-guard" subconsciously (or have their "bullshit buzzers" poised).
- ✓ In actuality, prom'oing first can *extend* the commercial count by a *second* "unit" because it requires an *additional* station formattic of some type to gain music re-entry (often considered by some listeners to be another "unit" of "interruption"). Whereas slotting promos LAST provides a **clean, automatic, natural re-entry to music** by simply making sure that call-letters are spoken last. (Even if a jingle tags your promo, the jingle seems to sound more "attached" to the promo, and therefore isn't perceived as a "unit").
- ✓ The main (only?) legitimate positive to the promos-first line of thinking is that it *guarantees* that the promo will most likely be "heard" But I contend that **because of the frequency with which promos are usually run, your message will eventually get through.** You needn't worry that listeners won't ever hear it – they just might not hear it as often – which may actually be a positive. (In a future issue of "PD", we'll discuss "effective frequency" and *when,* in the life-cycle of a promo (or stationality element), "mental tune-out" and "un-learning" usually begins.
- ✓ While a promo running first may indeed be "heard", I make the additional counterpoint that it may not necessarily be *remembered as readily* or *"dwelt on"* (especially when 3 or 4 or 5 spots follow it, which can *abruptly alter the mood* and *focus listeners' attention on something entirely different).* Why? (Continued . . . See "Promos" on Page 4)

Quote Worth Re-Quoting

"Give me the errors of enthusiasm over the base-hits of complacency, anytime!"

— *The late* ***Branch Rickey,*** *former Brooklyn (and LA) Dodgers Executive*

(the baseball equivalent to **Randy Michaels'** "you're probably not trying hard enough" quote in **"PD"** Issue #1)

In Search Of . . . The Gotcha' Card



In his book, "In Search Of Excellence", Tom Peters suggested that one way of inspiring worker-pride on every level of the workplace is to have business cards printed for *all* company employees – even the janitor. *TW Tip #8002*

A few years ago, More FM in Christchurch (New Zealand) put an interesting twist to this idea. They printed business-card size "Gotcha' Cards" and give a stack of them to every employee (even the janitor). Whenever a More staffer caught a listener "in the act of listening" (which could happen anywhere), they'd give them a card which notified the listener that, just for listening, they were "in the draw" to win a (weekly) prize from the station.

Side-Benefit #1: The station got more mileage (or kilometer-age) out of the card than just one "impression", because the listener would make a point of showing his friends and family what he got (usually accompanied by the exclamation, "and all I did was just listen to More FM!"). ("Ding!")

Side-Benefit #2: The employee got a double-buzz – proud to work at the station, and the good feeling of rewarding a listener.

Side-Benefit #3: Many times value-added sales promotion prizes can be utilized as part of this promotion (keeping them off-the-air).

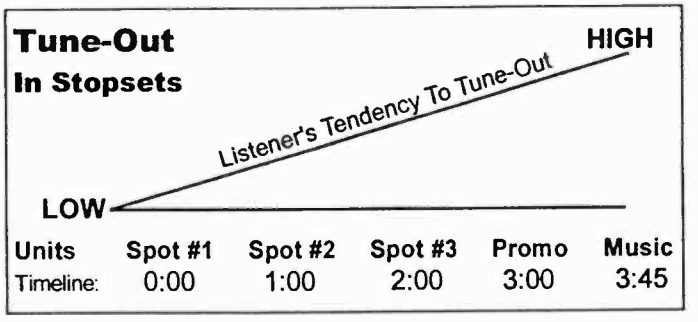
Wallace Wisdom: Try to figure out a way to reward everyone who gets a "Gotcha" card! Even small prizes (free Big Macs coupons, movie-passes, free pizza, etc,) can be valued by the listener (especially when put in combination with another freebie). Important caveat: Make sure it's completely "no strings attached" (don't waste this effective vehicle by passing-out "buy one, get one free" coupons or the promotion will blow up in your face). *TW Tip # 3025, #8003, and #4009*

Promo Slotting: A "PD" *Point/Counterpoint*

(Continued from Page 3)

- ✓ Why? Since there's nothing else to "distract" the listener's attention, he/she tends to continue "chewing" on the last message they just heard. Analogy: it's similar to the effect that happens when you keep humming the last song you just heard before you turned your radio off.
- ✓ By promo'ing LAST, **the station's promotional image and stationality is always associated with *music*** (rather than lots of commercials). It's as if the listener's filter system (that little subconscious voice in their head) is saying *"hey, have ya' noticed – everytime Magic 88.8 plays a commercial about their radio station, you always hear a song within 30 seconds".*
- ✓ From a revenue standpoint, slotting promos LAST presents **an opportunity to premium-load the rates charged for the first commercial** in every stopset containing a promo. You should be able to sell "first spots" at a much higher rate, on the theory that you're guaranteeing to the advertiser that "the message will get heard". (No need to tell them the other half of the equasion, "heard, but not necessarily remembered"!) It could thereby produce additonal revenue (especially when projected hour-after-hour over an entire month or year)! This could provide a substantial enough revenue increase to justify a cut in the hourly spotloads in key dayparts (or could be the Prorgramming Department's further contribution to "the bottom line"). *TW Tip #17002*
- ✓ Final point, perhaps the most important, let's analyze the listening pattern which occurs when your audience hears a commercial stopset begin (see the sidebar graph).
- ✓ Most listeners start with a "low" tendency to tune-out (due to the impact of commercial content). But as a stopset continues, minute-by-minute, the listeners tendency to tune-out also increases, spot by-spot. Therefore, when you play your "best" spot (your promo) first in the set (when the tendency to tune-out is "low", you've moved *less-effective commercials* further down the continuum (so that, theoretically, your "worst" spot may play when the tendency to tune-out is becoming the highest. Which usually results in . . . ta Daaaa . . . TUNE-OUT! On the other hand, by *saving* your best spot for LAST in the set, you stand a greater chance of holding listeners through the stopset at the exact point in time when they're most likely to tune-away (when tune-out tendency is "high"). Make sense? I think so.

TW Tip #3026 and #9021



Wallace Wisdom: I personally believe (strongly) that *the case for running promos LAST* is far more compelling than the "promos first" argument, because of the hierarchy of multiple-points about how listeners are impacted. But some programmers don't feel it's necessary to go beyond the basic premise of simply *making sure my promos get heard.* And, to be fair, there *is* some merit to that. It's why some people buy Fords and others buy Chevys. *TW Tip #3027 and #9022*

Hope you've found this exercise useful. In coming issues, we'll strive to delve deeper into other "either-or" programming issues (like "Two Stopsets An Hour – or Three?". If you flash on any other such topics you'd like us to put in the "PD" Point/Counterpoint sparring ring, please call us (602) 443-3500.

Nothin' But 'Net

WWW EB WWW ISE™

Helium Hilarity. One of the best web-features for semi-dirty (and dirty-cute) jokes is seen on the website of Sandusky's KDKB/Phoenix (www.kdkb.com). Helium Hilarity is a benchmark feature on the popular Tim & Mark Morning Show featuring "over the line" quickies.. Also a good source for city-putdown jokes, as the small down-market town of Gila Bend is regularly lampooned. ("Why do Gila Bender's go to the movies in groups of 18? Because 17 and under are not admitted") All the jokes from the past year appear in the Helium Archives (accessible with one click). *TW Tip #5005, #15009, and #16010*

COOL Features For Your Deep Site

Guaranteed To Titillate Surfers *and* Listeners

94.9 Mix-FM. Bobby Rich is famous for injecting just the right amount of "magic" into the stations he has programmed. B-100/San Diego attained legendary status under Bobby's command. For the past several years, he's doing the same for Journal Broadcast Group's KMXZ/Tucson, AZ. Check out some of the following clever features on the Mix-FM website (www.theriver.com/mixfm).

Geek Jokes. ("From the 94.9 Mix-FM Department of Geek Humor"). Good way to get repeat-geeks. *TW Tip #15014*

The Impossible Question. This is an internet adaptation of the popular feature by the same name on the Bobby & Brad Morning Show. The internet interactive version proceeds over several screens, much like a TV game-show. (First screen says): "Hang on, your question is coming right up".

(Next screen flashes) "64% of women say they do this after they take a shower in the morning, 28% of men say they do it. What is it?" (Click for answer)

(New screen): "Wipe down the shower".

To keep listeners/surfers coming back, Mix has compiled the "I.Q. Archives" (with three years worth of Impossible Questions). One of the best inter-active games anywhere on the 'net. Yet so simple (the best one's usually are). *TW Tip #5006, #15010, and #16011*

Morning Show Archives. Mix-FM maintains an excellent library of Bobby & Brad's "Classic" bits. A listener can go back two years, week-by-week, to obtain a printed copy of B&B's very best. *TW Tip #5007, #15011, and #16012*

RealAudio feature touches emotions. Perfect example: Bobby's daughter Laine read a remarkable poem from the book, "Chicken Soup For The Teenager's Soul" that had a dramatic effect on everyone. Thanks to the Mix website, listeners can both listen to it again or play it for a friend (via either a "fast download" or "higher quality" 800k file) and print out a copy of it. On the other end of the emotional spectrum, "He's The Man!" by Sean Morey is also featured and available for download. **This is what using the internet to "add value" to your full broadcast service is all about!** *TW Tip #5008, #15012, and #16013*

Related "PD" Articles About Websites

See KIIS-FM's Titanic TV Spot Goes Online . . . on "PD" page 6.

The "PD" Bookshelf

Effective Frequency
The Relationship Between Frequency And Advertising

by Michael Naples (Director Of Marketing for Lever Brothers)
Distributed by the Association Of National Advertisers

This is a classic example of an "old" book (first published in 1979) that has a wealth of timeless insight and knowledge that is still applicable to today's wars.

3X. It's the research from this book that largely popularized the "3-hit" theory of television frequency (that the first time a viewer sees your spot, their interest is piqued, the second time they become interested, the third-time they "get" your message and are ready to "act").

"Unlearning" Your Message. Each successive time a viewer sees your spot, they learn your message a little more — until about the fifth to seventh time (depending upon the spot). At that point, the viewer tends to begin *un-learning* the message (it no longer registers with them clearly in their mind). Think about it: isn't this the way TV spots impact on you? (First you see it, then you like it, then you learn it, then you're tired of it, and then you, at least mentally, tune-it-out or zap-past-it).

Wallace Wisdom: The same dynamics apply to "listening" frequency (your promos, your hot rotations, positioning statements, those nauseating word-for-word liners that never change, etc.). Are listeners un-learning your "more music" or branding message that's been said the same exact way for thousands of times? Hmmmm?

Action Step: Maybe *now* is the time to add some varietal spice. *TW Tip #1009, #19004, and #22004*

Leadership Cliff's Notes — Is This Your Best?

An effective management technique **Henry Kissinger** uses to maximize the quality of input and output from his staff (especially in reports) is to prod the staffer with a simple question: **"Is this the very best you can do?"**. Perhaps adding, **"This is good, but I know you're capable of even better – could you rework this for me overnight?".** 9 times out of 10, Kissinger would get *an even better report* the next day.

TW Tip #7005

Topical Tactical TV: Seizing The Moment



Cut-Through Campaigns

"Titanic" Television Creative

The marketing team at Jacor's KIIS-FM in LA (Paul Joseph, Von Freeman, Dan Kieley) was at their creative best with the "Oscar-level" production, **"Titanic: The Commercial". Rick Dees** roleplays Leonardo in the clip, begging, "Promise me, you'll always listen to Rick Dees In The Morning. on KIIS-FM", to which the Kate Winslet-lookalike replies, "I can't promise that". Dees goes underwater momentarily, then bobs back up with "Would you do it for $50,000" (referring to the station's Thursday morning spike contest). If you'd like to see the entire commercial, it's available for website (www.kiisfm.com – then click on viewing on the KIIS-FM full service Video, then Titanic). I rate it an **A + + !**

TW Tip #4010, #3028, #15013, and #16014

The *Most Effective* Promotions Of All Time

"The World's *EASIEST* Contest"

The copy-line explains it this way to your listeners:

"When we walk up to you to ask what radio station you listen to, just remember to say you listen to "(the all new) X-109", and you'll win $100,000 cash. It's that easy! That's why we call it *The World's Easiest Contest!"*

WHY It Works

- **Breadth Of Scope.** This promotion is not bound by the limitations normally associated with "daily" contest participation levels (usually only 1-3% of the audience). *Any listener* (not just the usual contest pigs) can feel like they're going to be the "next victim" in this contest. Hence, it subconsciously raises awareness. And builds recall.
- **"Filter System" Effect On Diarykeepers.** This week and last, we've detailed how "the filter system" of the mind applies to radio listening. Think how it applies to a diarykeepers consciousness. Diarykeepers are already "Radio-aware" (with a heightened sense that they should be recording their listening habits). So when a station laser-targets them with the message "we're looking for you", it makes them doubly-aware of that station (more so than other stations). You can accentuate this effect by offering a bonus prize for "writing down" your call-letters
- "*Remember* you listen to win $100, show us Magic 88.8 *written down* anywhere-within-reach to win $1,000 cash"

Objectives: Improve Recall, Convert "Invisible" Cume. The basic idea is to get listeners who already listen to your station to *realize* that they do – encouraging them to take your station out of the "back of their brain" and move it to "*top* of mind". Typically, radio stations have one "invisible" (or "phantom") cume listener for every two listeners already reflected in weekly cume measurements. A secondary benefit: this contest will also attract *new* listeners to your station (if your cash prize is strong enough). Especially so if you promote the contest with extra media support.

Wallace Wisdom: The single best contest I've ever used! "World's Easiest" *always* seems to work! (Definition of "work": increase ratings!) And those of you who know me know I'm not prone to throwing around words like "always" or "never" lightly. In my experience, I've observed that the *only* time this promotion isn't effective is when used for an extended period of time (over 3 weeks) or when a second station tries to use it as a "spoiler" to neutralize its effectiveness for Station A (the audience usually sides with the station that started it first, perceiving the spoiler as "too little, too late", "tacky sportsmanship", or "lack of creativity and leadership".) I like to use some form of this contest (and there are *many* effective variations) Quarterly.

TW Tip #3029 and #4011

In the fine tradition of our "Snap!" series, we salute the late **Sunny Joe White.** If ever there was an "odd couple" collaboration in radio programming, it was Sunny Joe White and Todd Wallace. Our lifestyles were diametrically opposite. But our consulting relationship flourished for 10 years of solid ratings while Sunny was PD of Kiss 108 (WXKS-FM/Boston). And we remained warm friends long after he left Kiss.

Pyramid CEO **Richie Balsbaugh** literally built Kiss 108 around the image of Sunny Joe White. He was a true celebrity of the highest magnitude in Boston. (The only person I've ever seen "work a crowd" as well as Sunny was the late **Harry Caray**!) Sunny was the essence of "cool". He celebrated life, looked for "the fun" in everything, and had a flair for making station events and features "come alive" on-the-air so they'd jump out of the speakers. He made a 55-song playlist *work* (flying in the face of conventional CHR wisdom at the time). Main reason: Kiss 108, under Sunny's tutelage, had become a station that New Englanders were literally "afraid" not to listen to *every single day* – for fear of missing something interesting or entertaining. He was absolutely one of a kind. (God bless you, Sun. We all really miss you down here.)

TW Tip # 7006 and #9023

Snap3!
Fun!
Flair!
Coolness!

Part 2 of a "PD" Mini-Series

Programming To (And Through)

"The Filter System"

Of The Listener's Mind

Dealing With Being "Full Page, Front Page"

As we're fond of telling advertisers, every ad on Radio is *full-page, front page*. You can't turn the page on Radio. (Even if you hit the "on/off" switch, that's merely the print equivalent of *throwing away* the paper or magazine).

This is a major reason why pace, urgency, flow, and "snap!" are so important in programming – to keep things movin' right along, sounding effortless and perfectly *appropriate*.

As a PD, you need to keep this in mind when planning your programming elements.

- That's why a crisp 30-second promo can often "sell" more listeners (on your important message) than a "loose" 60 can.
- It's why "Keep It Simple Stupid" works. Don't tell me how the watch is made when all I want is just "the time".
- It's why some of the most effective comedy is "funny-short" (Steven Wright one-liners), not self-indulgent (Saturday Night Live).
- It's why a short 25-second contest-actuality "pops" better than a long involved 90-second extravaganza. (It's "there" for those who want it, but "not there" for those who don't; as opposed to "in everyone's face".)
- And why "less is more" (and LESS is BEST!)

The TW challenge: put every component in your format to the listener-test. What will make it past their "bullshit buzzers" and what won't. *TW Tip #1018 and #9029*

"Passive" Majority vs. "Vocal" Active Minority

Years ago, most programmers programmed their stations based on only "active feedback" from listeners (primarily from request-lines, complaint calls, and letters). The "vociferous" few (usually 10-20% of the audience, depending on format) was able to out-vote the majority (80-90%) who didn't have the time nor the inclination to get "involved" in voicing their wants, needs, likes, and dislikes.

Enter "Callout Research" in the early '70's and the revelation that passive-listeners outnumbered their more active counterparts by as much as 9 to 1 in some formats. Suddenly instead of being limited to playlists based only on what songs were selling or being requested, we were able to identify how both actives and passives felt about every song we played – and everything we did (both on-air and off). And we could pinpoint when they burned-out on both songs and programming elements.

Where does this leave us today? Perhaps a little overly "homogenized". So many stations playlists are so similar that today many listeners are eagerly looking for musical *differentiators* (and are attracted to stations that provide them). Smart programmers and researchers remembered to make sure that "actives" were still included in the analysis (since "heavy" listeners, who listened most often, were often bellwethers for trends that "passives" (and followers) would eventually accept. *TW Tip # 2005, #9024, and #1013*

How does all this apply to "the filter system"? Mainly as an awareness reminder that not all listeners are actively "staring with their ears" as they listen. Most of them aren't. Thus, they may not hear everything we say unless we say it with frequency (which, as we know, is Radio's *strength*).

Wallace Wisdom: Don't make the mistake some programmers do of confusing passivity with stupidity. Passive does not mean stupid. (I'm a passive toothpaste buyer, but I'm not stupid – *I know why* I prefer Cool Mint Listerine Tartar-Control Gel – I just don't obsess about it 24/7). So if you think talking to people on a 3rd Grade level will really have long-term benefits for your station, think again. Certainly, the thrust of your branding message can (and should) be repeated, but not in such an obvious, stilted way as to become overly "predictable". (When your audience can predict your every word and action, many of them soon seek a "change of pace"). *TW Tip #1012, #3030, and #9025*

How to deal with predictability: spend the extra time to come up with imaginative variations and innovative new ways that convey your primary message effortlessly and casually. (You never want the listener to feel like you're "pitching" them with hard-sell copy about your – their – station). *TW Tip # 2004, #1011, & #9026*

"Broad"casting and "Mass" Marketing

"One Listener At A Time". One of the most important dynamics in Radio deals with how listeners *listen* to their radio – and that is: *one* listener at a time. Radio is a *personal* medium. Even if a listener is listening in a room with other people, he/she tends to hear it as if it's "personalized" exclusively for him/her. (That is, when it's targeted that way). *TW Tip #*

Listeners Relate To "Human" Communication. That's why speaking one-to-one with your target listener is much more effective than addressing your audience *in bulk*. Listeners *naturally gravitate toward* personalities who have "the gift" of making them feel like they're being *personally spoken to*. (Arthur Godfrey was the first to do it, and do it well, back in the 40's – but we all know modern-day examples of silver-tongued communicators).

"How To?", you say? Glad you asked . . .

- Often it simply requires inserting the word "you" in the appropriate spot at the appropriate time. Instead of "Attention, Phoenix, ABC Motors invites everyone to join them for their grand opening celebration this weekend", it's more personalized when you say "hey, I'd like YOU to join me tomorrow for the grand opening of ABC Motors". (Who's "Phoenix", anyway?)
- Other times it's as simple as encouraging your staff to "target" just one prototypical listener when they speak. When an air talent says "good evening, friends", they don't truly *"connect"* with as many listeners as they would if they said "good evening, my friend" or even "hi there, you" (or some other trademark signature). (Continued: See "Filter System" on Pg 8)

News & Surveillance Ingredients



Attribution Research: How To *WIN* The "Traffic Reliance" Perception

In larger metros, one of the most important perceptual attributes that drives drive-time listening is "Traffic Reliance". Especially so for News/Talk or Full Service stations. To pinpoint who's winning, researchers generally ask the question this way: "What radio station, if any, do you rely on for up-to-the-minute traffic reports".

Case Study: In late 1993, the #1 station for "traffic reliance" in Phoenix was Country KNIX (according to *Radio Index* research). When I joined KTAR as OM/PD in early '94, ***winning "traffic mountain"*** was one of the top 10 objectives on my Action Plan for the year. By the end of the year, KTAR was indeed #1 in the traffic-position (by a wide margin over KNIX). And by early '95 was the #1 radio station in the market.

Here's how we did it . . .

- ✓ **"Time-Saver Traffic".** The branding of KTAR "time-saver" traffic clearly communicated a solid listener-benefit to even the most casual listener. (So the listener subsciously would think, "I like KTAR's traffic 'cause it saves me time.")
- ✓ **Traffic Every 7 Minutes.** Morning and afternoon drive-time hours featured 8 reports an hour which told listeners *we were serious* about giving them surveillance information they could count on. Every traffic report underscored this commitment with a quick tagline, reinforcing "back in just 7 min's with *more* KTAR Time-Saver Traffic as-it-happens."
- ✓ **"Detour Dan" is born.** KTAR was already blessed to have one of the best airborne traffic reporters in the world, **Dan Beach** (from the syndicated service, Skyview Traffic, which is now part of the Metro Networks family). GM **Marc McCoy** learned of a trick that **Ed Kiernan** had utilized at WBAL/Baltimore (renaming their traffic guy "Detour Dave", which suddenly sent his Q-score numbers ramping up). "Detour Dan" was a natural – easy off the tongue. And Dan lived up to his name by always providing several alternative routes for major traffic jams. Modeling BAL gave Dan a blueprint for building name-equity fast.
- ✓ **Trailing "Traffic-Center" Reports.** Five times an hour (during drive-times), 20-second follow-up reports from the Skyview ground center were added to airborne reports, filling in any late-breaking accidents, slowdowns, or stoppages that Dan may have missed while on-the-air doing his 45 to 90-second reports. All "Traffic-Center" reports were preceded by a unique (yet short and non-obtrusive) pneumonic "blip" sounder (which subliminally accentuated the fact that the listener was getting an additional report of updated information).
- ✓ **New Traffic Sounder.** A more attention-getting traffic-sounder was produced by **Tony Griffin** Productions.
- ✓ **Rainy Day Traffic.** Whenever it rained, additional traffic reports were added throughout the day (I know you're laughing right now, but this is a big deal in sunny, arid Arizona). And "KTAR Rainy Day Time-Saver Traffic" was added to the branding (with revised intro and outro lines). Same procedure applied for any big traffic events (parades, football games, etc.)

Who says "Top 40 tricks" can't work in News/Talk? *TW Tip #9027 and #10011*

Next Week **Using A "News Grid" For Balance, Pacing, and Review**

"The Filter System" Part 2

(Continued from Page 7)

- Pay no attention to the fact that many high profile personalities target-plurally – that doesn't make it right. (Larry King might actually be an even more effective communicator if he targeted the "individual" viewer or listener).
- You'll notice that my writing style in **"PD"** usually leans toward a "one-to-one" relationship with you. I try to write as if we were in a room alone together just kicking programming theory back'n'forth. Just me'n'you. (See what I mean?)

TW Tip #1015 & #9028

Next Week

"Winning Positions" (Perceptual Attributes)

Never Under-Estimate Your Audience

But always remember there is an element of your constituency who should never be counted on for brain surgery or rocket scientry . . .

12% of all Americans think that Joan Of Ark was Noah's wife!

TW Tip #1016 and 19005

About "TW Tips"

At the end of each quarter, we'll issue a free **"PD Index"**, to cross-reference every *TW Tip* into the following programming categories —

- 1000 series - The Audience
- 2000 series - Music
- 3000 series - Promotion/Marketing
- 4000 series - Contests
- 5000 series - Mornings
- 6000 series - Talent
- 7000 series - Leadership
- 8000 series - Morale
- 9000 series - Presentation
- 10000 series - News/Info
- 11000 series - Public Service
- 12000 series - Operations
- 13000 series - Talk
- 14000 series - Technical
- 15000 series - Internet
- 16000 series - Computers
- 17000 series - Sales
- 18000 series - Production
- 19000 series - Research
- 20000 series - Ratings
- 21000 series - Life
- 22000 series - Bookshelf

"With God as my witness, I thought turkeys could fly".

— *Arthur Carlson*

"The Big Guy", WKRP

(on why you need to **consider every angle** when planning promotions)

TW Tip #3032 and #4012

The "Magic" Of Mental Participation

On any given day, between 1-3% of your target audience will physically participate in a radio station contest. Over the longer course of a week, between 10-19% will.

A "minority"! Yet – when you ask listeners, "in general do you "like" contests or "dislike" them?" (alternatively asked as "do you think contests on your favorite station is a good idea or a bad idea?"), usually 60-70% will response *positively* toward contesting. Obviously, there's a huge "gulf" between the 2% that participate daily and the 65% who say they "like" contests.

Why is this?

Some listeners (usually 5-10%) say "I like hearing other people win". Another 5-10% say "it adds to the excitement" of their favorite station. But the *vast majority* of the remaining contest-likers note that they simply "like playing along" with mental-participation styled contests. Be it a "Secret Sound", a "Mystery Voice", "Name That Tune", "Potluck Trivia", or similar derivative spin-off. Remember, some of the most popular "contests" *ever* involve only 3 contestants ("Wheel Of Fortune" and "Jeopardy", for example).

The Most "Popular" Contest

Over the past 25 years, I've used the *MARS*™ scale* of "likeability" research (similar to Q-Scores** in TV) to measure the "popularity", "appeal", and "potential" of hundreds of radio and TV contests around the world.

Invariably, the contests that always seem to move the needle best (in terms of most-liked) are *trivia-based contests*. For comparison, it's common to see a "mechanical" type of contest, like Cash Call, receiving Positive Acceptance readings of about 30%, a mental participation "Name That Tune" type contest garnering 50% PosAcc. But – the right "pop culture" trivia contest will measure in the 70's and 80's (percentile level). **That's as hot as any "power" hit you'll ever play.**

* The MARS System stands for Mass Acceptance Research Study and is part of the *TW/A Systems* in-house research weaponry marketed by *Todd Wallace/Associates*.

** Q-Scores are the "popularity ratings", used primarily in the television and advertising industries, that measure the levels of acceptance and loyalty of entertainment and sports personalities (as well as programs). The "Q" is short for (popularity) quotient. TVQ is a service of Marketing Evaluations, Inc.

Wallace Wisdom: "Popular" or "Effective"

Things to keep in mind as you plan your contest-marketing: **"Most popular" contest does not necessarily equate to being the "most effective" contest.** Often the deciding factor simply boils down to *how big are the bucks*. With everything else being equal, it's likely that a station running a "$25,000 Cash Call" (low-testing on the MARS-scale of likeability) would whoop-up big-time on a station 'cross-town that featured a high-testing "popular" contest like "The $64 Question" as its primary promotional thrust.

Entertainment Value Broadens Appeal. It boils down to "scope". A mental participation contest may only have 500 people trying to physically dial-in and participate – but may end up with **50,000 who "listen-along".**

Doing It With "Flair".

While "trivia" contests may test best in research, there are varying degrees of "coolness" when it comes to trivia-appeal, largely based on ***how you sell the sizzle.*** "Magic 88.8 Trivia" sounds *trivial*. But "X-109 $1,000 Fast Money" (which just so happens to be a trivia contest) sounds interesting, exciting, and "cool, man".

TW Tip #3033 and #4014

In-House Research Weaponry

Quick-Tip: The Un-Written* "Rule Of 20"

What's the absolute "minimum" sample-size you can use to get an accurate "first blush" overview on a late-breaking issue?

* Here's a little trick from the *TW/A Systems* Operations Manual you can use next time you need to get a *fast "thumbnail sketch"*

Keep researching until you get a tallo-count differential of 20 (that means 20 "votes" between answer "a" and answer "b")

Example: If you're trying to pinpoint "Who do you think would be the better morning personality on Magic 88.8, Robin Williams or Dennis Miller?", and (for the sake of simplicity and ease of making our point, no letters or e-mail flames, please) let's say that the ratio of Robin:Dennis is 21 to 1. Theoretically, you'd have your "answer" after just 22 interviews, because you've achieved a differential of "20" between the two answers. You could keep going on and on to a sample-size in the thousands (and most of us still would, to be absolutely *certain* that a wobble hadn't occurred) but at the end of the day, the likely outcome would still be very close to the original 22-sample result of 95.% for Williams and 4.5% for Miller. *TW Tip #19006 & #1017*

Food For Thought

Keeping Your Mind On "The Cutting Edge"

What separates a PD who has *20 years of real broadcasting experience* from the one who has just one year of "true" experience repeated 20 times is *how effectively you expand your base of knowledge and sphere of reference*. And how well you *embrace "change"*. Especially so, in these fast-changing times we live in.

A method I've found useful in helping me keep an open mind to new advances is to regularly read trade magazines from businesses far removed from Radio. Seeing the major changes that occur in other industries not only helps you gain perspective on this business, but often you're able to "translate" fresh marketing techniques that work in, say, fast food or car sales, to our business with very successful results.

TW Tip #7009 and #22003

Avoiding Terminal Techno-Hipness

While, of course, it's important to try to stay on the "front wave" of technology, it's also important not to get so *caught up* in the latest "buzz concepts" and techno gizmos that you forget, or worse yet, *discard* the many foundational basics that are *timeless*. *Progress* at the exclusion of *effectiveness* doesn't really take you that far "forward".

In large part, that's what **Programmer's Digest** is all about – to help keep you "balanced" and "centered" -- and properly "grounded" with dozens of weekly reminders about things you shouldn't forget about while you're sifting through the "new".

Great Feedback!

Thanks to the hundreds of folks who've taken the time to offer their encouragement and constructive comments (to help us knock the square-edges off of your **"PD"** real fast).

I never cease to be impressed at the speed with which *winners* somehow always manage to find out about new sources of information, and are always "the first on their block" to be enthusiastic about new tools that help them hone their craft and think new thoughts.

It's just another great example of how "the best" always manage to find new ways to maintain their competitive edge.

Personally, I've found that **the more you learn, the more you realize *what you've yet to learn.***

All The Best,

TW

*P.S. Hope you noticed . . . **10** full pages this week! (You're welcome!)*

Coming Up NEXT WEEK . . .

"Winning Positions"

Perceptual Attribution

What It Means To YOU

And . . .

How To Use A

"NEWS GRID"

For Balance, Pacing, and Review

Also . . .

"Benchmark" Breakfast Bits

Successful "Bedrock" Features

Part 1

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Programmer's Digest
Volume 1, Issue 11
July 6, 1998

Forgotten Basics

Continuing Education For The Dedicated Radio Programmer

What Goes Into A Successful Morning Show

In previous issues of **Programmer's Digest**, we've highlighted some of the world's most effective Morning Show features (See *Bedrock Breakfast Benchmark Bits* in **"PD"** Issue #4, page 4; Issue #5, page 4; and Issue #7, page 4).

Now comes the obligatory warning:

If you don't have ***THE BASICS*** firmly in place, your flares and frills won't come off! Or if they do, they won't be nearly as effective as they would have been when surrounded by a solid foundation that addresses listener-needs and accentuates listener-benefits.

Some personalities think having to do mundane things like the basics is somehow "beneath them". That's unfortunate, because they're missing a great opportunity to be *even more effective.* (It's as if some air talents are determined to succeed in spite of themselves – ignoring the basics just to prove that they can get away with it!)

(Continued... See **Forgotten Morning Basics** on page 2)

MUSIC FOR Dummies

The Long & Short Of It

In the summer of '74, the lead headline on the front page of R&R was:

WALLACE NEW PD AT KLIF

Playlist May Shrink from 55 to15

(By the way, it did!) And so my love affair with the record companies continued. (By then, I was already notorious for my 20-record CHR

(Continued... See **Music** on Page 3)

Inside "PD" Issue # 11

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Page 8 Cool Concert Contest: *The Concert Countdown*
Page 9 About Audience Loyalty & Exclusive Cume



Programmer's Digest Publisher/Editor **Todd Wallace** is a 30-year programming veteran — as a #1 jock, PD, GM, and station owner. Over the past 24 years, he has provided programming consultation services to over 100 radio stations. Internationally recognized as the "founding father" of the "callout" research concept, over 200 stations have used his systems of "in-house" music, tracking, and perceptual research.

Forgotten Morning Basics

(continued from page 1)

See How *YOUR* Morning Show Stacks Up

Just to make sure we're all singin' from the same songbook, perhaps you might find this "check-list" of Morning basics useful. Listen tomorrow with a critical, technical ear. I'll bet you'll hear a lot more "missed" basics than you thought you would.

❑ **Station Identification.** You can be the funniest and/or most outrageous jock in the world. But if you don't get proper call-letter credit in an Arbitron (A.C.Nielsen/ McNair, BBM, etc.) diary, your numbers will never match your full potential. Tell 'em who you are (call letters or identifer) and what your address is (frequency). And, at least occasionally, what you've got to offer ("the new country leader").

Be cautious about *overt* sloganeering in Morning Drive. A positioning slogan or sweeper that goes by smoothly and effectively in PM Drive may stick out like dog's balls in Mornings/ Breakfast. *Spontaneous* reinforcement works best in Mornings.

But you can still *casually* claim credit for services "X109 News time, now 6:15"; or "Sport-Lite" (on a Lite Rock station), etc.).

TW Tip #5048, #9070, and #6035

❑ **Time.** Give time-checks regularly. At least every 3 or 4 minutes. Twice a set is not too often (once in a backsell, once in a frontsell). Even in the middle of (longer) newscasts, a timecheck is a useful punctuator. Preferably "double-time", digital time followed by old-fashioned analog, which reinforces the fact that you're giving the time. ("It's 6:43, that's 17 before 7"). In Morning Drive, time *is* usable information to the average listener. Fact is, most listeners won't notice that you gave a time-check if you only give single-time (in their busy morning routine, it's too easy to miss it). (Rule of thumb for the analog reinforcement: use the :30 mark as the "dividing line" for whether you use "after/past" or "before/til"; "43 minutes after 7" sounds "awkward"). *TW Tip #5049, #9071, #6036, and #10026*

❑ **Weather.** You can't give weather often enough in a Morning Show (as long as it's concise). You should be giving the current temp, sky-weather, and a capsule forecast (including the high) every 3-4 minutes. *TW Tip #5080, #9072, #6037*

❑ **Strive For Funny.** Or at least humorous. Even on a so-called "serious" station, something "magic" happens when you don't take yourself so seriously. Most listeners want to hear something that amuses them. Personalities who have a good sense of humor about everyday life occurrences are just plain *fun* to listen to. Especially so, when the humor is *positive* (instead of degrading, or poking fun at someone else's expense). (One of the forgotten hallmarks of the "Drake"/"Boss" format was *no negatives!*) All too often, these days, we're hearing semi-talented personalities attempting to out-Stern Stern (on the outrageous scale).

TW Tip #5051, #9073, and #6038

❑ **Music.** While most musicradio listeners tune a morning show primarily for reasons other than music, they don't like to wait *too long* to hear a song as part of their morning entertainment mix.

A mistake I think many music station make 6-9am: programming music-sweeps (often just for the sake of sweeping). (Note: For point of clarification, I'm not talking about "more music Morning Shows" here, which serve a contrarian purpose, I'm referring to sweeps on full-blown personality shows). (Continued . . . See Forgotten Morning Basics on Page 9)

How To Convince A Stubborn Personality To Say The Calls

If your star Air Personality has a problem remembering to mention your station's call-letters, here's a simple little exercise I've found works wonders . . .

- ✓ In your next Perceptual Research Study, include the questions: **"Are you familiar with Johnny Jock?" "What station is he/she on?"**
- ✓ Usually a surprisingly high percentage of the respondents will mistakenly credit the wrong station's call-letters.
- ✓ Show this portion of the study to the personality, adding, "According to this, (18)% of your listeners are listening to your show but writing down KKKK's call-letters in their Arbitron diary – you're getting cheated out of (one-fifth) of the ratings you rightfully deserve."
- ✓ Miraculously, the next morning you'll hear more call-letter mentions.

TW Tip #5052, #9074, #6039, and #1046

On Commitment To Winning —

"If I have to, I'll commit murder to make sure Kiss continues to win!"

— Richie Balsbaugh
CEO of Pyramid Broadcasting

(Talking about keeping WXKS-FM/Kiss 108 #1 in Boston) *TW Tip #7057 and #8018*

MUSIC FOR Dummies

(Continued from page 1)

playlists at KRUX, KRIZ, and KTSA, which didn't exactly place me high on the recording industry's Christmas card list). Because this was during the early phase of tight playlists, the record folks just didn't seem to "understand" what "drove" a PD who was more interested in getting great ratings than he was in getting gold records. (Put it this way . . .. when I left Dallas, the record reps all threw a "Todd Wallace Going Away Party", and I wasn't invited!)

Reason for mentioning this is: as a PD, you have a decision to make when it comes to your music programming policy . . .

Are you going to be in total control of your playlist? That is, reflect each song in the appropriate way at the appropriate time, based on what the song has "earned", in the way of listener-appeal, at each turning point of its product life-cycle (or reflect your gut-hunch of how you truly *believe* the song will perform)

OR

Are you going to succumb to record company pressures which coerce you to add songs "ahead" of (or in spite of) the musical tastes of your target audience?

There's usually no "in-between". Either you're in all the way . . . or not at all.

Radio And Records = Oil & Water*

"Why can't we all just get along?" There are some in the recording industry who feel we *all* need to take steps to "get along better" and "compromise" more. With due respect, compromising your station's music integrity can be hazardous to your ratings health.

* This headline is in no way intended as a slam to **Erica Farber's** fine publication which is the best in the business!

I feel it's vitally important for a PD to clearly understand, early-on, that the music-related objectives of the Programming Department of a radio station (that is, playing music-product that perfectly mirrors the collective tastes of your target audience) are *rarely* in sync with the objectives of a record rep (who is being pressured to get an "add" at practically any cost) or a record company (which is to move units as quickly as possible).

Fortunately, in the overly-niched, hyper-targeted Radio world of the late 90's, record company promotion departments seem to be a lot more understanding and tolerant of the necessities and realities of limited-lists than they were in the 70's.

But there still are moments when push can come to shove. Worst-case scenario: sometimes when personalities clash, a PD/Record Rep relationship deteriorates to an adversarial relationship – with each person trying to put the other in "the penalty box" resulting in petty threats and silly tactics.

What To Do If You're On A Blacklist

For various and sundry reasons, a PD or a station can be placed on a record company's shit-list – sometimes to the point where service is withheld or altogether discontinued.

If this happens to you, the first thing to do is: try to *rationally* deal with the other person and/or their superior (minus any emotion). Try to get them to acknowledge and understand the fact that your job security (especially in these insecure times of downsizing and consolidation) is directly tied to *ratings-performance, not* how many songs you add, which is *why* you have to have to be very "careful" about every song you add. (The wrong songs played several times a day can chase audience in droves). From personal experience, however, I can tell you some people just don't want to hear that explanation if it means you're not going to add their record (they just consider it an "excuse").

If all attempts at reconciliation fail, remember: it only costs you a couple o' bucks to buy the CD or CD-single of just about any song whenever you're ready to add it. If you're properly networked, you can get a DAT-dub from a colleague Fed-Ex'd to you so you never miss a hot one. Unfortunately, this may also have some promotional consequences Your direct competitor may get the inside road to concert tickets, CD's, and other paraphernalia. In which case, you need to be prepared to throw cash at this situation. Remember, money screams! (Much louder than a "Spice Girls" weekend!) (Really, I'm not picking on them, just illustrating a point!).
(See how careful you have to be, not to say the wrong thing???)

But the most important thing to remember is: NEVER, NEVER, ***EVER*** let your little feud deprive your audience of potential musical enjoyment. What I mean by that is: don't become so vindictive that you "penalize" hit songs from the company that you have the disagreement with. Refusing to play a hit because you're mad at the rep is literally cutting off your nose to spite your face. You're hurting you, not him/her. Worse, you're playing dangerous games with your listeners, *who count on you* to deliver "their" music to them, without fail. ***Never break that trust.*** They don't understand any mind-games or turf-games that sometimes go on behind the scenes (nor should they have to).

Wallace Wisdom: Simply put, when a song is a ***hit*** for your target audience, you should be playing it, *no matter what.* The other side to that is . . . you are under no obligation to play it "early" (when it could pose a "familiarity risk").
Finally, always try to maintain a cordial, friendly exchange when dealing with record reps. Treat them with the same courtesy you want to receive.

TW Tip #2016 and #7058

Next Week: Music Science 101

"Subtlety is saying what you think, but then leaving before anyone really understands what you meant".

— Dr. Laura Schlessinger

The State of the Station

Part 3 of a "PD" Management Mini-Series

After you've conducted your Quarterly SWOT Analysis and written your Monthly Management Reports, what's next? Only the most important document of them all . . .

Your Annual *Programming/Marketing Action Plan*

This is the "blueprint" for what you intend to do, and how you plan to do it, for the next year of your station's programming life.

In this article, we'll touch on the main things you'll want to include, to make your Action Plan complete and truly useful. It should, after all, become a *much-used reference tool*, which everyone will refer to regularly throughout the coming year.

Primary Objective

I like to start every Action Plan with a re-statement of the primary objective. Such as . . . *"To Place X-109 in a much stronger competitive position by improving listenership among 25-54 Adults (especially 25-54 females)."* It should be kind of a near-term interpretation of your Mission Statement.

Research Redux

Many stations like to schedule their landmark Perceptual Research Study (perhaps preceded by a Focus Group or two) to coincide with the timeline of when they plan to implement their Action Plan. This is intelligent planning, since it enables you to be *immediately responsive* to the fresh feedback from your target audience. Try to include a quick overview of the "executive summary" of your research study in the preamble of your Action Plan document, clearly spelling out any research-driven objectives that can be met with specific action steps.

Updated SWOT Analysis

Since studies of your Strengths, Weaknesses, Opportunities, and Threats so clearly portray the updated lay of the land, consider including an abbreviated SWOT Analysis as part of your preamble. Focus on mainly the "big picture" items. This becomes a useful reference point (especially six months down the line, after the "moving target" has "moved").

Major Decision Issues First

Your Programming/Marketing Action Plan should be a "formal version" of your Monthly Report, listing major "core" issues first before getting into "shoulder" issues or the manicure items of individual components. The most important issues are the ones requiring crucial decisions. Often these decisions must be made before any action steps can begin, or strategies and tactics can be formulated.

Programming Action Steps

Begin by condensing your entire Action Plan into a bullet-pointed one page overview of what you intend to do, and what it will accomplish (the goal it will attain). Stating your strategy with "action" verbs and preceding each explanation with "to" will clearly encapsulate your intentions. For example . . .

Strategy #1:
Improve Ratings Performance In The Morning Daypart
To become competitive 6-10am (yearplan goal: top 5, 25-54), to maximize recycling points for the X-109 Morning Show, and to minimize the recycling and halo-effect impact of competitor Magic 88.8's #1 morning show

Strategy #2:
Music – Recategorize All Songs To Minimize "Harsh" Edge
To strengthen the time-spent-listening appeal of the station.

Strategy #3:
Maintain a "2 x 4" Contest-Marketing Posture
To address our chronic "phantom cume" problem, to apply hourly forced-listen incentives for listeners to find us 7 days a week, and to maintain naturally "bright" listener interaction on-the-air.

Strategy #4:
Affect A Significantly Lower Commercial Profile
To demonstrate to listeners that we are serious about our new commitment to playing noticeably more music every hour.
Etc. etc. etc.

Marketing Action Steps

Repeat the same process, outlining your Marketing attack on a 1-page summary.

Then Explain Each Step & Tactic In Detail

Restate the objective of each strategy. Succinctly explain "why" it needs to be done. Note any decisions that need to be made first. Then recommend Tactics that will enable your strategy to be successful (along with any related tactics, or derivative opportunities). Do this for each Strategy in your Action Plan, both for Programming *and* Marketing.
(Most Action Plans have between 5 and 15 key planks).

In Sum

Summarize your Action Steps, bullet-point style, on the last page of your presentation, along with expected ratings-goal expectations. This leaves it clear in everyone's mind what you're trying to achieve. (And makes you look very organized!)

Appendix

Nothing's more empty than "hang-it-in-the-air" promises or observations. That's why I like to include easily accessible "evidence" in a brief *Appendix* (at the back of the Action Plan Report). Things like . . . photocopies of key perceptual research reads that are pertinent to an issue, or specific applicable budget projections, or examples of similar promotions that have worked in other markets, etc.

Wallace Wisdom:

If you substantiate every major statement with proof, you can make every point more emphatically and convincingly. This extra step can often stop heated arguments about touchy issues before they start. When it's already there in black and white, it's seldom disputed.

TW Tip 7060

Nothin' But 'Net

WWW EB WWW ISE™

Whirl Til You Hurl – Coaster Marathon II

Last year, then-PD **Tracy Johnson** (now VP/GM at KFMB-FM/San Diego) said the Star 100.7 *"Whirl Til You Hurl"* Roller-Coasterthon on Belmont Park's "Big Dipper" was the most successful promotion he'd ever experienced.

This year, it's back again. Bigger and better. With a cash prize of . . . are you ready? . . . **$50,000!** Rules are tighter, but the big bucks command *much* more attention (and, of course, are getting major coverage from the local TV news operations).



And this year, a new twist: **internet coverage** (updated every few hours). While listeners can follow live, up-to-the-minute coverage by tuning in Star on the radio, they can also get interesting background information about the contestants and their progress (including updated pictures) in the "Star Gazette (*Whirl Til You Hurl Edition*)" on the station's deep website (www.histar.com).

As of this writing, the field of 22 contestants has already dwindled down to 9 hearty souls. But, like last year, this promotion has the potential to run for several weeks.

Best of all, Star is *maintaining a consistency of purpose* by tying ancillary promotions into the event, like *"The Coaster Concert Series"*, featuring hot groups at the Park.

Wallace Wisdom: We've talked in the past about how *money screams* and how *well-planned stunts always attract attention.* Put the two together on one of the best-sounding radio stations in America, that also just happens to have the market's hottest Morning show, and you've got an absolutely ***unbeatable*** combination. The internet angle enables average listeners to become even more involved with the promotion (and serves as a daily website "hit"-magnet).

Most of all: Notice how much "oomph" the huge cash prize adds to this already stellar promotion. Your mouth wouldn't have dropped open if only $10,000 was offered (and neither would most listeners'). *This* is how **Gordon McLendon** himself would have done it!

TW Tip #3096, #4046, #15026, #16026, #1051

Related "PD" Articles About Websites

See **"NY Post"** on **"PD"** page 8, **"Ocean Toons"** on **"PD"** page 7 and **"Radio411"** on **"PD"** page 7

Elements Of Stationality Sweepers

"All radio stations are created equal. Some just play better music. Z107-7."

"Out of all the radio stations in Central P A, we're one of 'em. 92.7, The Eagle. The Classic Rock station."

"The songs you like, without all the songs you don't. The new . . . Z95.7."

"It's not just Radio, it's WSNX. Don't touch that dial . . . you don't know where it's been."

"Depending upon what you had for lunch, in the Bay area, today's best music is on Y . . . Y95"

"Warning: Fox 40 Sports . . . has . . . attitude. Warning: competitors caught copying . . . will be . . . eliminated."

"Houston's Country station for the *90's*. 93Q".

TW Tip # 9081 and #18006

Programming Change

Making The Most Of Your Time (Part 2) — Delegation & Communication

Will Appear in Next Week's Edition Of **Programmer's Digest**

Snap11! Color Radio

The evolution of creative format Radio would not be the same were it not for the influence of **Chuck Blore**. Blazing new trails both *on* the Radio – and *for* Radio on TV.

As a gifted programmer, Chuck is probably best known for adding the entertainment and showmanship, the dash and the flash, to "Color Radio" KFWB. He didn't need computers and research to make KFWB the #1 station in Los Angeles in the late 50's and early 60's. It was the epitome of on-air "fun" and sizzle, led by unforgettable personalities like **B. Mitchell Reed, Gary Owens, Bill Ballance, Al Jarvis,** and **Gene Weed**. And a jingle signature melody ("KFWB, Channel 98") that ranked right up there with "93 KHJ" for retentiveness and memorability.

In the early 70's, the fertile mind of Chuck Blore was the inspiration for one of the most uniquely artistic radio stations ever, KIIS-AM (long before there ever was a KIIS-FM). The hallmark of the station was its unique manner of "flow". Personalities were said to spend two hours of off-air prep for each hour they were on-the-air, in order to smoothly fuse the music, their meaningful content, the "paint a mental picture" jingles ("share a little kiss with a friend"), and even the commercials, into a polished, seamless, streaming production.

But perhaps the greatest Chuck Blore legacy is the way he introduced Radio broadcasters to the use of television as a useful advertising medium to promote their programming product. But don't get the idea that Blore TV spots were successful only because they were *first* into the marketplace. They were successful because they were *so compelling* to the viewer. 30 and 60-second entertaining pieces of art! *Impossible* to ignore because they were so good.

Some classic Blore campaigns include *"The Remarkable Mouth"* series, a close-up of a beautiful model's mouth as she lip-synchs a rapid-fire, 20-second composite audio montage of the station, visually punctuating all the station's listener benefits. The payoff: In response to Mr. Off-Stage Announcer saying "you've got a remarkable mouth", she responds, "X-109 is a remarkable radio station". And *"The Janitor's Fantasy"*, performed by his partner, the late **Don Richman**, who similarly mouthed an audio montage of a station's personalities and stationality, while settling into the empty Control Room chair.

Chuck Blore was . . . and is . . . a showman of the highest magnitude. Today, he remains active in the industry, as CEO of The Chuck Blore Company, a Hollywood-based radio and TV commercial production consulting firm. His company is the most awarded in the history of the business.

TW Tip #7062, #3097, #9082, and #18005

Remember — You Can WIN A $7,000 Think-Tank Weekend!

Just help us spread the word about **"PD"** and you could WIN YOUR CHOICE of the following prizes worth roughly $7,000 —

- A 7-Day Personal Vacation For 2 (including round-trip air-fare) at *Observation Lodge* in Forest Lakes, Arizona
- A Think-Tank Weekend For 2, conducted by programming consultant Todd Wallace at *Observation Lodge* (including round-trip airfare)
- A "Buddy System" Think-Tank For 2-4 Stations (we pay for 2)
- A Think-Tank Weekend For Your Entire Programming Staff

— OR —

- A 3-Day Think-Tank At Your Station's Venue

See "PD" Issue #10, page 10 for complete details (also page 9 for the fine print and restrictions)

How You Win –

❶ Just Tell 3 of your PD friends about **"PD"**

❷ Fax your name, address, phone, and fax-number (on your company letterhead) along with the names, addresses, phone, and fax-numbers of the people you've told about **Programmer's Digest** to (602) 948-7800.

❸ We'll put every entrant's name in a hat and randomly draw one name on August 10, 1998. Winner will be notified on that date and the winner's name will be published in the August 10th issue of **"PD"**. Good luck!

Lifestyle File™

Quality Time For Your Kids

As your workweeks become increasingly hectic, you may find that it's getting harder to find time for your family. Especially your children.

Best-selling author and world-renowned lecturer **Stephen Covey** has an effective solution:

***Schedule* a one-on-one get-together with each family member every week.** Actually *book it*, just like any other appointment (when you schedule a personal event in advance, it usually happens!)

Why it's necessary: It's said that most fathers, on average, spend less than 5 minutes a day alone with their children. (Mothers, these days, usually spend less than 20 minute a day.) Covey points out that the greatest need for any child is to feel he/she is loved – and *special*. One of the best ways to address that need is by giving your kid *undivided attention*.

The magic of anticipation. By scheduling in advance, it creates a *shared expectation* of your "date". (Often the anticipation of your quality time together will be as great as the actual activity itself). (See **"PD"** Issue #7, page 5 for additional insights from Stephen Covey's *"7 Habits Of Highly Effective Families"*). (Golden Books/$25)

TW Tip # 21014, #7063, and #8109

Ocean Toons®

Starting this week, I'm proud to announce that **Programmer's Digest** will be featuring **Ocean Toons**, a radio-related weekly comic-strip series, created and drawn by legendary air personality, production ace, voiceover artist, and cartoonist **Bobby Ocean**.

I've always found Bobby's cartoons (which, for years, appeared in R&R under the title *Err Waves*) to be cutting-edge broadcast humor at its best, just like his on-air jock content always was, and his voice-artistry and production wizardry still is). And I know you'll agree. This one really strikes a nerve . . .



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...LIKE YOUR AGE

Check out Bobby Ocean's creative website, which is full of interesting ideas, production and voiceover demos, links, and quotes. (www.bobbyocean.com)

E-Mail Bobby Ocean at *oceanvox@pacbell.net*

Ocean Toons also appears every week on **Jeff Young's** extremely well-done Radio one-stop website, **Radio411**. (www.radio411.com)

Radio411 is also the cyber-home of the *Bobby Ocean Cartoon Gallery,* containing dozens of *Ocean Toons* from the past year. Worth checkin' out!

Help Your Receptionist *Communicate* With Potential Diarykeepers

Remind your front-desk and request-line personnel that *all* listeners are our "customers". (And potential diarykeepers!) Even those callers "with an attitude". One way of winning them over is by using polite questions, rather than "control" commands. Examples . . .

Instead of the command	**Ask the question**
"Wait a minute"	"Would you mind waiting a minute or two while I check that out for you?"
"Hold on"	"Would you prefer to wait, or may I call you back when I've located the information you need?"
"I need your name and phone number"	"Could I please have your name and phone number?"
"Talk to programming"	"May I transfer you to our programming department? I think they'll be able to answer your question."

TW Tip # 1050 and #7061

News & Surveillance Ingredients

News

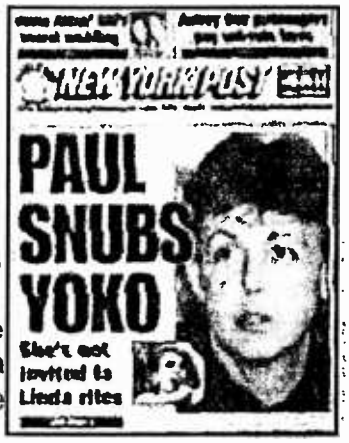
Broadcast News, 3rd Edition by Mitchell Stephens

Useful advice from the "PD" Mailbag. **Jim Farley** OM/PD of WTOP/Washington, DC writes: "**Merv Block** (author of *Writing Broadcast News: Shorter, Sharper, Stronger;* see "PD" Issue #6, Page 2) is a very good TV news guy. Very good. But the ONE book a radio news operation should have is *Broadcast News, 3rd Edition* by **Mitchell Stephens**, published by HBJ (Harcourt Brace Jovano). It is written as much for radio as TV. I have used both texts in graduate Journalism courses I taught at NYU and Mitch's book is better (for radio) by far."

Duly noted. Jim. And thanks for sharing your experience with all of us. *TW Tip #10027, #7059, and #22011*

News

Find Interesting Story Angles In *The New York Post*



A great source for news that cuts through the BS of pedestrian copy by offering interesting (often sexy) angles is **Rupert Murdoch's** *New York Post*. *The Post* has a knack for finding things that seem to hit reader (and, I submit, listener) hot-buttons. Many of their Page 1 headlines are somewhat sensationalized, but the paper really takes pride in what appears on their front-cover (so they go to great pains to substantiate the story, no matter how far-fetched the angle). If you're concerned about proper attribution or legalities, you can always quote, "according to *The NY Post*".

For a great recent example of how they found the "interesting" slant, see the headline on the right. While most media outlets simply covered the official, "polite" story about the New York area memorial service for Linda McCartney, *The Post* ferreted out the hidden-story that would cause water-cooler talk. Three days later, Yoko's publicist confirmed the story for all media.

TW Tip: *The Post's* website (www.nypostonline.com) displays each day's Page One's, with the cover story copy just a mouse-click away. Check it every day and quite often you'll gain access to "news your listeners can't get anywhere else". If you'd done this on the McCartney story, you would have had a three-day jump on lazier competitors. *TW Tip #10028, #5058, and #1048*

Weather

The "Official" Stamp Of Approval



A few weeks ago we talked about ways to use "the filter system of the listener's mind" to your best advantage. (See "PD" Issue #2, Page 1, Issue #3, Page 7, and Issue #4, Page 1). This also applies to your marketing efforts. Sometimes slick ad campaigns are no match for the look of "officialness", however bland. Who would blame a Des Moines area listener for thinking this green and white "freeway sign" wasn't placed there by the Iowa Department Of Transportation?

Wallace Wisdom: When something is perceived as "official", bullshit buzzers rarely go off in a consumer's mind. In this case, WHO-AM out-distanced competitors' outdoor campaigns by imparting information that was able to sneak through the listener's filter-system, unchallenged (because most listeners' subconscious mechanism didn't consider it information that needed to be "filtered"). Remember: what really matters is what *"gets through"*. *TW Tip # 10029, #3094, and #1049*

Next Week **Compelling Listeners To *Go Out Of Their Way* For Your Newscast**

5 days before a big concert, give away pairs of Row 5 tickets. 4 days before the concert, give away Row 4 tix. And so on. Day of the concert, give away pairs of FRONT-ROW seats. Tease it the week before!

TW Tip # 4045, #3095, and #9080

"The X-109 Concert Countdown begins next week, as we give away pairs of tickets to see Friday's Stones' Concert. Monday, you get your shot at downfront tickets in row 5! Tuesday row 4! Wednesday row 3! Thursday row 2! And on Friday – you can win FRONT-ROW seats! Count down to the Stones Concert, X-clusively on X-109!"

Cool Concert Contest ***The Concert Countdown***

About *"TW Tips"*

At the end of each quarter, we'll issue a free **"PD Index"**, to cross-reference every *TW Tip* into the following programming categories —

- 1000 series - The Audience
- 2000 series - Music
- 3000 series - Promotion/Marketing
- 4000 series - Contests
- 5000 series - Mornings
- 6000 series - Talent
- 7000 series - Leadership
- 8000 series - Morale
- 9000 series - Presentation
- 10000 series - News/Info
- 11000 series - Public Service
- 12000 series - Operations
- 13000 series - Talk
- 14000 series - Technical
- 15000 series - Internet
- 16000 series - Computers
- 17000 series - Sales
- 18000 series - Production
- 19000 series - Research
- 20000 series - Ratings
- 21000 series - Life
- 22000 series - Bookshelf

In Coming Weeks...

The "PD" Morning Show Series will spotlight —

- ✓ **Morning Listen-Spans**
- ✓ **"Pre-Flight" Checklists**
- ✓ **"In-Flight" Checklists**
- ✓ **Spontaneity**
- ✓ **Camaraderie**
- ✓ **Show-Prep "AEIOU"**
- ✓ **How To Hit *Hot* Buttons**

Forgotten Morning Basics

(Continued . . . from page 2)

My question is this: If you have a personality morning show, why make listeners wait for 2 or 3 songs before they hear what they've tuned-in for? In my experience, I've found that *most radio listeners do not wake up in the morning clamoring music sweeps.* When you bunch songs together, you're forced to bunch commercials together to accommodate them. I've heard some morning shows cluster *9 minutes of commercials*, back-to-back-to-back-to-back-to-back-to-back-to-back-to-back-to-back – plus traffic and a promo!.

The result? Lots of herky-jerky, "push-me/pull-you" blocks that do anything but flow (lots of talk, followed by lots of music). Since Morning Drive listen-spans are so short, why not *s-p-r-e-a-d* the music, the information, the content, and "the load" more *evenly?* Make sense? (End of rant!)

TW Tip #5053, #9075, #6040, and #2015

❑ Encapsulate Essentials

Ever heard of "time & temp"? Some things were *meant* to be together. Putting them together into *info-capsules* gets them *out of the way.* "6:43, that's 17 before 7, Clear and 68°, heading for a high 85, with a chance of rain around lunchtime". Then the personality can go on to more interesting things and compelling content, without having to wonder, "Did I give the time and temp?" (if they have to wonder, they probably *didn't!*) By the way, time-checks and weather should never be "teased" (especially in the morning). "Traffic & Weather Together" is another efficient "bundle" listeners "learn" to count on (and seek out).

TW Tip # 5054, #9076, and #6041

❑ Quantify Your Features

Especially if your Morning Show is information-intensive, don't be timid in claiming credit for what you do. "Traffic every 7 minutes". "Traffic and weather together (on the 1's)". "A complete, up-to-the-minute newscast every 20 minutes". "News *on* the hour, on the *half*, and *first* when it breaks".

TW Tip # 5055, #9077, and #6042

❑ Morning Surveillance Ingredients

Morning listeners simply *expect* to get an efficient package of the information they need to start their day. If you don't offer it, they'll find a station somewhere up the dial that *will* satisfy their needs.

- **News.** Enough of a story-count to make listeners feel "up to date" (at least 6 stories, not including weather or sports). And enough "real" news to make a listener feel like they're not missing what's happening in the real world. (If you do a "fluff-cast", you may be forcing your listeners to go elsewhere to get the reassurance that "the world's OK").
  (See **"PD"** issue #5, page 8, and issue #6, page 1 for the fine detail of New Millennium News-Writing Basics).
- **Weather.** (as noted earlier in this article). (See **"PD"** issue #7, page 8 for the Components of an Efficient Weathercast)
- **Traffic.** Usable information about how to get from "point A" to "point B" in less time. Stress ways to detour around traffic jams, to save time. ("TimeSaver Traffic", by the way, is a very descriptive (and strong-testing) signature; if it's not "taken" in your market, I recommend you move to preempt it). (See **"PD"** issue #3, page 8, and Issue #10, page 8 for fine detail about How To *Win* The Traffic Reliance Perceptual Attribute).
- **Sports.** The *local take* on major sports. Be sure to include what the big local teams are up to (first). If the big team is idle, do a short blurb about their *next* game. *Tip #5056, #9078, #6043, #10025*

❑ Local Topicality

What's today's "big event"? The thing everyone's going to be talking about at work today? It may not necessarily be "local" – but it's what *locals* are (or will be) buzzing about (especially with *your* help). You need to boil down the hot topic of today's conversation – and *keep it going* throughout the morning (not just once). Don't think that mentioning it once at 6:18 is sufficient – you'll have a "new audience" by 6:45 . . . and 7:15 . . . and again at 7:45 . . . (and so on).

TW Tip #5057, #9079, and #6044

About Audience Loyalty & Exclusive Cume

"Every significant radio station shares more audience in Arbitron with 10 other stations of *various* formats than they have as *exclusive* audience."

TW Tip #1047, #19023, and #20008

— *Doug McCall,* *Shark TV*

(Remember this next time you start feeling cocky about marginal increases in your station's percentage of Exclusive Cume, or the loyalty of "your" audience)

Food For Thought

Pick Up The Phone *Right Now*

The recent passing of our friend **Rick Shaw** has served to remind me of the fact that most of us in this business tend to let time and distance separate us from friends we really like and care about (and who we really *mean* to keep in better contact with, but somehow *don't*).

Even though Rick and I were good friends for 32 years (working together at various times for three of those years), I must confess that I let distance come between us and hadn't talked with him for 3 or 4 years until just recently.

I thank God that I had the opportunity to bump into him in the lobby of the Century Plaza before his appearance on the Power Players panel at the R&R Convention '98 (just a week before his death). Our conversation picked up like we'd been seeing each other every day. Ironically, we promised each other that we'd keep in closer touch.

As **Bobby Ocean** recently told me at Rick's memorial service, "With Rick's passing, the urgency to keep in touch with our friends is underscored. Time is precious in more ways than just business." Too true.

Reason for mentioning all this is to urge you to **not take old friendships for granted (or let the "inconvenience" of time and distance stand between renewing old relationships).** *You never know* when you may not be able to see or talk with them again. And these days, with e-mail so handy (and inexpensive), there's really *no excuse* for not keeping in regular contact with your good friends.

So consider this article a gentle nudge . . . your catalyst to pick up the phone (or get on the keyboard) . . . ***right now*** . . . and say hello to someone you've often thought of but haven't talked with for eons.

Don't stop with just one person, call several!

And pass the word along for them to do the same.

You can *never* have enough true friends.

All The Best,

TW

Coming Next Week

In The World's *Fastest Growing* Programming Newsletter

Music Science 101

And . . .

Stupid Human Tricks
That Win Listeners Over

Also . . .

How To Compel Listeners To
GO OUT OF THEIR WAY
To Listen To Your Newscast

Subscriptions

Your Investment

One Year	$US295
Six Months	$US165

Charter Subscription:
$US195 for first year
Call us for special group and multiple-copy rates

How To Reach Us

By Phone: (602) 443-3500
By Fax: (602) 948-7800
By E-Mail: Tw3tw3@aol.com
By Snail Mail or Fed-Ex:
6044 E. Foothill Drive N.
Paradise Valley, AZ 85253

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Programmer's Digest
Volume 1, Issue 14
July 27, 1998

Nine Ways To Skin A Cat

Continuing Education For The Dedicated Radio Programmer

The "9 Lives" of Radio Production

Dick Orkin and **Dan O'Day** are presenting their *3rd Annual International Radio Creative & Production Summit* in LA the weekend of August 7th and 8th. Among the featured speakers will be our very own contributing cartoonist and production ace, **Bobby Ocean.**

One of my guiding philosophies of programming (and life, for that matter) is that *"there's always more than just one way to skin a cat".* So when I learned about the title of Bobby's presentation, ***"9 Ways To Skin A Cat"***, I naturally had to know more.

And I thought you'd appreciate seeing a sneak preview (to pass along to your station/cluster's production wizards.

In this world premiere presentation, Professor Ocean will explore the many different paths a single promo or spot can take.

(Continued . . . See **9 Ways** on Page 2)

Music Science 101™

In my experience, there is no such thing as a "local" hit. However one of the most important aspects of music playlist decision-making is **local *timing.*** That's where the "art" of picking music meets "science".

It's one thing for your "gut" to "pick" a song that should be played. "Hearing" a hit (before it is) *can* be considered an art! (Some of us are better than others at harnessing this gift).

(Continued . . . See **Music Science** on Page 3)

Inside "PD" Issue # 14

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Page 5 WWWeb-WWWise: CHUM-Chart, Net Song, Guide To Net
Page 6 Lifestyle File: Values
Page 6 *Snap 14!* Basics, Theatrics, & Zoos (Scott Shannon)
Page 7 Pith 2: More Conclave Highlights & Insights
Page 8 News: "These Late Developments"
Page 8 Most Effective Promotions Of All Time: Cash Call
Page 9 More Breakfast/Morning Basics (Characters, Prep, Spontaneity)
Page 11 Ocean Toons: Remember "The Format"
Page 12 Food For Thought: Positive Pep



Programmer's Digest Publisher/Editor **Todd Wallace** is a 30-year programming veteran — as a #1 jock, PD, GM, and station owner. Over the past 24 years, he has provided programming consultation services to over 100 radio stations. Internationally recognized as the "founding father" of the "callout" research concept, over 200 stations have used his systems of "in-house" music, tracking, and perceptual research.

Nine Ways To Skin A Cat

(continued from page 1)

It starts with identifying the ***"9 Lives Of Great Radio Production"*** as you follow your production piece all the way through every phase of its building blocks. . .

- ✓ from the idea conception
- ✓ to the writing and imaging
- ✓ to re-writing and whittling down
- ✓ to the voicing, then the editing and EQing of the voicetrack
- ✓ to layering on multi-track (as you prepare your canvas for painting)
- ✓ to adding music beds, then the musical intros and enders
- ✓ to the layering of "sweeteners" and punctuators
- ✓ to the final adjustments (like panning, EQ, and FX)
- ✓ to the final mixdown and playback.

Skip a step and you may miss an opportunity to make it better. And better still.

Midway through the *9 Lives* presentation, Osh will open up his toolbox full of tips 'n' tricks 'n' time-honored techniques to pinpoint ***"9 Essentials To Easier, More Effective Radio Production"***.

And here they are —

1 Production Director's Science Diet

This is the basic "mood" group for healthy promos – defining the "types" of sounds production people use and putting them in a working order. The regular "diet" you should be feeding your 8-track will include beds, intros, enders, punctuators, and sweeteners.

2 The Director's "Litter Box"

This is where you discard the stuff that stinks – especially old concepts (like st-st-stutter starts), tired clichés ("for all your sausage needs"), and dysfunctional attitudes that get in the way of getting a great job done ("well, it's good enough to run on our AM" or "I'm not going to do my best for a salesman I can't stand").

3 Artful Use Of Pregnant Paws

There are hidden tricks in voice and music. Production pros know how to "lead" with a certain vocal "rhythm", and then *change* that rhythm *mid-spot* to reflect a completely different aspect of the message (thus making it even more effective). And how to use . . . pausation . . . to gain (or maintain) attention. (Jack Benny taught us how to use silence as an artform, with his famous response to the mugger's question "Your money or your life?"). ("I'm thinking . . . I'm thinking!")

4 Audio Stuff The Cat Dragged In

Cool new tools and concepts are coming out all the time – especially hardware breakthroughs. Always keep searching for them. Example: Using a piano keyboard sampler for outboard sound enables you to alter the "pitch" of anything and everything in your spot, thus multiplying exponentially the number of potential effects you can produce.

Radio Advertising Get *RESULTS!*

Just ask this jeweler —

"You bet it does! Last week we advertised for a night watchman; next night we were robbed!"

5 Landing On Your Feet

There's actually no "trick" to landing on your soft cat's paws every time. Hint: think *attitude*. It's the key to survival in the consolidated new millennium. (See **Dan Mason's** comments about courtesy, on page 7 of this issue).

6 Owning A Listener's Imagination The Way A Cat Owns Its Domain

Use buzzwords to target (and reflect) your audience and you'll instantly have them under your spell. If your core listener says "y'all", your produced message will be more effective if y'all do, too. Get downright jiggy wit it (if that's what your P1 core does) and your message will punch right through.

7 New Uses For "Hairballs"

In his "live studio" presentaton, Osh will be coughing up several examples of things you might otherwise throw away that can still be *recycled* as attention getters. e.g. Add the right FX and/or EQ to a rewind-effect or digital-overload and it can actually sound "planned"!

8 Production "Catnip"

Ocean stresses the importance of *working ahead* – and maintaining a cool sound-stash full of "sounds you know *always* work" (or believe will work in some spot or promo sometime in the future)

(Continued . . . see **9 Ways** on page

On Calling A Spade A F#%*ing Shovel

"As a voiceover specialist, I receive **scripts** for **promos**, which are not to be confused with **teasers**, although they can often be the same thing. But **sweepers** get mistaken for **liners** and both erroneously get IDed as **bumpers**, which are not **IDs** (but could well *contain* them, as could **breakers**). While **sweepers** can contain **teasers**, **liners**, and **IDs**, **breakers** usually cannot. Neither can **stagers**, which are also often referred to as **teasers**. Yet a **teaser** can be part of a **stager**. A **sweeper** is placed between music selections, and an **ID** is also placed between music (but not always) while a **stager** is placed in front of a song and a **breaker** usually comes after (although it can also be placed *between*) **spots**. Now, a **spot**, which should contain its own **ID**, can be a **promo** and a **teaser** or *both*. But not necessarily!

Got that? Then, you see the need for us to be able to refer to certain production tricks, bits of music, and techniques by the same names." TW Tip # 18008 and #9096

— Bobby Ocean, Production CAT (Creative AudioTech)

Music Science 101™

(Continued from page 1)

But once your "pick" is exposed, you need more than just "touchy-feely" premonitions to know when and how often to play it (and to know, with certainty, when it's done its dash). That's when smart PD sees the *wisdom* of using Music Science™ to understand his/her audience.

The Music Conference

Imagine that every Music Day you made your playlist-decisions in a large conference room. And just to get a "feel" for what the average-idiot thinks, you herded 100 target-lifegroup listeners into the room and told them, "Everybody, who likes this song, put their thumbs up – everybody who doesn't, make a raspberry sound". Believe me, that would have a *major* influence on your beliefs, and would often *sway* your opinion. (If you "hear" a song but your assembled 100 people look at you like you're Johnny-out-of-step, it will make an impression on you!)

That's all we're talking about with music research. The premise really *is* that simple — getting the opinions of 100-125 members of your P1 target and shoulder-target audience – and then reflecting them on paper, instead of in a large conference room, which is a little cumbersome if done every week (though it would make each music decision a lot more dramatic!)

Some of this may sound like "First Grade Arithmetic" to most of you. But often, when you take the time to review the basics of what you already know, it serves to help you *reaffirm* your philosophies. Sometimes "looking at old philosophies through new glasses" can spark *new* streams of thought, which can lead you to breakthroughs. That's what we'll try to do in this series of articles. One of my all-time favorite research quotes came from a Coca Cola Marketing VP who, when asked why Coke spends so many millions on marketing research, replied, "You never know when some small, seemingly insignificant detail will jump out of a segmented cluster of a research study and lead to a major breakthrough". So let's get to it. (The faster we do, the faster you may be saying *"Aha!"*)

"You never know when some small, seemingly insignificant detail will jump out of a segmented cluster of a research study and lead to a major breakthrough". *TW Tip #19029*

Why Should We Do Research?

Let's say you're single and want to really impress someone you've just asked out on a date. Now, your "gut" could tell you to make reservations at this trendy new sushi bar in the stylish part of town – only to show up and find that the object of your affection (your core target audience) *doesn't like* raw fish. And, in fact, your dinner partner would actually *prefer* a good ol' fashioned Texas-size steak and a longneck beer at a noisy dive on the blue-collar side of town.

Just by *asking a few simple questions* you can dramatically improve the odds of your being able to satisfy your target. "Do you like Chinese?" "How 'bout Italian?" "Do you prefer beer or wine? "Or bottled water?" "Do you like an early dinner – or late?" etc. etc. etc. Yes, call it "weird science", but what it's doing is helping you "size-up" the audience you want to influence. What they like, what they don't like, what they're tired of. What hits their hot-buttons – or closes their minds.

Hitting A Moving Target

Remember, as you make your weekly (or twice-weekly) playlist decisions, you're trying to pinpoint *many* constantly-changing life-cycles. Each song you're playing, or are considering for airplay, has *its own* product life-cycle. And the smart PD uses science to get a gauge on where his/her target audience *is* in that continuum – how they *feel* about *every* song – thus eliminating (or, at least, minimizing) much of the guess-work.

Beyond just dissecting "old" opinions (a look backwards at yesterday's news), often Music Science can actually help you "predict" consumer behavior, which is important when you've got a "moving target". Many of my consulting clients have marveled at how doing weekly callout research seems to help them acquire what we call a *MARS-mentality** about their playlist – they begin to see tell-tale "patterns" from week to week, which enable them to "project ahead" about how certain segments of their P1's will probably be feeling the *following* week). *TW Tip # 2017, #19026, and #7075*

* Reference: **MARS** (Mass Acceptance Research Study) is the music research module of the *TW/A Systems* In-House Research Weaponry.

"MARS-mentality" refers to how a PD can "internalize" research information so he/she is able to "see the future".

Next Week: Part 2

The Ups & Downs Of Using "Quick & Dirty" Research

Persuasive Advice About The Advantages Of Winning

"Being #1 requires NO explanations."

TW Tip # 7076 and #8020

— ***Paul Drew*** *to* ***David Martin*** *(Now GM of KOAI/KRBV/KHVN in Dallas)*

Leadership Cliff's Notes

How To Make The Most of your Time

Part 3

Communicating

How efficiently you communicate can often determine how well you're able to manage your schedule. In **"PD"** issue # 12 (page 3), we covered delegation, procrastination, phone jobs, and e-mail. Today we launch into written communications, meetings, and people management.

Snail Mail

Not to diminish the importance or, particularly, the *efficiency* of e-mail (which can be so easily to quickly replied to), in some circles (and situations), a short *handwritten* note is often more valued than a straight-laced, nicely-printed (and therefore *antiseptic*) letter on a formal letterhead – or an e-mail that looks like every other e-mail. Use common sense to know when the handwritten note is the appropriate way to break through and when the more formal presentation or the faster e-mail option is called for.

Variations on the theme – "thank you grams" always get an employee's attention. (Story goes that **Dan Rather** at CBS-TV is particularly notorious for his thank-you notes, known internally as "Rather-grams" (which are handwritten and treasured by recipients). *TW Tip # 7077*

Overnight

When you absolutely, positively need to make an impact and get your letter read, nothing receives immediate attention better and faster than an overnight package. (If your prospects ignore your Fed-Ex package, they would have *really* ignored the same thing sent via regular mail!).

Dollar-Wi$e: The "old" United States Postal Service was not exactly known for its reliability as an overnight service. But in recent years, the USPS has dramatically improved the dependability of its overnight and second-day air shipments. They now *guarantee* on-time delivery of Express Mail letters and packages or your money back! And they do it *7 days a week* (particularly useful if you need something to arrive *before* Monday morning). The cost is much less than UPS, Fed-Ex, or Airborne (especially when sending heavy parcels).

Bottom-line: When saving a quid is important, you may be able to achieve the same clout and fast delivery for a lot less by using U. S. Mail. May be time to rediscover it. *TW Tip # 7078*

Fax

Another interesting phenomenon: for some reason most of us are "conditioned" to "automatically" put a freshly-received fax at or near the top of our in-basket. Some people even tend to *immediately act* on a fax. (My theory: so many of us became enamored with the quick-turnaround capabilities of fax-communication in the early days of fax, that we "forget" that faxes are commonplace today). You can use this to your advantage if you're trying to get noticed.

In reverse, always remember – just because it came in as a fax doesn't mean you have to pick it up right this minute and act on it. *TW Tip # 7079*

Meeting management

See **"PD"** Issue #1, Page 11 for a Leadership Cliff's Notes condensation about Meaningful Meetings. *TW Tip # 7002*

People Management

As you go through your daily routine, remember that the thrust of your meetings and events should ideally be focused as much on *preserving and enhancing relationships* as it is on *accomplishing results*. It's too easy to get caught up in the rat race of focusing on "things" and "time" all the time. Some day-planning systems have been designed to accommodate this goal. Good example: **Steven Covey's** *"First Things First"* seminar series includes a day-planning strategy which helps accomplishe relationship-building and spotlights your important "big rock" goals while maintaining the usual "time and motion" imperitives. *TW Tip # 7080*

ACNielsen·McNair PRESENTS

RADIO 2000 and beyond

The TW Road Show Heads Down Under

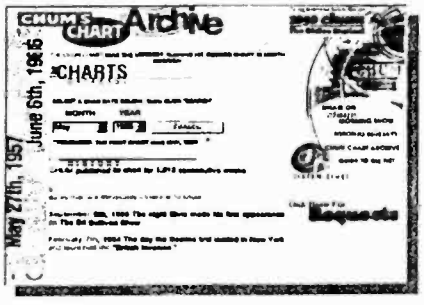
A.C. Nielson/McNair will be presenting a one-day seminar about Radio's role in the new millennium in Sydney (Australia), August 18th. I am honored to be part of the international collection of speakers, alongside **Dr. Ed Cohen** (VP/Research at Clear Channel Communications), **Roger Gane** (International Media Director of the UK's IPSOS Group), **Brad March** (Managing Director of Austereo), **Paul Thompson** (Managing Director of DMG Radio), **Neil Mount** (Managing Director of the Australian Radio Network), and **Tony Bell** (CEO of Southern Cross Broadcasters and Chairman of the Federation of Australian Radio Broadcasters), among others. In addition to speaking (on *"Consolidation's Impact On Programming"*), I'll also be *listening*. And reporting back.

Nothin' But 'Net

WWWEB WWWISE™

Another **site worth seeing** takes us North of the border – Oldies giant CHUM in Toronto has added some Major League flair to their full service website (www.1050chum.com).

Aside from the obligatory webpages about "What's On", "The CHUM Morning Show", a streaming Real Audio feed for live listens, "Click here for Requests", and a link to the Toronto Bluejays (CHUM is the broadcast home of the Bluejays), the CHUMsite is full of many original features and interesting twists.



The CHUM Chart Archive. As the premiere Top 40 station in Canada between '57 and '86), CHUM published its CHUM-chart for 1,512 consecutive weeks. An incredible resource for a station that now brands itself "The Oldies Station". It traces the sweeping changes from Elvis to Elton, and the Beatles to the BeeGees, not to mention the impact of "Canadian Content". The database archive enables websurfers to click on any month/year combination to see the Top 50 songs (along with a visual example of the CHUM-Chart format, which was changed many times over the years).

This is one of the best personalized (unique to a station) features I've ever seen.

Two TW thumbs *way up!*

The Net Song Of The Day. A contest exclusively for CHUM Net Surfers (not mentioned on the air). Here's how it works: Note the Net Song Of The Day, listen for it to be played between 9 and 10am, be the 10th caller, win the daily prize (and qualify for the grand prize of an IBM computer). Makes a surfer think he/she has "an inside edge" (which can foster P1-ship).





The CHUM Guide To The Net. A compilation of useful, mostly oldies-related links, along with a "rating" (on a scale of 1 to 5 "jukeboxes").

TW Tip # 3104, #4049, #15031, and #16032



WWWeb-Related Stories —
"Morning Prep" on Page 9 and "Truth In Numbers" on Page 5

Nine Ways To Skin A Cat

(Continued . . . from Page 2) There are certain "catnip" tricks that manage to keep some sounds *timeless*. Like burying a laser under a cymbal so it doesn't sound dated. Or sweetening back-to-back "butt-splices" of music with the right whoosh-separator. Or "playlist-splicing" (where you "layer" several effects in such a way that it becomes a *new* composite effect).

9 The Scratching Post Production Test The ultimate test to see if your production project "prints" is to get your claws into playback as soon as you think you have something to be proud of. Play it for someone else whose opinion you respect (and *accept* their constructive feedback).

For production trivia buffs: all audio examples will be presented on the crystal clear, random-access Mini-Disc format. All promos in Ocean's presentation will be mixed on the new 8-track portable Korg D8 (a workstation that any radio station or serious production artist can afford).

If you can't make it to the Summit (cost: $599), Bobby Ocean's full presentation will be available on audio tape for $24.95.

TW Tip #9088, #3103, #18007, #7081, #6053, and #9096

Truth In Numbers

Number of years it took Radio to get 50 million users: 40

Number of years it took TV to get 50 million users: 13

Number of years it took The Internet to get 50 million users: 4

TW Tip #1053, #19027, #15033, and #16035

Snap14! Basics Theatrics & Zoos!

Rock-solid basics and **P. T. Barnum** theatrics are the driving forces behind this week's *Snap!* salutee – **Scott Shannon** (PD of Disney/ABC's Hot AC in New York City, WPLJ).

Shannon is the consummate professional. And a creative genius, who's never been afraid to think outside of the box and blaze new trails in the search for great Radio.

Scott Shannon is probably most famous for his high profile successes . . .

- Creation of the "Morning Zoo" concept (the studio full of contributors, many of them celebrities, which became the gold-standard for mass appeal morning shows in the 80's)
- Building **Gary Edens'** Q105 into a mass appeal powerhouse in Tampa (with boxcar #1 numbers in every major demo – 12+, 18-34, 18-49, and 25-54).
- And, of course, his sign-on of the legendary, flame-throwing CHR Z-100 (which went from "worst to first" in less than 6 months in America's #1 market).

But his *behind-the-scenes disciplines* are a also significant part of the Shannon success story. While he is known for his "golden gut" feel, he also regularly *"educates* his gut" with various types of localized research information. Scott prides himself in being a student of contemporary radio history. That's why he knows the basics so well. What works, and what doesn't. And why he's able to get the local lay-of-the-land so quickly when he enters a market.

He's equally proud of his efforts in discovering and coaching young talent – helping them to develop and eventually fulfill their potential of becoming the stars of tomorrow.

TW Tip # 7082, #6054, #5062

Remember — If You Want To Enter Our "$7,000 Think-Tank" Contest . . .

Deadline for entries is Monday, August 10, 1998.

DON'T PUT IT OFF!

What You Win: Your choice of a personal week in the pines of Forest Lakes, Arizona or a Weekend Think Tank with TW (including roundtrip airfare for 2)

How You Win: Fax your name, address, phone-, and fax-number along with the names and addresses of 3 PD's you've told about **"PD"** to (602) 948-7800.

We'll put all entrants names in a hat and randomly draw the winner on August 10, 1998.

You'll *never* have ODDS THIS GOOD on winning a major prize like this again!

See **"PD"** Issue #10, page 10 for complete details
Also see pg 9 of #10 for the fine print and restrictions

Lifestyle File™

Values

To realize the value of one year . . . ask a student who failed a grade.

To realize the value of one month . . . ask a mother who's given birth to a premature baby.

To realize the value of one week . . . ask the editor of a weekly newspaper (or programming newsletter!)

To realize the value of one hour . . . ask the lovers who are waiting to meet.

To realize the value of one minute . . . ask a person who missed the train.

To realize the value of one second . . . ask a person who just avoided an accident.

To realize the value of 1 millisecond . . . ask the person who won a Silver medal in the Olympics.

Time . . . waits for no one.

Treasure every moment you have.

You will treasure it even more when you can share it with someone *special* (special enough to help you *spend* and *invest* your time).

TW Tip # 21016

(Special thanks to one of our subscribers in The Philippines, **Rexey Domingo,** Station Manager of DZFE/Manila, for passing this excellent piece along to us.)

Pith 2 More Conclave Highlights & Insights

PD's extended coverage of the Midwest Conclave continues. There is much for all of us to learn from some of Radio's Masters.

More From Dan Mason (President of CBS)

- ✓ For every position eliminated in programming this year, there will be three added in Sales (if you want to go forward in Radio, a Sales position may be in your future).
- ✓ Consider, as a PD, seeking CRMC accreditation. If your business card has CRMC next to your name, you're much less likely to be eliminated and will be taken a lot more seriously by your GM *and* the Sales Department.
- ✓ Persistence still sets you apart from average performers.
- ✓ Mason's recipe for success: "50% is just showing up every day. The other 50% is broadening your skill-set. Strive to be the best."
- ✓ The art of *common courtesy* today makes you *unique* in a world where impersonality is the norm.
- ✓ Mason drew applause by admitting he'd graduated 345th in a class of 354 at Eastern Kentucky University. Then adding, "If that person can become President of CBS, *you* can, too". *TW Tip # 7083 and #17016*

Mike McVay of McVay Media (world's hottest AC consultant)

- ✓ Multi-tasking is an efficient way to run a radio station.
- ✓ Many companies are creating production centers and joint newsrooms which are shared across the cluster.
- ✓ The quality of Promotion/Marketing Directors is upgrading at a fast pace. Marketing *experts*, as opposed to mere banner-hangers, are being recruited to oversee all the marketing efforts of a cluster.
- ✓ To get a better rate on research: music, tracking, and perceptual studies are conducted in concert and the results shared.
- ✓ Some positions that disappeared on single or dual station operations are coming back at large clusters – like staff meteorologists. "When your cluster outcumes a local TV station, why *shouldn't* you have your own weather expert?"
- ✓ Maybe *now* is the time to create a few *new* positions within the multi-tasking framework. Good example: an "Audience Development Director", whose job-description is to find *new* listeners through creative means (like phone-book inserts, etc.)
- ✓ Hire a semi-retired lady to become your part-time "Customer Services Representative", answering listener questions about your station/cluster. "*Every* station should have a "Mom", 'cause Moms get things *done*."
- ✓ McVay urged programmers to be prepared to understand why VR may become a part of their future in large clusters, and how important it is to learn how to make it sound live. "If you don't, you may get your ass multi-tasked right out of a job". *TW Tip #7084*

Don Anthony of Talentmasters.

- ✓ "When interviewing a famous guest, get past the "business" to the stuff people want to know". (Example: Listeners aren't interested in Sean Lennon's new release, they really want his insight on what life with John was like)."
- ✓ "When you plan to play an audio-clip of a famous guest, just play it, without saying "now we're going to play a clip from your new movie".

(Also see Don's point about Morning Show characters on "PD" page 9).
TW Tip # 7085, #5063, and #9089

Roger Wimmer of **Wimmer-Hudson Research** had one of the funniest lines of the convention.

- ✓ "Whenever someone says to me, 'you suck', being a researcher I naturally first ask, well, what's the sample size here, so I know the sampling error?"*
- ✓ He and partner **Matt Hudson** went on dazzle the crowd with an interesting one-hour "crash course" in radio research, during which they answered all those questions many PD's always wondered about but were afraid to ask.
- ✓ One of the more useful programming tips offered – always reverse "burn" scores to gain the best perspective. A song may have 20% burn – but that means that 80% of the audience is *not* tired of it. *TW Tip #7086 and #19028*

* Note: Next week, "PD" will publish Wimmer-Hudson's Sampling Error Grid so you'll be able to see what the difference in sampling error is between, say, a sample of 300 people and a sample of 600 (or 5,000). It's a timeless table you'll want to clip and save.

Paul Jacobs of Jacobs Media imparted some meaningful thoughts about what a PD needs to know about Sales.

- ✓ "Now is clearly a time for PD's to grow up."
- ✓ "Smart programmers are investing in their own continuing education. You need to start learning about *management* measurements (like ROI and Power Ratios)."
- ✓ "If you're not on the same page as your GM, you're out!" *TW Tip #7090*

Next Week: Pith 3 **Arbitron: Basics & Beyond**
VR Experts Answer Pointed Questions

"Attention K-Mart Shoppers . . ."

Sometimes "What Comes Out Of The Speakers" *ISN'T* what it seems.

Like the K-Mart employee with the best of intentions over the intercom . . .

"I have a customer by the balls in Toys who needs assistance."

TW Tip # 9095

News & Surveillance Ingredients

News

"These Late Developments"

When it comes to the marketing of our news product (even on our own air), I believe we can learn a lot from our brethren (and sistren) who run the News Departments at TV stations in competitive markets.

A very effective teasing technique that many television stations use in their headline-teases (2-5 minutes before their 10 or 11pm newscasts) is to include introductory lines that convey *urgency,* such as "these late developments", "this just in", "we have breaking news", "we have new details about (a known hot-button story) ", or "new developments in the (lead story)".

What It Does: It "suggests" that the station has fresh information (even though it may actually be several hours old). Viewers are less likely to zap over to another station's newscast if the tease sufficiently "hooks" them with the promise of a new development they haven't heard (and, presumably, might not get elsewhere).

Caveat: This concept falls flat if you don't deliver! (Beware of empty promises!)

Applying It To Radio: Urgent-wordsmithing is an ideal vehicle for News/Talk stations that feature an information "wheel" in drive-times. Consider adding urgency to your "beat-check" style intros (where your reporters and/or experts bannerline their reports prior to your actual newscast body) or your quarter-hour headline-package.

When it comes to the maximum allowable elapsed time before a "new" development is no longer perceived that way, there's no accurate "one-size-fits-all" rule-of-thumb — it depends on the story (and the complexity of the story). Use your own judgement, but err on the side of "truly breaking" urgency.

TW Tip #9090 and #10033

The *Most Effective* Promotions Of All Time — *Cash Call*

Talk to most PD's today about *Cash Call* and you usually get a snide remark about "dinosaur radio". But when you hear it done well on-the-air, it still sounds exciting. When you research it, it still checks-out high on the "effectiveness" scale. (Does the audience know something some swashbuckling PD's don't?) And when you trend the numbers, it usually increases the TSL for the station using it. So maybe now is a good time for you to take a fresh look at the simplicity and the potency of this efficient little (sometimes big) contest.

There are generally two ways Cash Call can be deployed:

- ✓ **The "Don't Say Hello"/"Phrase That Pays" Cash Call** and
- ✓ **The "Know How Much Is In It & Win It" Cash Call Jackpot**

The "Don't Say Hello"/"Phrase That Pays" Cash Call

Often used as part of a launch (or re-launch) campaign, this contest is designed to quickly burn a "phrase that pays" into listeners brains.

How It Works: When we call, don't say hello – instead answer your phone "I listen to the new sound of 13Q" and you'll win $50,000! Powerful premise!

Why It Works: Main reason: it combines the allure of *big bucks* (which always commands attention) with *breadth of scope* (it goes beyond just the 2% of listeners who are likely to call-in to win a contest; instead, *everybody* feels that they might be called next, so they feel they'd "better be ready, just in case". Hence, it causes average people to participate in a way they normally wouldn't.

Don't Say Hello/Cash Call was originally designed in the late 50's to hype the HooperRatings (a telephone coincidental methodology). Which it did. But it did it by *burning-in recall* (which transcends all methodologies). (It's easy for a listener to remember your call-letters when they've got 'em tatooed on their earballs and brainstems.) That's why, in later years, it was also very effective in influencing Pulse's in-person interviews and Arbitron diarykeepers (not to mention Birch and Accurating telephone surveys).

Some stations have used it just to get listeners to *reaffirm* their loyalty , the way **Buzz Bennett** used it in San Diego, Pittsburgh, and Miami ("I listen to the new sound of Y100"). Others used it to underscore their image of big money (the way **Bob Pittman** did when he was a young PD in Chicago ("WMAQ's gonna' make me rich"). Still others used it to underscore a positioning statement with a semi-humorous reference to the big money image (the way the late **Bobby Hattrik** did for Doubleday, "I listen to All New, All Hit 96, KPKE — now give me my money!")

Upsides:

- ✓ It puts big money on the line every hour, without having to actually give it away every hour (thereby preserving your contest budget).

Also puts emotion and the magic of "live" (to tape) callers together on-the-air, as the personality consoles the contestant ("Awww, if you'd answered your phone blah-blah-blah . . .

(Continued . . . See **Cash Call** on Page 10)

More! Morning/Breakfast Basics

The "PD" Morning/Breakfast Show spotlight continues . . .

❑ Characters In Their Proper Place

Build your show around your morning host(s) in much the same way an NFL team builds their character and playbook around franchise players. If you have a **John Elway**, the quarterback should lead the way. If you have a **Barry Sanders**, the running game drives your offense. If you have a sticky-fingers like **Jerry Rice**, you pass a lot.

As **Don Anthony** of TalentMasters points out, the characters of your Morning Show should *know their place* – and the audience should be able to identify them and their purpose in the show, just as you're able to identify the 'purpose' of all the leading characters of a great TV sitcom. (Think of the roles represented by key characters of hit shows like *Seinfeld, Cheers, Murphy Brown, Mary Tyler Moore,* and *M*A*S*H).* They each methodically contribute to the plot.

I like the way **Steve Davis** (of **Zapoleon** Media) looks at it — that most great morning shows have at least 3 primary "characters" . . .

a *dick* (a smartass, could be male or female)

a *dork* (a "straightman" sidekick who provides ricochet points and laughs on cue) and

a *dear* (usually a female with lots of common sense, who acts as the show's "conscience", says what the average person is thinking, and keeps the others "in line"). *TW Tip #9091, #5064, and #6055*

❑ Show Prep & The Internet

These days, with the internet being so accessible, there is *no excuse* for lack of show prep by a morning team. Used to be a bad morning man would blame the station for his lousy ratings. ("Well, they won't invest in a prep service for me! Waaaaaaaaaaa" piss, moan, bitch). But now, lots of great preparatory material is available online, *free of charge*. All it takes is *effort*. (And even better material is available for a nominal fee.)

Rather than list all of the Prep and Comedy services in this article (which is constantly changing, as some come, and some go), I would refer you to **Jeff Young's** excellent "one-stop" Radio website, **Radio 411** (www.radio411.com). At last check, over 4 dozen Prep and Comedy links were listed, which are updated regularly. Most of them have freebies and cookies that will provide the average morning show with more than enough "starter" material. By bookmarking your favorite sites, you can point and click your way to better content. And when you come across a service you especially like, you can subscribe to get their "A" material.

Word to the wise: If you don't already, it's worth *learning how* to lift tasty tidbits and paste usable text. It'll save you a lot of time! No more excuses – let this be your wake-up call to drag yourself into the new millennium! In a future issue of **"PD"**, we'll evaluate "the best of the best" for you, using the **Bo Derek** 10-scale.

Aside from prep-services, don't be afraid to search, surf, and sift through other major newsgroups and sources that are available on the 'net. ABC, CBS, NBC, Fox, CNN, MSNBC, C-SPAN, *USA Today, Hollywood Reporter, Newsweek, Time, People Magazine, Wall Street Journal, US News & World Report*, E-online, MTV, VH1, Oprah, etc. etc. etc. All provide tons of "hamburger helper" thought-starters that are FREE for the taking.

Ron Chapman, the legendary morning mogul on KVIL/Dallas, has always encouraged young jocks who want to follow in his successful footsteps to look at life *outside* of Radio – then reflect it *on-the-air*. So your show-prep should include *experiencing things* that average, everyday people do – reading People magazine, watching the top 20 TV shows, seeing the hit movies, noticing the billboards that "capture" the attention of consumers, etc. When you do, mirroring what's happening locally becomes almost an "automatic" response.

Don't overlook *local* newspapers and TV stations from other cities who are strong on enterprise stories and features. Two of my favorite full service sites are the *New York Post** (www.nypostonline.com) and KPIX-TV/San Francisco (www.kpix.com).

* See **"PD"** Issue #11 for deep background about usable "Post"ings (pg 8)

And be sure to bookmark *other radio station sites* that can provide you with thought-starters. (Note: we're not encouraging you to "steal" material outright; just borrow the germ and create your own original material). *TW Tip #9092, #5064, #6056, #15032, and #16033*

❑ Spontaneity

Certainly your Morning/Breakfast Show should be fully-prepped, but not so obviously "scripted" that you sound overly predictable. Listeners like to hear spontaneous personalities who seemingly "work without a net" (it adds an "edge" that defies quantification).

Don't misinterpret that as a license to "wing it". When you're prepared, you can be more confident that you'll *be ready* for anything and everything – which usually results in a personality being more relaxed, loosy-goosy, and *able-to-be-spontaneous*.

TW Tip # 9093, #5066, and #6057

Coming In Future Installments –

- **TW's A-E-I-O-U™ Checklist**
- **Its Small Market Counterpart, E-I-E-I-O™**
- **Phone Jobs ■ Camaraderie ■ How To Hit *Hot Buttons***

On "The Impossible"

"The impossible" is simply a temporary condition that can be overcome by skill, planning, technology, and persistence.

TW Tip #7087

The *Most Effective* Promotions Of All Time — *Cash Call*

(Continued . . . from Page 8)

I could have given you $25,000, but tell you what, just for being so nice, I'll give you this (shitty sales prize/lovely parting gift)".

Downsides:

- ✓ First and foremost, it's not *controllable*. You could be "hit" anytime (including the very first hour of the very first day). Most stations solve this by planning for multiple winners. (One effective way is to sequence multiple *ascending* jackpots – the first one $5,000, the second one builds to $10,000, up to $15,000, etc. (or on a lower budget, $1,000, then $2,000, then 3, 4, etc.).
- ✓ The downside most mentioned by over-sensitive sales reps is that it demonstrates, hour after hour, that no one is saying our phrase (so it tells advertisers no one is listening). This is a valid observation, but only to a point (the plusses far outweigh the minusses). Let's not get overly anal 'bout it.
- ✓ And if this is your only contest for a long period of time, it disenfranchises the constituency of players who like to call-in to win.

Wallace Wisdom:

- ☑ *Building* jackpots create major momentum, especially when really big money is on-the-line.
- ☑ One way of getting around the "loser an hour" image is to build-in great consolation prizes (a crisp new $20 bill, a family 4-pak of movie passes, a pair of down-front concert tickets, the CD of your choice at a record store).
- ☑ Consider a "double-whammy" concept of contesting: running two promotions simultaneously (one a call-in (preferably mental participation) game, the other your "Don't Say Hello" callout). This pleases both types of contest-likers (the mechanical "players" and the vicarious play-alongers).
- ☑ Instruct all Air Talent on the art of making a contest *move*. A mechanical contest should be over and out quickly. In this way, it's "there for those who want it, and seemingly not there for those who don't". By the same token, don't just "throw away" a caller who is "great copy". (You should know the difference – and so should every member of your airstaff!)

TW Tip #4048, #3105, and #9094

Next Week *"Know How Much Is In It & Win It"*

About Optimism

"I always try to look on the optimistic side of life, but I am realistic enough to know that life is a complex matter. With the laugh comes the tears, and in developing motion pictures or television shows, you must combine *all* the facts of life – drama, pathos, and humor."

TW Tip #7088 and #21017

— Walt Disney

Digital Emotions

TW Tip #16034 and #14001

"I'm sorry, Dave —
you're too depressed for me to open Quicken."

Word has it the brains at MIT are hard at work trying to create a computer that can "read" your mind (apparently by examining your data-entry style and watching your body movements and facial expressions). Stay tuned.

In Search Of Basic Truths

"62,402 repetitions make one truth."

TW Tip # 7089

— Aldous Hurley, *Brave New World*

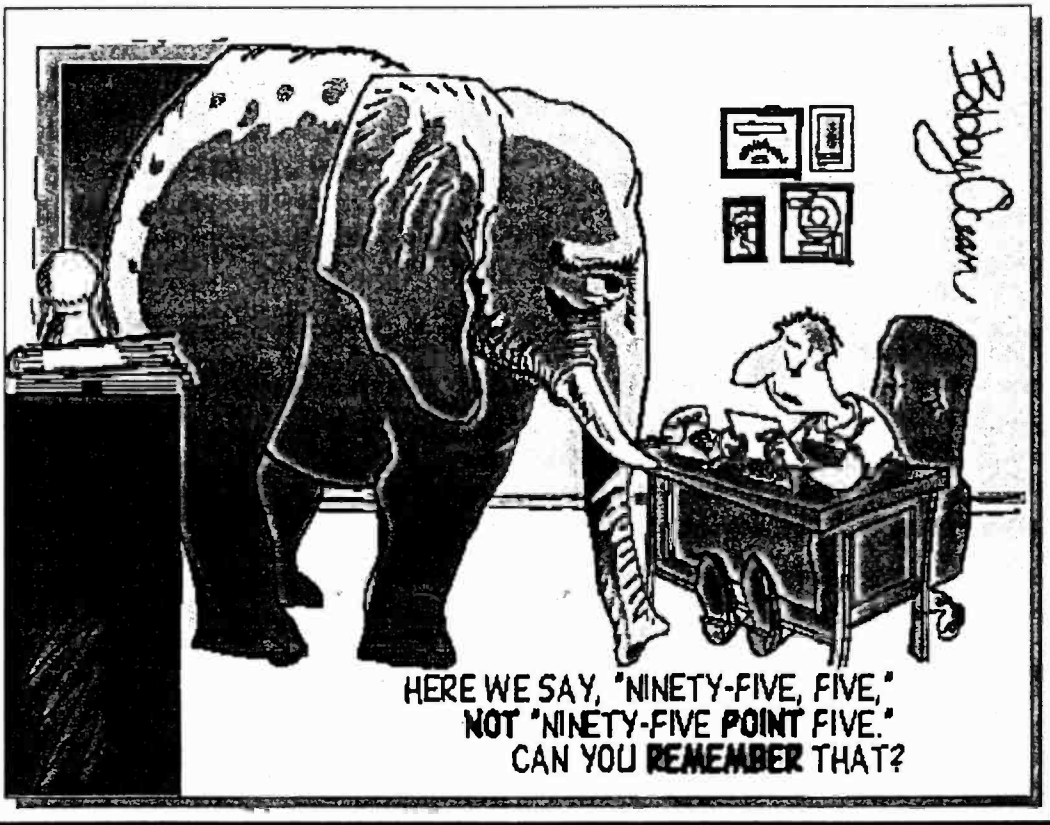
About *"TW Tips"*

At the end of each quarter, we'll issue a free **"PD Index"**, to cross-reference every *TW Tip* into the following programming categories —

- 1000 series - The Audience
- 2000 series - Music
- 3000 series - Promotion/Marketing
- 4000 series - Contests
- 5000 series - Mornings
- 6000 series - Talent
- 7000 series - Leadership
- 8000 series - Morale
- 9000 series - Presentation
- 10000 series - News/Info
- 11000 series - Public Service
- 12000 series - Operations
- 13000 series - Talk
- 14000 series - Technical
- 15000 series - Internet
- 16000 series - Computers
- 17000 series - Sales
- 18000 series - Production
- 19000 series - Research
- 20000 series - Ratings
- 21000 series - Life
- 22000 series - Bookshelf

Ocean Toons®

Check out **Bobby Ocean's** creative website (www.bobbyocean.com). Full of interesting ideas, links, quotes, production and voiceover demos. E-Mail Osh at *oceanvox@pacbell.net*
Jeff Young's Radio 411 (www.radio411.com) is the *cyber-home* of *Ocean Toons* and the *Bobby Ocean Cartoon Gallery.*



Coming Next Week

In The World's *Fastest Growing* Programming Newsletter

Street Fleets! Ready To **ROLL!**

And Wimmer-Hudson's **"Sampling Error" Grid**

A "PD" Clip & Save

Also Part 2 of

Music Science 101

Food For Thought

Positive Pep

Have you ever noticed that some leaders seem to have a certain "energy" that surrounds them everywhere they go? It even surrounds their office – to the point of being contagious (which seems to bring their entire staff "up" a notch).

Having been accused of having an energetic management style, myself, let me pass along what I think are some of the secrets to conveying an infectious intensity that leads to high morale.

Put some "pep in your step"

Energetic people seem to exude passion – and passion is contagious. When you move from meeting to meeting (or even just down the hall to the Pepsi machine and back), walk like you *mean it!* At a *brisk* pace! Makes you look like you *know* where you're going! (It's also good exercise).

Be Passionate

Especially about Radio. Employees just naturally feel more confident when their boss is gung-ho about the biz (no matter what the biz). These really *are* the best of times! Just look at all the great opportunities for great managers and programmers to become great leaders. (Ask **Randy Michaels**, or **Dan Mason**, or **Steve Rivers**, or **Jack Taddeo** or **Dave Robbins** if they think opportunities for PD's are dwindling!) In particular, be *passionate about your station!* Your people really must *feel* that you *believe* in what you're doing – and that you proudly wear your X109-logo'd pajamas every night (or you wear nothing at all)!

Use Humor

A lot! Life really *is* a banquet. And practically *everything* has a humorous side. (That is, if you have a sick mind like mine! Thank God most of the people I've worked with and for do, too!!!)

Lead By Example

It's often the fastest way to earn respect from those you're leading. Recently I flew on a Southwest Airlines flight that Southwest CEO **Herb Kelleher** was also flying on. What did Herb do? Act "Presidential"? Hell, no! He rolled up his sleeves and helped the flight attendants pass out drinks'n'nuts and pick up trash, and spent the entire flight laughing and joking with passengers and the cabin crew! He put himself on *their* level. And you could tell that absolutely *everyone* loved (and respected) him for it! (Ask any Southwest employee, even the luggage-loaders, and they'll tell you they work for the greatest company on the planet! They have *fun!)*

Keep Your Office Door OPEN

Nothing fuels vicious rumors faster than a closed door. (Especially when it doesn't have to be!)

Practice MBWA

Management By Walking Around. Visit staff-members on *their* turf, like Kelleher does (because you're *interested*, not because you're snooping).

Most of all ... *Always* Be Positive

All the time. Practice what *Boston Celtics* President/Head Coach **Rick Pitino** calls his "98/2 Principle", where you're positive 98% of the time and *trying to be* positive the other 2%. That's what separates the positive-thinking contributors (with their "can-do", "I can conquer anything" spirit) from the negative-thinking "destroyers" (who waste their time trying to organize little mutinies and seem intent on bringing everyone else on the team down to their level of dissatisfaction and unhappiness).

Remember, the glass *is* always half-*full*. Life *does* unfurl the way it should. Things *do* always happen for the better (no matter what) – especially when you view things that appear to be problems and obstacles as simply *more opportunities to improve.* *TWTip #7091, #8021, and #21018*

All The Best,

TW

Did You Notice

???

This week's Programmer's Digest is 12 pages!

!!!

Just our little way of "adding value"

(You're welcome)

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Programmer's Digest
Volume 1, Issue 1
April 27, 1998

Cloning Diarykeeper Mentality

Continuing Education For The Dedicated Radio Programmer

As a programmer, I've never looked at my home base market of Phoenix as "a city of 2,103,000 12+ *listeners*".

Instead, I view it as "a radio market of 3,100 *diarykeepers*" (in each quarterly Arbitron sweep).

This Was The Week That Was

Breaking that down into "right now" terms, that's an average of 258 "active" diaries controlling the fate of 40+ stations *"this week"* (this minute).

For the thinking PD, the question becomes — what can we do "right now, this week" to influence 258 diarykeepers . . .

- to listen
- to listen longer, and/or
- to listen more frequently?

Should you, as a PD, be considering how this weekly "active diarykeeper panel" of radio jurists applies to *everything* (both on-air and off)?

Wouldn't hurt.

While not *every single* programming decision will have an effect on diarykeepers, if you discipline your workstyle to instinctively and "automatically" approach every situation with a macro "filter" that first starts out with how it "might" or "could" influence this week's jury of diarykeepers, you won't miss many opportunities (or tricks).

Diarizing Your Future

So how do you apply diary mentality to everyday programming chores?

(continued on page 2)

Quarter-Hour Leverage ™

Q: When is one listener equal to 1½ listeners?

A: When you can't see the other "half", but you know it's there.

Let me 'splain . . .

(continued on page 2)

Inside "PD" Issue # 1 . . .

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Page 4 . . . Meaningful Mission Statements
Page 5 . . . Promotional Art & Science: Annual "Recurrents"
Page 6 . . . News/Surveillance Ingredients;Cut-thru Campaigns
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Page 8 . . . Most Effective Promotions Of All Time: Marathon Stunts
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Programmer's Digest Publisher/Editor **Todd Wallace** is a 30-year programming veteran — as a #1 jock, PD, GM, and station owner. Over the past 24 years, he has provided programming consultation services to over 100 radio stations. Internationally recognized as the "founding father" of the "callout" research concept, over 200 stations have used his systems of "in-house" music, tracking, and perceptual research.

Quarter-Hour Leverage ™ (continued)

"Invisible" (Long Term) Cume

"Yeah, well — they all drink f-ckin' Coca Cola, don't they?"

— Australian Radio Legend
Rod Muir

(to a young PD who insisted his market was unique and *"different"*)

(continued from Page 1) 27 years ago, as I was experimenting with various "new" ways of conducting weekly (what is now called) "tracking" research, an offshoot of the preference "core" (P1) theory led me to the discovery of an interesting dynamic which applies to literally <u>every</u> station regardless of format: **"Invisible cume" (aka "phantom", "long-term", or "monthly" cume).** These are listeners who actually *listen* to your station, but don't make the quantum leap to *<u>remember</u>* that they do (enough so, anyway, to prompt them to write your calls down in their 7-day Arbitron diary). How big a deal is this? Here's the math: Most stations have one "long-term" cumer for every two weekly-cume listeners. Think about that. By targeting your invisible cume, you could increase your ratings by 50%. Worth doing? (Duh!?!) So the objective becomes: to get the listener to take your call-letters, code-name, or (at least your frequency) out of the "back" of their brain and re-install it in the *front* of their mind. (continued on page 3)

Cloning Diarykeeper Mentality

(continued from page 1)

Applying Diary Mentality To Promotion

Start by making sure you're not overlooking <u>legit</u> opportunities to say "write it down" or "look for it in your mailbox" (whenever you have promotions or other features running which involve that kind of participation). It just might trigger a "flag" in a diary-keepers mind ("Oh yeah! I'm supposed to be writing down my listening habits this week – I almost forgot! I'm glad they reminded me!"). Having said that, it's also important to not go apeshit in pushing this philosophy to extremes (to the point where average listeners get the impression you're "talking in code" to them).

Since continuous measurement requires *sustained* promotional impact over 48 weeks a year (in most markets), to gain the most bang from each buck, it's wise to plan your promotional budget around the fact that your market is a city of <u>zero diaries</u> at least four weeks of every year. Example: $1,000 spent December 20th affects zero diaries, but $1,000 spent November 20th will influence, in the case of Phoenix, roughly 258 diaries (maybe more, if a contest or promotion spans out over several weeks thus cusping multiple diary-drops).

Applying Diary Mentality To Music

This is one of the reasons I'm such a firm believer in using a *Music Diary*™ system for measuring music research (both for currents <u>and</u> oldies). I prefer to know how actual *diary-keepers* feel about every song being played or considered for airplay (auditorium test-takers are not as important to me as real live diarykeepers). As long as Arbitron is "God", doesn't it make logical sense to "distort similarly" (to gain exclusive insight)? (I call *that* "competitive advantgage"!)

(continued on page 4)

Make A Lasting Impression

Try passing out these very *real-looking* $1,000,000 bills at your next public appearance or remote. It's guaranteed to get listeners inter-acting — and thinking you've given them a very unique little "collectible". They'll take it home to show their family — and to work the next day to show their friends and co-workers (so make sure you've *subtly* bonded your call-letters to the promotion without "defacing" the actual premium itself). Cost: as little as 15 cents apiece (when ordered in 10k bulk amounts) A "sampler" kit of 100 bills is $35. Call us at (602) 443-3500 for the contact information. *TWTp #3001*



Nothin' But 'Net

WWWEB WWWISE™

www.IveGotAnArbitronDiary.com

It amazes me why so few stations take advantage of existing technology to put audio (of some sort) on their website. Check the stats: According to BRS Media, probably the best keeper-tracker of such things (at www.brsradio.com), over 5,300 radio stations (world-wide) have websites – but barely 1,250 are also "webcasters". The rationale (from some PD's) seems to be "the quality of sound doesn't live up to our standards". While it's true that web-quality does not match FM Stereo quality, most web-ssurfers have a reasonable grasp of what the latest "state-of-the-art" from Real Audio (or Netshow, Streamworks, etc.) is capable of – and I make the point that they probably don't judge your station for the quality of sound that the *internet* is capable of providing. The higher principle, in my opinion, is: if you have a chance to get someone who is websurfing to also listen to your radio station while they do, you should. Remember, with PPDV levels (persons per diary values) at roughly 700:1, the "averages" suggest that one out of every 8,400 people who come across your website this week will be keeping an Arbitron diary. *TW Tip #1002, 15001, & 16001*

Coming Soon:
Programmer's Digest
The Website

Excellent Examples Of Website Audio

Live Streaming Audio

- Jacor's KIIS-FM in Los Angeles (www.kiisfm.com) is one of the finest specimens of user-friendly live audio on the internet. Just click on "live audio" on their home page and you're KIISin' in just a few seconds. Compare this simplicity to the "extra step" some stations require of the surfer when they jump them straight to Audionet (where, FYI, the surfer might be tempted to DX *another* station).
- **Wallace Wisdom:** Don't assume that everyone who visits your website is a geek who's willing to jump through the extra cyber-hoops. Dumb it down so any idiot can play your station on their computer. What'd P.T. Barnum say about over-estimating the intelligence of the audience?) Might even be worth suggesting "the obvious" with a short pitch for those less than computer-savvy surfers about how to *keep listening* while they surf–
- **"You can listen LIVE to X-109 for your entire web-surfing session today – just minimize the RealAudio player to keep your favorite songs playing while you surf – remember the longer you listen, the more you can win"** (or some similar promise or call to action).

TW Tip #9001, #15001, and #6001 (continued on page 6)

NEXT WEEK **in** WWWEB WWWISE

Cool Features For Your Deep Site
(Guaranteed To Titillate Surfers *and* Listeners)!

Transit 2000

A "Moving" Positioning Statement!

Anything that moves is potential signage. Check out the way 2WS seized the moment to get their call-letters and positioner on the Darling Harbour monorail tram. Day and night, it quckly zips throughout downtownSydneymaking *thousands* of memorable impressions. What kind of "unusual" (therefore, *hard to ignore*) marketing opportunities exist in your market? *TW Tip # 3002*



"Invisible" Cume (continued from page 2)

(Talk about the "battleground for the listener's mind"!) In a nutshell, that's one major reason why generating "top of mind" recall during a ratings sweep is vitally important to your ratings health.

Your reward for figuring out how to get the listener to do this is: *fast* (often huge) audience gains with "no visible means of support" (an immaculate cume-spike)

Q H Leverage™

In weeks to come, we'll look at some of the most effective (and fastest-working) ways to target these "nomad" listeners (who are just waiting to be counted — and *counted).* Be ready. The cume you save may be your own (it already has your name on it)! *TW Tip # 1001 & #19001*

Cloning Diarykeeper Mentality

(Continued from Page 2)

The Myth Of Diary "Buffering"

Do some weeks or months produce a higher diary-count than others? Of course – not every week's "return" of in-tab diaries is going to be exactly 1/12th of a quarterly ratings period (in part, because Arbitron gives respondents two weeks to return their completed diary). There was a time, years ago, when Arbitron would monitor "consent" and "participation" rates on a monthly basis. Then, if they realized they were below the threshold for achieving the "target" of usable in-tab diaries, they would send out more diaries in the latter weeks of a sweep (to "catch up"). As a result, some programmers (who discovered this and noted a "history" of continued "buffering" in their market) would "back-load" their promotional efforts in each sweep (figuring that Arbitron's supposed backloading would enable them to impact more diaries in the book).

The reality *today*, however, is that Arbitron now keeps a *weekly* monitor on diary returns – so they can make ongoing adjustments during any week of the sweep. This tends to "smooth out" the week-by-week diary count. (Just so ya' know, Arbitron doesn't keep week-by-week diary-count a secret – just ask your Arbitron rep).

Whether the strategy and tactics of your Marketing Action Plan call for front-loading, back-loading, or equally-sustained promotional efforts should be dictated by your enlightened "read" of your competitive marketplace (a subject, by the way, that "PD" will examine in-depth in the next few weeks). But if you're intensifying your promotional efforts in the last month thinking that you're reaching more diarykeepers – it just ain't so no mo'. (In fact, in some markets, just the opposite is often true).

Diary Mentality In Small Markets, Too?

If you're in an "un-rated" metro, should you be looking at the world through "diary" glasses, too? Maybe. Remember, the Arbitron County-By-County is still a diary-administered survey. But some Arbitron County surveys have in-tab samples of less than 50 diaries – and when facing a sample-size that low, all the best "diary mentality" intentions and schemes in the world go out the window . (The reality of a survey based on 50 diaries is: an "average" quarter-hour is determined by 8 diaries. (Try spreading that over 13 demo-cells!) That's why many stations in un-rated smaller markets use telephone-methodology ratings services (like Radio Index, AccuRatings, or Willhight), to get a more up-to-date overview of their market with a larger sample. When trying to influence a *telephone* survey, diary-awareness techniques don't matter – but recall-enhancement does. (And remember, recall-tweaking can effectively influence diary-surveys, too – since many diaries are usually filled out "later").

Just a Stateside concern? Not so — the dominant audience surveys in the UK, Australia, New Zealand, and Canada are diary-based (and most metro markets have to contend with continuous measurement, too).

Boiling It All Down

What we're really talking about is pragmatically using "the filter system of the listener's mind" (in this case, **the "diarykeeper's" mind**) to "trigger" a response in favor of your station. (Quick plug: in coming weeks, **"PD"** will feature a "mini-series" of articles about ways you can use "the filter system" to your best advantage). A diary-keeper knows he/she is supposed to be keeping a diary about their radio listening habits – thus, anything you say that penetrates their filter and piques their interest could carry a *big* payoff for you. (That's why it's against Arbitron Law to run sweepers like we used to that say, "Dear Diary, right now I'm listening to Bubba & Bambi from 6 til 10 on 109.9, KXXX").

Bottom Line: Anytime you've got a "panel" of diarykeepers out there at large (instructed to "keep score"), it's wise to consider the diarykeeper's mindset about *everything* you do. So whenever you're faced with choosing between one tactic that might influence diarykeepers or another nice little "warm fuzzy" that doesn't, you'll usually be better served by the choosing the option that puts the right "strokes" in the diary.

TWTIp #20002 and #2001

Meaningful Mission Statements

KHTC/Phoenix (when it was owned by Bonneville) had one of the very best:

"K-Hits . . . here to make a <u>difference</u> in the Valley"

This mission statement clearly communicated the Bonneville corporate values. But KHTC went further — actually using it *on-the-air* regularly. Most mission statements aren't succinct enough to lend themselves to on-air use, but this one really works (don't you agree?) Come to think of it, it's not a bad PSA intro line.

TW Tip #7001, #9002, and #11001

Presentational Dynamics

Avoiding Pavlovian Tip-Offs

Sometimes the fine line between *consistent* format presentation and "predictable" formattics becomes blurred. Often this predictability can be hazardous to your TSL. Especially so when your stopsets telegraph that a potential tune-out "block" is coming.

Put yourself in the shoes of your "average" listener for a moment and it's easy to see how he/she can get "conditioned" to expect to hear certain things once another format element plays (and thus can "predict" what's coming, just like one of Pavlov's dogs could "expect" a meal or a snack).

As the clustering of commercials into two or three hourly pods becomes more and more the norm (than the exception), today's PD is faced with a dilemma: there are only *so many* places you can stick stationality components like weather, psa's, contests, jingles, positioning statements, and promo's. (Usually only at the beginning or end of clustered spots).

This serious problem is further exacerbated whenever it becomes *obvious* to the average listener that one of these elements nearly always kicks off a long stopset. Frequently this leads to tune-out, physically or mentally (usually after the third or fourth spot). It's like the listener's subconscious mind is receiving a secret coded message (behind your back): "Psst, hey, have you noticed? Whenever you hear a traffic report on Magic 88.8, you always hear lots of commercials immediately afterward — so (hint, hint) you've got plenty of time to tune over to X109 right now to hear another song".

Ask yourself: How many first-element formattics in *your* hourly sequence are sending a subliminal message to listeners that it's "safe" to tune away? If they tune out, **how long before they come back?** Every time your listeners hear you play a station promo first in a stopset, does it trigger an automatic reflex-response that leads to "tune-out in droves"?

How to deal with it: Use this natural subliminal effect to your <u>advantage</u> by slotting any Pavlovian tip-offs at the <u>end</u> of stopsets (so that the listener's subconscious mind is receiving a more *positive* subtle message, "Listen, Slick – every time you hear the weather on Magic 88.8, don't bother to tune-out; I guarantee music will follow within 10 seconds.") While it may be difficult to eliminate *all* Pavlovian tip-offs from your format hour, it may well be worth taking the time to *try to*. *TW Tip # 9007 & #1002*

Forgotten Basics: The McLendon Promotional Strategy

Are you milking $15 out of every 10 promotional dollars you spend? In this day of consolidation and "downsized" promotional budgets, revisiting the basic tenets of radio showmanship (as taught to us by the one and only Gordon McLendon) can help you *maximize* your station's marketing clout.

- **Tell 'em what you're *going to do***

Teasing a promotion helps you sell the sizzle and build anticipation. "Coming soon: The Big Snatch"

- **Tell 'em you're *doing it***

Remind listeners how to participate ("appointment" contesting works!), how exciting it sounds (with imaginative winner promos), and how a *loyal* (P1) listener can gain an advantage over the casual cumer (with clue promos, clue-reviews, etc.).

- **Then tell 'em *how great it was* and *what's <u>next</u>***

Re-tread your winner promos and tightly edit your winner montages to capture and convey the *essence* . . . which sets up a natural opportunity for you to remind listeners "you ain't seen *nothin'* yet!"

How well does your current promotion measure up to meeting this criteria? *TW Tip #3007 and #9008*

Lifestyle File™

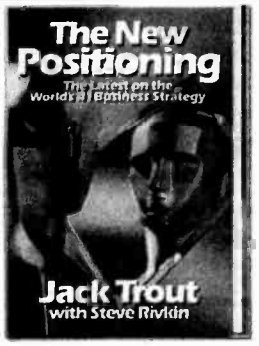
The "meaning of life" (in 100 words or less) . . .

Think money, power, respect, and position will make you "happy"? Experts suggest that the *real* key to happiness in this life boils down to three basic human conditions:

1) **Having someone to love and care about — and who, in turn, loves you**
2) **Having something to do (especially something you're passionate about)**
3) **Having something to look forward to (or hope for, maybe a major goal to strive for)**

It's one of the secrets behind why some couples/families are happy as pigs in slop, living in a shack, working at McDonalds, while others who seemingly "have it all" live "empty" lives surrounded by luxury. Are *you* happy? *TW Tip #21001*

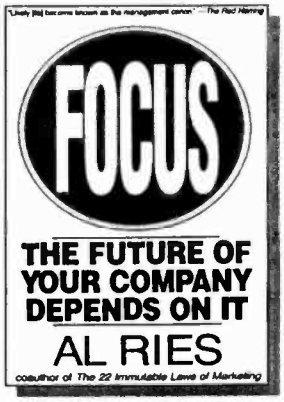
The "PD" Bookshelf: Trout and Ries *Today*



It's safe to say that the body of work by Jack Trout and Al Ries is responsible for the way most PD's think of the concept of "positioning". Though they're no longer "a team", their latest individual efforts take the "positioning" concept still further down the road — with new revelations that are as pertinent to radio programming and marketplace strategy as *Positioning: The Battle For Your Mind* was 17 years ago. Though both books were published in 1996, I've been surprised at how few PD's have read them. (TW Tip: Make the time!) Both are also available on cassette (for your drive to or from work).. **Some key points.**

Trout contends that "minds are limited, hate confusion, are insecure, they don't change, and can lose focus easily". One of Trouts's discoveries validates something we've all known for years: the power of *sound* in advertising!

"Man who chases two rabbits catches none"
— Old Chinese Proverb
(perhaps the first lesson in "focus")



Ries asserts that the #1 problem in business today is loss of focus. Remind you of any radio station(s) *you* know? Perhaps *intimately?* The key to success is a *narrow* focus.

TW Tip #3010, #1003, and #22001

Cut-Through Campaigns

VideoMailer (continued from page 6)

The Payoff: Compared to normal direct-mail (where 2-6% response is considered "acceptable" and only the very most successful direct mail radio campaigns of all time have generated response-rates in the teens), this concept claims a 60% watch-rate.

Logistics: Tony Quin's *IQ Televison Group* has put together a total turnkey video-mailer package they call Vidpak. Reach IQ at (404) 255-3550.

Bottom-line Quantification: A campaign earlier this year for Jefferson-Pilot's WLNK in Charlotte, NC produced *stunning* results. that demand your attention.

According to research conducted by Critical Mass Media . .

- Of the 12% of listeners who had "tried a new radio station in the past week," better than 40% of them were attracted to The Link.
- Of the total sample, 85% remembered getting "a video" in the mail — with 53% "linking" the tape to Link.
- 61% said they watched the tape (95% watched *all* of it).
- And while people generally cannot really (with any accuracy) "predict" their own behavior in a research study, 60% of those interviewed throught they'd be more likely to listen to The Link as a result of having received the video.
- 22% said they'd tell a friend.
- As for content recall: the Bob & Sheri Morning Show, Link's music position, and the $10,000 contest (in that order) were the main points left in the listener/viewer's head (so this is not *just* a contesting-mechanism).

Wallace Wisdom: Any way you slice it, this concept lives up to the definition of what research consultant John Parikhal has been known to call "2 x 4 marketing"! **If your back is against the wall and you absolutely, positively *must* make a major impact *"this book"*, Vidpak is a solid concept worth bettin' the farm on.** (And those who know me know I'm not prone to throwing raves like this around lightly).

TW Tip #3008

Newspaper Sticker-Drop (continued from page 6)

- Why the insertion works: just getting your sticker into a listener's hands is a marketing victory, since many lazy listeners simply aren't motivated enough to "go somewhere" just to pick up a radio station's sticker.
- Keep this in the forefront of your mind the next time an AE suggests that a big-spending (yet low-traffic-volume) advertiser be used as a sticker pick-up point.
- For logo purists: co-promotion with a newspaper doesn't have to be part of the deal. But — you'll pay a big premium for the insertion without their participation.
- If the paper insists that their logo also appear on the sticker, see if they'll accept a die-cut between the two logos (a lot more people will put only your sticker on their car). Plan B: have the artwork designed with color schemes that make their sticker "appear" to be a whole 'nother sticker (thereby preserving your logo integrity).
- In my experience, the only more effective method of achieving sticker-saturation in a market is including your sticker in a direct-mail drop to all households in a metro.

TW Tip #3009

"If you're not making any mistakes, you're probably not trying hard enough."
— Randy Michaels, CEO, Jacor Communications
(on an NAB panel in answer to the question "Have you made many mistakes consolidating?")

Quote Worth Re-Quoting

Promotional Art & Science™

Annual "Recurrents"

"The Kiss Party" (continued from page 5)

for several weeks prior to the event as the station unveils daily additions of performing acts. During "Kiss Party season", especially, listeners are literally afraid *not* to listen to Kiss every single day (for fear of missing something)!

Looking for a variation on this theme? Consider the way the "original" Kiss Party was structured years ago: as an exclusive "night with the stars" at a local club. Some stars performed, but many huge star artists would agree to show up because they could just schmooze without having to perform).

From the perspective of the listener: the only way to get an "invitation" was to win it on Kiss (which, in turn, made it *the* hottest ticket of the Spring season in New England – *so* desirable, in fact, that scalpers offered as much as $1,000 to anyone fool enough to sell their invitation)..

Value-added: there are actually *two* Kiss Parties (on consecutive nights) – an "exclusive" upmarket bash for clients and prime prospects and one for the listeners.

Event-marketing at its ratings- and sales-productive best. *TW Tip #3011, #4002, #11002*

Kidd Kraddick's "Second Chance" Prom

You understand why this promotion works so well when you look at it like a listener: a good percentage of your listeners (especially female listeners) wish they could have experienced the lifelong memories of "Prom Night" with their current spouse or significant other (instead of the putz they actually went to the Prom with). So KHKS/Dallas Morning personality Kidd Kraddick puts together a "Second Chance Prom" with all proceeds benefitting *Kidd's Kids* (his charity that takes chronically or terminally ill kids and their families to Disneyworld every year). Headliners at last year's Prom were Bon Jovi and The Commodores. This is a particularly effective promotion for CHR stations because of its solid appeal to upper target demos. *TW Tip #3012, #4003, & #11003*

Inspirational Moment

"If I can, I will.
If I can't, I must!"

— Motivational Trainer
Anthony Robbins

on "getting started", "overcoming odds", and "achieving the (next to) impossible"

Leadership Cliff's Notes

Quick Keys To Meaningful Meetings

☑ **Have a purpose.**
At least a loose agenda of thought-starters is useful.

☑ **Start on time.**
Make it clear to staff that tardies will be shot on sight!

☑ **Suggest a stop time.**
Otherwise meetings tend to drone on and on, wasting a lot of everyone's time. (Remember, if 10 people are involved in a meeting that goes an *extra* 30 minutes, *five hours* of valuable executive time has gone down the gurgler **needlessly**.)

TW Tip #7002

The *Most Effective* Promotions Of All Time

"Dome-Sitting" Marathon (continued from page 8)

- **Public service angle.** Money was raised for the Houston United Way (3 weeks of "per hour" pledges).
- **Shameless promotion** turned the night-jock into a celebrity — his fleeting "15 minutes" of local fame.
- **Media coverage.** The "event" was a "natural" for coverage by all the TV stations and both newspapers.
- **The allure of $$$$$ generated even more interest.** The listener who guessed when I came down won "a mile of money" ($5,280) — big money today, even bigger money back then! ($23,500 in 1998 dollars!)

The TW Challenge: What could *you* be doing to capitalize on a stunt that projects local relevance, with a public service and big money twist? *TW Tip #3013, #4004, #11002*

"The Secrets Of Radio"

Talent Coordination: *Excelling* Regardless Of Market Size

J. Paul Emerson is one of the legendary on-air performers of our business (NY, LA, SF, etc.). He's recently written an excellent book that should be required reading by all air personalities (regardless of format) because of its intensity in preaching the message of **100% dedication and concentration.** Sample tidbit: **"Regardless of market-size, the listener is always the same size."** Over 386 pages, J. Paul recounts his theories and experiences, designed to keep the reader from having to repeat the process of "touching the burner to see if it's hot". (Not that most of us ever listen!) It's not slick and it's definitely irreverent. But I'd venture to say most air talents will come away truly inspired to try to be "better". In future issues of **"PD"**, we'll pass along more of his pithier tips. (311 N. Main, Carlsbad, NM 88220). Cost:$139, but tell him TW sent ya' and it's yours for $70. (You're welcome). *TW Tip # 6001, #7003, #9009, & #22002*

Programmer's Digest

Coming Next Week

The mystical **Math** behind **WHY** ***forced-listen contest-marketing*** works so well ***(and so FAST!)***

We'll expose one of the real secrets of Radio that very few programmers know about — and even fewer fully understand

(You may actually learn something **new** — or at least a new way of expressing it!)

Part 1 Of Our "Mini-Series" on

And . . ***Programming To (And Through) "The Filter System Of The Mind"***

And . . **Weekly Tracking Research: Which Key Factors Should *YOU* Be Benchmarking?** **Some Enlightening *New* Ideas**

Food For Thought: Going The Extra Mile

About "Service A B C D"

(Above & Beyond the Call of Duty)

Marketing consultant ***Jay Abraham*** advocates a business strategy of under-promising and over-delivering to your target market – so that a consumer is never left with an "empty" feeling about a product or service (in fact, just the opposite – they come away saying, "I expected this, but I got – wow – *THIS!*" and thus they end up spreading even *more* positive word-of-mouth).

As a programming consultant, I have passionately embraced this philosophy of *doing whatever it takes* to make sure a customer (client) is fully satisfied. If that means spending two hours on a conference call at 9PM, so be it – or hopping a "red-eye" to attend an important last-minute strategic-planning session the next morning, so be that. (A *real* commitment to *serve* shouldn't have limitations of mere "convenience").

I'll be applying this same passion for excellence and service to the writing of **Programmer's Digest.** While "the plan" is for **"PD"** to normally be an 8-page weekly, I won't hesitate to publish an "expanded" 10- or 12-page issue from time-to-time. For example, this week's edition contains a few longer-than-usual articles, so to keep the story-count of "bite-size" chewables high, I've added four pages to make sure you get what we've promised.

While we're on this subject, let me challenge ***you*** right now to think of ways you could be going the extra mile to *super-serve **your** target audience* (both as a whole and one listener at a time).

In coming issues of **"PD"**, we'll examine various ways you can apply this conviction to improving the size (or the socio-economic composition) of your audience.

All The Best,

TW

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Programmer's Digest
Volume #1 Issue #44

The One & Only Chuck Blore

How He'd Program A Station Today

Mention the name **Chuck Blore** and descriptive words like "innovator", "super showman", "creative genius", "marketing magician", and "master artist" immediately come to mind.

Among his many accomplishments:

- He was the creative force behind "Color Radio" KFWB in Los Angeles, which was the epitome of "fun" and "sizzle", and the reigning Top 40 giant of its day (in the early- to mid-60's).
- In the early 70's, Chuck was the inspiration behind one of the most uniquely artistic radio stations ever, "The KIIS Format" on KIIS-AM/LA (long before there ever was a KIIS-FM) where personalities spent two hours of off-air prep for each hour on-the-air, resulting in an incredible feast for the ears, mind, and heart. And . . .

(Continued — See **Blore** on Page 2)

Special Programming Note:
PLEASE READ the MAJOR ANNOUNCEMENT on page 3

Jammin' Oldies

One of the hottest new growth formats in America is R&B Oldies (aka Urban Gold), perhaps best personified by AMFM's successful "Jammin' Oldies" outlets (like WTJM/New York, Mega 100 in LA, Magic 102/Dallas, among many others).

(Continued — see **Jammin'** on Page 9)

Continuing Education For The Dedicated Radio Programmer

Inside "PD" Issue # 44

Page 2 Drucker: On "Numbers"
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Page 4 David Letterman: On Showbiz and Interviewing "Stars"
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Page 11 Ocean-Toons: The PD's Precious LIttle Secret Revealed
Page 12 Elements Of Stationality: Sweepers/Liners/Splitters/Bumpers



Programmer's Digest Publisher/Editor **Todd Wallace** continues to maintain his Phoenix-based programming consultation firm, ***Todd Wallace/Associates***. He has provided programming consultation services to over 100 radio stations in the US, Canada, Australia, New Zealand, U.K., and Philippines. Believing that *"good logic, solid strategy, and cunning tactics know no boundaries"*, his clients have included formats of all types in markets of all sizes. Reach TW at **(480) 443-3500** or e-mail: ***TW3tw3@aol.com***

The One & Only Chuck Blore

On "Numbers"

"Never trust a number unless you know where it comes from."

— Peter Drucker

TW Tip #7234 and #19073

(Continued — from page 1)

- He is world-renowned as the founding father of TV commercials about radio stations, producing such perennial winners as "The Remarkable Mouth" and "The Janitor's Fantasy" (concepts which are still being utilized to sell radio product effectively today).

Chuck was gracious enough to allow us to conduct an extensive, expansive interview, covering the full range of his experience — and his observations of radio activity as we know it today. We'll be featuring this exclusive **"PD"** *Insight Interview* in several installments over the next few weeks. You'll find Chuck's comments about today's radio environment downright fascinating. And his behind-the-scenes descriptions of the passion and wizardry that went into some of the great radio stations of our past are equally interesting and spellbinding.

Take notes – you'll learn lots.

PD: Many of our **Programmer's Digest** subscribers were barely born when you were working your magic as the "hands on" PD at KFWB So let's begin by doing a short time-tunnel trip about how your formative roots.

CB: When I got into radio, there was an inherently necessary requirement, that to be on the air required a beautiful baritone, or bass, voice. I thought I had been cursed with what I later recognized was a great blessing, an inappropriate vocal instrument — an extraordinarily ordinary voice. I did manage however to follow my unwavering boyhood dream of "talking on the radio" by bowing to the economics of the time and accepting an all-round announcer job in Tucson, Arizona at KTKT for $250 per month. The beautiful voices were demanding $300 and sometimes even more. Because I did not have "the beautiful instrument", I felt that to compete I had to be far more creative — that particular word hadn't occurred to me, but I felt if I was going to give an audience any reason to listen to me I would have to add an element of *entertainment* to what I was doing. So, I did a lot of voices, like cartoonish recurring characters who would drop in and interrupt whatever I was doing and this was regarded as quite unique at the time. A local newspaper columnist called what I was doing " . . . a colorful kind of radio . . ." I liked that. Colorful radio. I determined that should be the cornerstone of whatever it was that I was trying to accomplish, even though at that time I had no idea of what that might be.

I was invited, *required* might be more accurate, to read The McLendon Policy Book. Talk about revelations! What a mind was at work here!

PD: I know that part of your past includes working for another legendary showman, the Old Scotchman, **Gordon McLendon**. How'd that come about — tell us the story, please.

CB: Gordon was driving through Tucson one day and heard me on the air. He was about to launch his second station, KTSA in San Antonio (KLIF in Dallas being the first) and was searching for jocks. He called and offered me the astounding salary of $350. Wow! That's what the big guys were making. "Okay", said I. And very soon I was invited, *required* might be more accurate, to read The McLendon Policy Book. Talk about revelations! What a mind was at work here! What I didn't realize was that these pages were full of ideals – ideals which would very quickly move aside to make room for dollars.

PD: And then along came KFWB – could I ask you to describe the essence of that station. What was it that made "Color Radio" so successful and appealing?

CB: When I was interviewed for the PD job, I related these 'ideals' as inviolate policy, which if we were to succeed as fully as possible must *never* be bent. I had no idea how truthful I was being. Then, I married Gordon's 'ideals' with my early "you gotta' be entertaining" training

(Continued — See Blore On Page 4)

A Major Announcement From Todd Wallace

In the interest of full disclosure . . .

This week it will be officially announced that I will be joining Chancellor Media/AMFM in a "hybrid" position of authority as their combination

- **Director Of AM Operations/Phoenix** (in charge of the programming at NewsTalk KFYI and SportsTalk KGME)
- **Programming Consultant to AMFM Oldies outlet KOOL-FM**, and
- **Research Analyst & Strategist** for the AMFM 8-station Phoenix Cluster

What Does This Mean To "PD"?

No changes. AMFM is allowing me to continue to write **Programmer's Digest** in my spare time. Kind of like a "hobby" — a labor of love which I'd want to be doing anyway. I'm one of these "driven" types who *enjoys* working 80-90 hour weeks, just to satisfy my own curiosity about programming and marketing.

Who Will Write The Articles For "PD"?

I will (except, of course, the guest articles we feature in most issues). Background: Right from the start, I set up the internal operations of **"PD"** in a compartmental model so that various aspects of production (artwork, press-runs, the mailout process, obsessing over font-sizes, etc.) could be delegated if and when the time came to do so. Well, the time has come.

But rest assured, the one thing that **will *not*** be delegated is the writing of the articles, which I will continue to do — and the final decision about which articles are included in each issue will always be mine. The buck will continue to stop here.

Why Writing "PD" Is "Easy" For Me

The thing I love about writing **"PD"** is that it enables me to organize my programming theory and promotional files, week by week. A conservative estimate: I've got at least 5 years of future articles based on memos, notes to myself, and White Papers I've already written. With most of the articles you've read, all I've had to do is *re-write* the theory so that it's updated to the 1999/2000 perspective (while omitting the names to protect the innocent). And, of course, I'm always looking and listening for new theories and ideas to share with my subscribers and clients. Advanced programming basics, deep-thought theory, and logical deductions is what **"PD"** is all about – and so it will continue to be.

Money-Back Guarantee If You Don't Approve

If my new alignment with Chancellor/AMFM bothers you as a subscriber (for whatever reason), just let me know and we will refund a pro-rata portion of your subscription fee. No quibbles, no questions. But please know that we sincerely want you to stay on board with us — because **Programmer's Digest** will only be getting bigger and better as we become more and more experienced.

Plans For "PD" Volume 2 — 5 Ways Better

- ✓ **Bigger issues.** As announced last week, each issue of Volume Two will be ***at least 10 pages***, not 8. As you may have noticed, this is something we've already been doing anyway — by the time Volume One is finished, with issue #50, we'll have given you 96 extra pages, the equivalent of 12 FREE issues. And as y'all know, it ain't white space!
- ✓ **The "Baker's Dozen".** We'll continue our policy of providing value-added extras when you least expect them.
- ✓ **More issues.** Volume Two will consist of 51 issues, not just 50 (encompassing issues #51 through #101).
- ✓ **WWWe'll be going online.** The WWWallace WWWebsite will be online by year's end. This will facilitate faster delivery for our many international subscribers (and domestic readers who want to fast-track their delivery, too). We'll have lots of neat little sparklers, real audio archive treats, new reasons every week for you to keep logging-on regularly, and, last but not least . . .
- ✓ **The *TW Tips* Index** will take to the internet and be **updated *weekly*** (instead of quarterly).

All coming soon as part of **"PD" Volume Two**. Worth sticking around for — which reminds me, the re-up form is enclosed.

"PD" Area Code Alert

Just When You Thought It Was Safe To Dial . . .

The greater Phoenix metro is undergoing a telephone area code change.

Our new area code is 480, which the phone company asked businesses in our geographic zone to begin promoting.

Only problem: Not EVERY phone system in the U.S. (much less the world) has made this change in their computer interfaces. We were alerted to this by several **"PD"** subscribers who tried to renew their subscription via phone or fax.

When they tried to phone **(480) 443-3500** or fax us at **(480) 948-7800**, they were informed these numbers were "not in service".

Solution: If the 480 area code doesn't work, just use **602.** It still does.

If you still have a problem: e-mail ***TW3tw3@aol.com.***

I can't wait for Y2K!!!

The One & Only Chuck Blore

On Interviewing Stars

"Unfortunately, many people who are in show business forget that they are IN show business for about 8 minutes!

— David Letterman

TW Tip #6214 and #13016

(Continued — from page 2)

and pulling the "colorful radio" reference from my memory, called the whole thing "Color Radio." That was the big canvas on which the individual jocks were invited (again, *required* would be more accurate) to display their individual talents. The policies were, for the time, very stringent but I hired jocks each of whom could interpret my "rules" in a completely unique manner, thereby constantly *refreshing* a format which, it was feared, could become static and boring. We soared to a #1 position in three months. And within a year, in a market with 60 measurable signals vying for audience (even back then), had an average share of over 35% — often reaching into the 40s!

PD: Certainly, unforgettable personalities were part of the mix. I remember **B. Mitchell Reed, Gary Owens, Bill Ballance, Al Jarvis, Gene Weed,** and **Wink Martindale.** Those are all rather high profile personalities — how on earth did you keep such fertile minds from going over the edge or off the rails? Or did you???

We were not only #1 in the city, but *#1 in the world,* and we knew it, and we were proud of it, and we worked our butts off, individually and collectively to make it better today than it was yesterday.

CB: What made it work was each jock was *an entertainer,* operating within a format in which the radio audience (refleced by record sales) picked the vast majority of the music we played (a refreshingly "interactive" idea at that time) and I added a sense of showmanship by making all the features, including jingles, promos, even news and sports content, *entertaining.* Everything *always* done from *the audience's point of view* — what *they* wanted was far more important than what *I* wanted — and most important, it was more important than what advertisers wanted. I had weekly meetings with all of them as a group and with each of them individually during which we would go over their programs for the past week in great detail. What they did, what they could have done better, as well as what they had better *never* do again.

I suppose I wielded a pretty heavy club, but none of them could fight the success of what we were doing. And *all* of us wanted to do it more — and *better.* Also, the input *from* these people, remember they were all at heart *entertainers,* so the input from each of them was very often actually *incorporated* into the overall format, although as I mentioned before, the individual *interpretations* of what we were doing was paramount. One thing, we were not only #1 in the city, but *#1 in the world,* and we knew it, and we were proud of it, and we worked our butts off, individually and collectively to make it better today than it was yesterday. And boy, there was nothing we couldn't do tomorrow!

PD: Wow! That kind of angle-of-attack explains why it was so successful. Let's look at some of the ingredients. I know that larger-than-life promotional activity was a major part of KFWB's stationality. Did you start your marketing campaigns immediately — or wait for the station to establish first?

CB: Promotion was a part of KFWB from the beginning — actually *before* the beginning. The first promotion began the day before our actual "opening day." New Year's Day, of course, was a holiday — lotsa' people available. Color Radio was scheduled to go January 2nd. On New Year's Day, somebody — me — broke into the announce booth, locked everybody out and then proceeded to play DJ. You gotta' keep in mind that nobody really knew how radio worked so this guy had seemingly "taken over"

(Continued — See **Blore** on page 5)

Chuck Blore

(Continued — from page 4)

the station and unless they could get to where he was they were unable to stop him. Problem was, he had only one record which he played again and again. It was a record chosen because it was the most dreadful thing we could find. But he played it over and over again each time introducing it as something else — "And now, Frank Sinatra will slow things down a bit with his beautiful ballad, My Way" — then the same horrible song was played again. People (the other members of the staff) were pounding on the door, "Let us in — you can't do this! We're going to call the police!" Actually, who we called were the other radio stations all over the city to report that KFWB had been hijacked by some nut wanting to be a disc jockey. Some of them actually gave us coverage! 32 hours after he had broken in and taken over the station, after we had a story on the front page of the LA Herald, which was then the afternoon newspaper, and long after the real police had come to help us "get the nut out" and went on their way smiling at the gullibility of people (including themselves) when they were told it was just a stunt, our own police came, broke the door down and took the nut away. We then explained to people it was all a gag to get people's attention, and, "now that we have it, we invite you to listen to *the most remarkable radio station the world has ever known* — Ladies and gentlemen, Color Radio is here!" 120 billboards were unveiled at exactly the same time — the message: Color Radio Is Here! Balloons with the same message were released from 50 office buildings and went floating all over the city. An airplane cruised up and down the beaches pulling a banner which proclaimed COLOR RADIO IS HERE. And at 98 on the dial, an incredible overture featuring the Johnny Mann singers made it official with the musical announcement. And indeed, Color Radio *was* here. And we were off on a five-year-long joyride.

PD: Why don't you share with **"PD"** readers some of your favorite promotions and stunts and contests from the KFWB days.

CB: We had some kind of "fun" promotions going almost constantly. I think everyone who has been in radio more than three weeks has probably heard about "The Amoebae". Bruce Hayes our morning man came across an insignificant item about an amoebae and suggested to his listeners that " . . . an amoebae was loose in Los Angeles". I heard it and called him, I thought it was very funny and told him to expand on it and make it a running gag for an hour or so. Well, Bruce went back on the air and actually interrupted a record to say, "No reason for alarm. We have it on good authority that several ladies from Pasadena are chasing the amoebae with butterfly nets and umbrellas, everything seems to be under control." Then, a half hour later Bruce again stopped the flow of his show to announce that "the amoebae, or one exactly like it, had just been seen slipping over the side of the Santa Ana Freeway."
Well, the city *panicked!* Literally, it was like Orson Welles' Mars invasion. The afternoon paper's entire front page was a cartoon of a guy on top of a lamppost with a radio in his hand. From the radio are the words, "The Amoebas are coming!" The FCC called to question what was going on, I talked to their representative and invited him to listen. He called back half an hour later and said, "I think it's funny". The Health Department was swamped with "what do we do?" calls. The whole thing was nuts.

PD: That in itself is classic — but what's *not* widely known to many radio people is how you managed to *expand* it into an interesting public service project.

CB: Right. Shortly before Amoebae Day, an honor student at a local High School had been killed by a kid who had purchased heroine on the schoolyard. A group of kids came to the station and asked us to help get the dope out of the schools. We ran a campaign, SCAN, Student Crusade Against Narcotics, asking for donations to send these kids to Sacramento to plead their case before the Senate. We got little or no response. Then I put a spot on the air which informed listeners what they'd missed. Something like — In the past two weeks, KFWB broadcast this announcement: "There's a heroine

(Continued — see **Blore** on page 6)

Chuck Blore

(Continued — from page 5)

pusher loose in Los Angeles. He's selling hell to your children." And this one: "There's an amoebae loose in Los Angeles. Ladies with butterfly nets are chasing him". Your reaction to the first announcement was apathy. Your reaction to the second, insanity.

I let it seem that "The Amoebae Project" was all a *scheme* to get people to pay attention and let's get these kids to Sacramento where they can do some good. Well, *this* time the audience paid attention. We got more than enough money. Greyhound donated four busses to take the kids to the Capitol where our News Director, Charles Arlington had arranged a 15 minute audience with Governor Pat Brown. The Governor's meeting lasted over an hour as he listened to the passion of these kids. He then asked them to follow him and he marched them into the Senate, interrupting the session saying, "There is nothing more important than what these kids have to say". The kids addressed the Senate for more than an hour and within three months California adopted the country's most stringent drug laws. All because of an "amoebae" on one radio station.

PB: Stellar! And then – there's "The Rain Dance".

CB: One Summer, Southern California had been experiencing a serious drought. It hadn't rained for an extraordinary period of time and the situation was becoming serious. One of the jocks suggested we find an authentic Indian rain dance and broadcast it every hour until it rains. Well, where do you get an authentic rain dance. The answer, send Bruce Hayes into the studio at the station and have him do one. He did and we did. Every hour you heard, "Hoowahwahwah Hoowahwah" and of course, tom toms. Next day was a Saturday and I was out playing tennis and suddenly I felt a rain drop, then another and my thought was, really, "Oh My God what have I done?" It rained! And it rained! We began to get hate mail at the station. "Because of your Goddamn rain dance, my car skipped and slid into a lamp post and I want you to pay to have it fixed". And things like, "You ruined our picnic" and "All three of my kids got a chill in the rain and now have terrible colds. It's all your fault and we're going to sue." So . . . we played the rain dance *backwards*, until, almost two weeks after the rains came — they stopped. Something which we *also* took credit for.

PB: I know that many of your promotions were actually the inspiration for later radio formats.

CB: One of our promotions significantly altered the radio industry. One New Year's Day, I think it was 1960, we were recapping the years hits, as was damn near every station in the country. And I, as a listener was really getting into hearing those songs again, it was really enjoyable. And I made a mental note to do this in the *middle* of the year, also. So shortly after our Christmas In July promotion, we did our retro spectacular. Up to this time, to the best of my knowledge, "flashbacks", as we called them, or the playing of a record which had fallen off the play list, was limited to one an hour or maybe not at all. Well, we promoted the heck out of this retro-weekend and, once again the city did a flip flop. Everywhere! Everywhere our spectacular was all you heard! I had Hooper pull out our ratings for that weekend and we had a 74 share! Unbelievable! After that, "oldies" became a part of Top 40 programming. And today, of course, Oldies stations are three to a market.

PB: More! More!

CB: I wanted to promote my new news theme. Each newscast began with the newsman announcing, "This is Charles Arlington and I have news for you." Then a produced opening and finally the news. I loved the line I have news for you, and we started playing with it a mystery sound contest with hints — I have *clues* for you. A replay of an old Satchmo record — I have blues for you. And a wonderful contest in which Robert Conrad pre-recorded half the lines from a famous screen love scene, and our female listeners were invited to call in and record the feminine part of the scene with the pre-recorded Conrad lines, then we played them back on the air and if three of her friends recognized her and called in with her identity all of them won an extra's role on Hawaiian Eye (one of the big TV

(Continued — see **Blore** on page 8)

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WWW EB WWW ISE ™

Hunger Website — Pass It On

This is definitely a site worth seeing. You will come away impressed with this ingenious way that the internet gives average people a chance to make a difference in the world — with the simple click of a mouse. This time in the war against worldwide hunger. The United Nations World Food Program has enlisted the help of various image-conscious corporate sponsors willing to fund donations in return for web-visibility.

Here's All You Do: Visit ***www.thehungersite.com.*** When you click on the "donate free food" button, somewhere in the world some hungry person gets a basic meal (one serving of rice, wheat, maize, or other staple food) to eat at no cost to you (paid for by the corporate sponsors, who also receive a hyper-linked page about their products if the user chooses to find out more). A running tally shows the total of donations ($288,780 for 1999 year-to-date as of 7/12/99), broken down by country.

Wallace Wisdom: If you've been looking for an easy way to take "one small step" for those less fortunate, this may be the way. Especially since we in radio can spread the word about this great philanthropic site quickly, to feed even more hungry souls. **Don't just mention this once and forget about it. Keep it in regular PSA rotation.**

TW Tip #11018, #16080, #15069, and #3217

The Most Effective Promotions Of All Time — HI-LO

My spies tell me that at a recent promotions brainstorming meeting at KRTH in Los Angeles, one of the games they considered for on-air use was "Hi-Lo", to which someone in the room exclaimed, "That's a Todd Wallace contest!".

Too true! While I didn't invent the contest, I've utilized various forms of Hi-Lo on dozens of my consultation clients over the years.

Why? Two words: forced listening. Two more words: it works.

How It Works (As Explained To Listeners):

X-109 has a Hi-Lo cash jackpot. Just tell us, to the penny, how much is in it, and you win it. Plus — we'll tell you if you're too high or too low, so every contest is a clue. So make sure you "write it down" every hour.

Pacing The Hour

Hourly Appointments. You know my feeling that *hourly* contesting is appointment-marketing at its best, since it allows the listener to choose which (and how many) appointments they want to make.

Getting Contestants. I also like to apply some form of light reverse-quarter-hour maintenance, like, "caller #9 who can tell me any song I've played in the last hour gets a shot at the X-109 Hi-Lo jackpot".

Quarter-Hour Extension: Some stations run the solicitation at :33, play the contest at :37, and tell the contestant if they're too high/low immediately. While the professional contest players may love you for that, you're leaving quarter-hours on the table, un-claimed. I prefer to solicit in a sweep sometime between :03 and :26 (the 1st and/or 2nd quarter-hour of your hour prototype), play the game at :35/37 (in the 3rd quarter hour), and hold-off giving the too-high or too-low clue until :50/:52 (in the 4th quarter-hour).

Theatrics and Production Values. Hi-Lo is a great example of a "mechanical" contest that's "there for those who want it, yet not there for those who don't". The solicitation can be done very cleanly over the intro of a song (thus not upstaging your music image). I like to use a staging bed for the contest actuality itself, but that's a matter of taste. The "hi or lo" clue can either be done with a stager or over the lip of a song as a liner. (I prefer the latter).

Unique Twists. Many stations have turned this into "Celebrity Hi-Lo", using voicetrack soundbites from major celebrities (especially rock stars), either to solicit for contestants ("Hi this John Lennon on X-109 – time to play Hi-Lo. First person to call 765-4321 gets to play") or to give the hi/lo clue ("Hi this is Marlin Brando on X109 – that last Hi-Lo guess was TOO HIGH."). "Big Money Hi-Lo" is another good variation, if you have the funds to live up to the promise. Which brings us to . . .

Budgeting. The beauty of "Hi-Lo", compared to other "one answer wins" type of contests, is that you can reasonably well "predict" how many winners you'll have. Generally speaking, depending on how high the levels of your jackpots are, you can count on getting a winner (as contestants narrow-down the amounts) within about 50-60 contests (usually around the 55th play).

Penny-High/Penny-Low "Fever". Once the amount is narrowed-down to within a few cents, you'll find listeners seemingly coming out of the woodwork. Contest-line call-levels blow out the exchange and

(Continued — see **Hi-Lo** on page 9)

Chuck Blore

(Continued — from page 6)

shows of the day). The contest was called, "I Have Cues For You." and it was really one of the most fun things ever on the air. By the way we had two large rooms full of tape machines recording the incoming calls at the rate of 300 an hour.

"PD": This could go on forever — but one more, please.

CB: All of the new records each week were added by a vote in the weekly DJ meeting. Those that didn't make it could try again the next week, but after that they were just gone. One of these was a record by a young guy whose name I don't remember, but when he heard we were not going to play his record, he climbed to the top of our building and then to the top of the radio tower announcing his assertion that he would not come down until KFWB played his record. Traffic on Hollywood Boulevard was stopped for miles as people flocked to see the nut on the tower, helicopters hovered over the poor guy. He made the evening news but as for his record being on KFWB, I went on the air with a very serious announcement – I introduced myself as the PD and carefully explained the station's music policy. "The music on KFWB is chosen by YOU, our listeners through a careful tracking of your music preferences and that was unchangeable. The man on the tower may be getting a lot of attention but there is one thing he is not getting and that is a change in our policy. If he wants to stay up there, well, that's up to him." (I was secretly hoping he'd stay up there forever!) "but the only people who can dictate what music is to be aired on KFWB are YOU, our listeners! period."

Our number one criteria for an on-air promotion was what's in it for the people who aren't "standing by their phones". How does it keep the listeners *entertained* if not actually involved.

"PD": If we were to look at some of the radio promotions we hear today vs.some of the things you were doing in the 60s, how do they compare?

CB: The difference between what we did and what promotions are today is the *entertainment factor* for those in the audience, the largest percentage of them, who don't get *involved* in the actual promotion and don't really care about it, and yet you want them to stick around. Our number one criteria for an on-air promotion was what's in it for the people who aren't "standing by their phones". How does it keep the listeners *entertained* if not actually involved.

TW Tip #7235, #3219, #11019, and #9190

Next

- **Jingle Imagery**
- **The "KIIS" Format**
- **The Radio Of Today**

When our exclusive "PD" Insight Interview with Chuck Blore continues!

Cut Through Campaigns Boards

Stick 'er On

Nothing like a "living" billboard to turn driver's heads. Like this one from 20 years ago when 2UW/Sydney was promoting Breakfast personality **Ric Melbourne**.

The advertising creative ("Stick With Ric") kicked-off a car-sticker campaign where listeners could choose between "I Love Ric Melbourne" or "I Hate Ric Melbourne" stickers.



The outdoor display (at a high volume motorway location) featured a tag-team of young lovelies stuck to his face on a megaboard during daylight hours every day for a week.

Meanwhile just a thousand kilometers away, another TW client (3KZ/Melbourne) was featuring a similar "living" billboard display for their car-sticker display, using the slug-line "Stick 'er On To Win $10,000!"

TW Tip #3218 and #5059

Jammin' Oldies

(Continued from Page 1)

One of the keys to this format's early success is that it seems to have appealed to a pent-up demand for many oldies which haven't been played (and therefore not *over*-played) recently. As a result, it pulls P1s from several formats. Arbitron ExitPoll studies have revealed that core listeners are gravitating to R&B Oldies from Urban, Rock, AC, Urban AC, *and* Oldies stations. Also, measured against ExitPoll norms, R&B Oldies stations have a strong at-work presence — 36% say it's the "best station to listen to at work" compared to the average perception for all formats of 32% (to complete the perspective: this compares to 52% for Jazz, 43% for Country, 40% for Urban AC, 39% for AC, 22% for CHR, and 19% for Alternative.)

While, technically-speaking, the format is an "Oldies" format (in that the current/gold ratio is 0:100%), that's basically where the similarities end. According to a "this week" monitor conducted by **Rich Meyer's** Mediabase 24/7 (*www.mediabase247.com* or call (818) 377-5300), the following major differences unfold when comparing Jammin' to Traditional format genres —

	Jammin'	Traditional
Songs Per Hour (after 9am)	12-13	16-17
Pivot-Point Year	1976	1966
Vintage Analysis (Span)	'65-85	'62-72
Vintage Zero-Target	'73-78	'64-69

As a result, a Jammin' Oldies station's demo-profile is considerably younger than a Traditional Oldies outlet (hence its appeal as a cluster-enhancer that bring more 25-54 strength to sales-combos, as opposed to 35-64 strength).

Compare the texture of the most-played core artists:

Jammin' — Stevie Wonder, Earth Wind & Fire, Marvin Gaye, Temptations, Kool & The Gang, KC & Sunshine Band, Aretha Franklin, Donna Summer, 4 Tops, Supremes, Al Green, Commodores, Spinners, Isley Brothers, Michael Jackson, Gladys Knight, Barry White, Sly & Family Stone.

Traditional — Beatles, Beach Boys, Neil Diamond, Elvis, 4 Seasons, Supremes, Johnny Rivers, Dave Clark 5, Mamas & Papas, Tommy James & Shondells, Creedence, Rolling Stones, Herman's Hermits, 4 Tops, Grassroots, Temps. (Continued — see **Jammin'** on Page 11)

Hi-Lo

(Continued — from page 7)

derail the phone system. You can just "feel" listeners all over town listening and waiting to pounce. In many ways, Hi-Lo can be more effective than a larger amount "Secret Sound" or "Mystery Voice" contest because contestants who are playing-along-at-home can see an "obvious" winning-answer forming. A brilliant deduction.

Claiming Credit For Winners. Remember to congratulate your past winners. One effective way is to consolidate it with how much you've given away in total ("X-109 where Joe Blow just won our latest Hi-Lo jackpot of $1,253.32. So far we've given away over $55,000 in cash from our Hi-Lo stash"). Or maybe consolidate it with your contest solicitation ("Joe Blow just won $1,253.32 in Hi-Lo cash — and there's more where that came from — if you're caller #9 right now" or "So far we've given away over $55,000 in Hi-Lo cash and it's YOUR turn right now, if you're caller #9".

Catch-Up Clues. To appeal to play-alongers who have "busy" schedules, consider doing a clue-review of all the guesses at key points where you want to generate a forced-listening cume-spike. Might do two a couple every day. Brings casual players back into the game every day.

Workplace. This is a great win-at-work game, because you can get the whole workplace "teaming up" and playing along.

Weekends. This is a great long-listen-weekend contest.

Why It Works:

It has all the earmarks of any other one-answer-wins contest:

- ✓ **One very easy answer wins.** Listeners know it's not "rigged" ("I can figure this out", the listener thinks).
- ✓ **Big money.** You have winners roughly every 2½ days.
- ✓ **This hour.** Keeps players close — and writing it down.
- ✓ **Every contest is a clue.** Gives diarykeepers a "forced" reason to listen to every contest (even if they can't play every single hour).
- ✓ **Light mental participation.** While not on the epic scale of a mystery voice or trivial pursuit game, most listeners will mentally offer a "guess" when they hear the contest on-the-air.
- ✓ **"Team-listening" is incented.** Many listeners encourage workplace friends and family to listen and play along with them. (Thus, lots more people "writing it down").

Bottom Line. Listeners conclude (especially when you remind them): "the longer you listen, the better your chances to win big money by just zeroing-in on the exact amount" It passes the idiot test — so easy, any idiot can do it.

TW Tip #3220, #4117, and #9191

News & Surveillance

Out Of The Box

First Things First

A growing number of news operations are utilizing a simple but effective procedure for big breaking news stories called "out of the box".

How It Works: Instead of wasting time (wading through a beat-check intro and other formattics, which sound great and/or accomplish certain strategic perceptual objectives under "normal" circumstances), the lead reporter on-the-scene *self-intros immediately* after the news intro (or perhaps after the top-of-hour network newscast), does the entire story, and *then* throws it back to the in-studio news anchor (or to another reporter on the scene for a second camera-angle viewpoint).

Why It Works: News comes first, why waste time. This procedure "lifts" the sound of urgency to a high DefCon level in the listener's mind (they can sense that they *need* to listen to this type of report). Used sparingly, this technique can accentuate your station's news-gathering capabilities (especially when you have team-coverage from the scene).

Wallace Wisdom: When you *are* able to offer team coverage, make sure the lead-reporter *mentions this fact prominently* in his/her opening remarks. "NewsRadio 1710 KXYZ with breaking news *as* it unfolds — I'm Fred Nerk in downtown Phoenix where a 5-alarm fire has office-workers jumping from windows as we speak. KXYZ has team coverage here from the scene — but first, here is what we *know*" (into who-what-when-where-why-how).

Reminder to reporters: Remember to weave the call-letters into your report so your station gets perceptual credit in the

(Continued — See **Out Of The Box** on page 11)

Food For Thought

Y2K For Radio Programmers:
The Great Opportunity Before Us

The looming threat of the millennium turnover has been hyped to almost cliché proportions. As a result, most people (including many radio programmers) tend to be not taking it very seriously. They seem to be burying their heads in the sand, pretending that nothing's wrong while secretly "hoping" that it will all just somehow "go away" or "blow over".

Well, I hate to be Chicken Little . . . but I got news for ya', Sparky . . . it's very likely that Y2K ***will*** be a big deal. **That's the bad news.** We won't get into minute detail about what all that will entail (in this issue anyway).

The good news is — this event should be very good for Radio — especially if the worst case scenario unfolds (bank-runs, phones don't work, cars don't start, water's full of chunks, electricity brown-outs are commonplace, or perhaps even martial law is declared).

If the electricity is out, most people lose their access to TV or cable (so all those high-priced TV local news operations *may not be seen!)*. But nearly *everyone* has access to a battery-powered radio.

How To Capitalize

- ✓ **Simply *be prepared.*** You don't want to be pulling things (like emergency contact numbers, etc.) on the run at 6am on 1/1/00 (by candlelight).
- ✓ **Think through every angle of how Y2K might affect you and your station.** Have simple back-up systems in place (including some low-tech redundant back-ups) which can be easily deployed if the worst happens. **What if . . .** your supposedly Y2K-compliant computer freezes up and you don't have access to all the songs and commercials you have neatly stored in AudioVault?
- ✓ **And be thinking NOW about what kind of information listeners/consumers will be wanting to know about on January 1st.** Even IF everything is working smoothly and Y2K turns out to be a big fat fizzle, you can bet that listeners will want to have that ***quantified*** for them. If it hits the fan, the station that gets the lion's share of the listening audience (and brownie-points for their future image) won't be the one who's "stopping the music only twice an hour so we can play more of your Country/Lite-Rock/ClassicRock/whatever favorites". It'll be the station that's offering listeners "Y2K news you can use to *survive*".
- ✓ **Involve your whole staff.** Have several brainstorming sessions with knowledgeable people at all levels within your station to anticipate the worst, and work backwards to simple solutions.
- ✓ **Begin positioning your station as the source for Y2K info.** Your website is a good place to start (complete with hyperlinks).

Help Is On The Way: PD Y2K

"PD" issue #51, kicking off Volume Two of the **Programmer's Digest** collection of programming theories and issues, will feature a major Y2K exposé, including a check-list to help your programming department get better prepared. If you have any timely suggestions you'd like to share with your peers about ways we can make Radio shine during the critical days of Y2K, just give me a call (480) 443-3500 or e-me a note at *TW3tw3@aol.com*.

Meantime, spread the word within your station — Y2K can be a great opportunity for Radio if we embrace it with the right amount of respect.

TW Tip # 7236, #10066, #15070, and #16081

Ocean Toons®

Check out the official **Bobby Ocean** creative web-site at ***www.bobbyocean.com***. Full of interesting ideas, links, quotes, production samples, and voiceover demos. E-Mail Osh at *oceanvox@pacbell.net*

Jeff Young's Radio 411 ***(www.radio411.com)*** is the *cyber- home of Ocean Toons* and the *Bobby Ocean Cartoon Gallery.*



The "PD" Radio Quiz – *Part Two*

(See Part One on Page 7 of "PD" issue #37)

Q: How many **Oldies PDs** does it take to change a light bulb?
A: 3 (one to change the bulb, two to reminisce about the old one

Q: How many **Production Directors** does it take to change a light bulb?
A: Just one. But first, the client will want to change it. Then Sales.

Q: How many **jocks** does it take to change a light bulb?
A: One. But the PD gets to *pick* the bulb.

Q: How many **contest winners** does it take to change a light bulb?
A: They don't want to change the bulb — they just want to exchange theirs for a better one.

Q: How many **record reps** does it take to change a light bulb?
A: None. They want the PD to do it with as many spins as possible as he/she screws it in. Then they'll ask, "By the way, can you add a new light bulb next Tuesday?"

Q: How many **consultants** does it take to change a light bulb?
A: None. They don't change bulbs, they just test them.

Q: How many **Group Owners** does it take to change a light bulb?
A: At least two. Each group owner is limited to keep a package of 4 bulbs, but can trade them back and forth endlessly. The bulb never changes — just the owner.

Special thanks to **Rich Brother Robbin, Cleveland Wheeler**, and **Scotty Brink** for this update

Out Of The Box

(Continued — from page 10)

listener's mind (and the diarykeeper's diary).

Reminder to PDs: Slice and dice the soundbites into promos that *claim credit* for your team's fancy footwork ASAP (the sooner the better).. "The biggest fire ever in downtown Phoenix — and NewsRadio 1710 KXYZ was FIRST on the scene with team coverage that took you there" (into montage of descriptive reports that paint pictures in listeners minds).

Reminder to NDs: Practice this drill (off-air) with your team several times so when the real thing happens, everyone knows what they're doing (and saying). *TW Tip # 9192 and #10065*

Next **TJI's (This Just In)**

Jammin' Oldies

(Continued — from page 9)

Interestingly, while an R&B Oldies station covers more territory by spanning more years, it will generally play fewer titles in its primary stress-rotations than a Traditional Oldies station does (right around 300ish, compared to an average of near 400 for most major markets).

So much for the many differences. Next week, we'll delve into categories.

TW Tip #2155

Elements of Stationality

Sweepers/Splitters/Bumpers/Liners/Ins&Outs

Not just politics, not just news, but a better variety of interesting talk. 570 KLIF.

Killer classics and today's best rock — XL 102.

104-7 ZZP — Arizona's Hit Music Channel.

(Liner): Oldies 103.7 — Hey, you should see our pixels! And you can! Just click-on *www.keyn.com* and you'll be online with the oldies.

Kool 108. The station with the safety seal and the tamper-resistant frequency, 107.9 FM. Good times and great Oldies, Kool 108!

(PSA Intro): KS95 cares about the Twin Cities (into copy). Call 989-KS95 for details.

The Mix Adrenaline Rush Hour — 96 minutes of continuous nonstop music, full of variety, yes, but with a shot of adrenaline, we promise! Coming up next!

Here ya'll! K104's got your radio off playin', playin'! So keep your ears and eyes open. K104.

Wild and unfettered, fast and free. The new 99.5 (howl sfx) The Wolf.

Another K-102 55-Minute Mega Sweep begins now-now-now!
(clip): "The finest ingredients are right in the mix!" Nobody plays more Country than K-102-2-2-2-2!

Soft Rock, the new 107-3. The Bay — Never too hard, never too sleepy.

Minnesota's favorite music is Country. Today's best Country, K-102!

More songs every day than any other station. Good times and great Oldies, Kool 108!

From Bob Marley and U2 to Smashing Pumpkins and The Cardigans. Now *that's* band-width — Y107.

(Jock frontsell): Here's a Jammin' Oldie from back when a box of Cracker Jacks had a real prize inside, instead of just a piece of paper (frontsell of title/artist) on the new Mega 100.

TW Tip #9193

Coming Next Week

In The World's *Fastest Growing* Programming Newsletter

Now in ~~20~~ 21 countries!

Radio2000

What's Important For Radio?

A **"PD"** Special Report by **Dave Charles**

And . . .

Meaningful Public Service Projects

Also . . .

Is "Live" Death???

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Programmer's Digest
Volume 1, Issue 15
August 3, 1998

Street Fleets Ready To Roll

Continuing Education For The Dedicated Radio Programmer

The Radiation Theory

Many programmers and marketers firmly believe in the promotional concept of "radiation". It calls for reaching out and touching listeners, a handful at a time, at numerous small promotional events, in such a way that the *cumulative effect* after several months (or years) is *massive*. (Another example is using small contest prizes so you can give away *lots* of them, but personal touch seems to work best).

TW Tip #1054, #3106, and #4050

One of the most effective methods of "radiating" your station's reach (both to P1 core listeners *and* prospective cumers, who maybe haven't even *found* you yet) is to shake hands and kiss babies. And one of the most effective ways to "get out and meet 'em" is maintaining a fleet of street-mobiles. A street fleet enables you to spread your reach into every corner of your metro (the larger the metro, the more important it is that you do so, to give your station a "face" in every neighborhood of your MSA). (Continued . . . See **Street Fleet** on Page 2)

Part 2 of a "PD" Mini-Series

Music Science 101

What's Wrong With Quick & Dirty Research?

In these days of downsizing (or *right*-sizing, as the case may be) and the increasing pressure for bigger bottom-lines, some stations are finding their research budgets slashed (if not entirely eliminated).

(Continued . . . See **Music Science** on Page 4)

Inside "PD" Issue # 15

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Page 10 Food For Thought: Powerball & The Law Of Diminishing Returns



Programmer's Digest Publisher/Editor **Todd Wallace** is a 30-year programming veteran — as a #1 jock, PD, GM, and station owner. Over the past 24 years, he has provided programming consultation services to over 100 radio stations. Internationally recognized as the "founding father" of the "callout" research concept, over 200 stations have used his systems of "in-house" music, tracking, and perceptual research.

Street Fleets — Ready To Roll

The Driving Force Of The Music Biz

"It's all about da benjamins, baby".

— Puff Daddy

(continued from page 1)
(See what Arbitron has to say about Neighborhood Block Codes on page 5)

Many PD's look, as they should, at station vehicles as a moving, multi-functioned "billboard" for the station, seeming to adopt the theory "the more you put in it, the more you can take out of it".



Depending on the format, fleet-marketing can include everything from mobile news units to station prize vans, from "boom-box" remote vehicles and sets to even more exotic travelling studios and stages (each with their own aura and charm). Sometimes looking back at some of the more "original" station vehicles can be a useful exercise for sparking new ideas that will benefit you in the future. So get ready to roll.

Mobile News

The "original" street fleet was born when radio stations realized they could enhance their image of local news and immediacy by broadcasting live reports from the scene of breaking news. (Unfortunately, over the years, Radio has abdicated this advantage and local TV news operations have picked up this fumbled ball and taken it into the end zone – adding pictures, no less!).

Leave it to **Gordon McLendon** to bring show-business flair to mobile news in the 50's. McLendon flagship station KLIF had only <u>two</u> 2-way radios, but McLendon labelled his fleet "KLIF Mobile News Unit #4" and "KLIF Mobile News Unit #6" (so listeners perceived a much larger fleet of news-cruisers).

Then in 1965, Gordon invested big bucks in a state-of-the-art "Headline Cruiser", with an electronic sign atop the van which bannerlined the latest news headlines (like you'd see on the Times Square sign), followed by the tag "details in minutes on KLIF/1190"). The Kliff Headline Cruiser spent all day on the road, building news image through-out Dallas – and inducing cume by the thousands, one day at a time (radiation).

KIMN/Denver, one of the great Top 40 stations of the 60's, also had a first-rate *news* image, with a 6-man department led by News Director **Don Martin** (who was also the station's morning and afternoon "Air Alert" traffic reporter). News reporter **Tony Lamonica** was designated "Kim's Man On The Move" with a job description of finding and following breaking news. One of his old tricks to capture live siren-sound for the feel of immediacy was to park outside an ambulance station near a hospital and stick his 2-way mike out the window as soon as he heard emergency vehicles pulling out. (In Radio, you can paint great mental pictures with audio smoke and mirrors).

Aside from news-gathering, often the mere *presence* of a news unit suggested that a station was "on top of the news". A clever maneuver 1ZB in Auckland (New Zealand) used to do was to park one of their mobile units on the side of the road at a high-volume Motorway location, where thousands of drivers could clearly see the call-letters. It made drivers think ZB was there to report something, thus forcing *immediate* tune-ins. (Continued . . . See **Street Fleet** on Page 3)

How "Worst-To-Firsts" Happen

"It's the low-rated full-power stations you should fear the most. When they're on the bottom, they have nothing to lose. So they get religion real fast, they get all their ducks in a row, and come out blasting."

— Super Broker ***Gary Stevens***

(Circa 1985 when he was President of Doubleday

TW Tip #7091

Little Known Facts For Your Next Morning Show (Or Cocktail Party)

Did You Know . . .

- Coca Cola was originally green.
- Every day more money is printed for Monopoly than the U. S. Treasury.
- It is possible to lead a cow upstairs, but not downstairs.
- Barbie's measurements if she were life size would be: 39-23-33
- The average number of people airborne over the U.S. in any given hour: 61,000. A literal airborne "city".
- Average life-span of a major league baseball: 7 pitches

Street Fleets

(Continued . . . from Page 2)

Kansas broadcaster **Mack Sanders** once used a Rolls Royce Silver Cloud III as the mobile-unit for one of his Country stations. It became the talk of the town (always notice wherever it went). *TW Tip #10034 and #3107*

Prize Vans

Seems radio station "Prize Patrols" have been around since God was a boy! (Certainly for longer than there's been a Publisher's Clearinghouse.)

The more unusual the vehicle, the easier it is to gain attention (and therefore an impression). Hummers still turn heads. So does the new Beetle.

In fact, If I was the PD of an Oldies station, I'd make sure to seal off the "Beetle/Beatle" angle before another station in town preempts you. ("The 5th Beetle" and "Meet The Beetles" are just *too natural* a tie to an Oldies station to be ignored). *TW Tip #3114*

20 years ago, when the "old" VW Beetles were seemingly everywhere, one company had the brilliant idea of painting the cars with advertsing messages – and *Beetle Boards* were born. The owner got free paint job and a small stipend each month. The advertiser got a moving message (many radio stations used this concept to improve their visibility.

We borrowed that concept for a few of my Pacific Rim clients in the 80's. 2UW/Sydney (Australia) sent forth the "2UW Mini-Mob" (in some countries, Mini's are more ubiquitous than Beetles!) And 2ZB in Wellington (New Zealand) launched "The 2-Zed-Bee-tle Brigade" (with a clever promo song that made it cool). *TW Tip #3108 and #4052*

But sometimes *it's all in how you sell it on-the-air* (and I don't mean via the Sales Department). The best example I know of: Early in the 90's, the Austereo group did such an incredible job at ingraining the term "Black Thunders" in Australian listeners perceptions that many programmers Down Under believe the term "Thunder" is as generic as Kleenex and Xerox are here in the States (when talking about tissues or photocopies). The key to their success story was rolling Thunders into place at multiple locations *every* hour, day after day (radiation), using an efficient beat-check of who had what prize at what location (broadcast live, or apparently so, on-the-air). Sounds downright exciting – like the station is *everywhere!* (In actual fact, it *is!)*

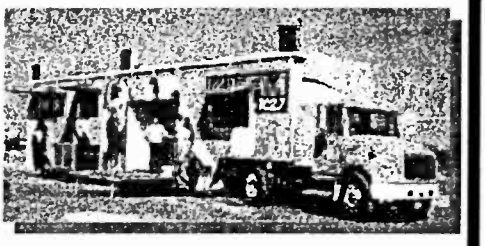
Virgin Radio in London got great mileage out of sending a team of good looking young ladies on mini-bikes to remotes. Young, hip, stood out from the crowd. Really turns heads, regardless of gender, when 10 beautiful women arrive at a promotional venue on yellow Virgin Bikes! (Talk about a grand entrance!)

Remote Vehicles

Remotes from an advertiser's location have long been the lifeblood of weekend events at many radio stations – generating revenues, building visibility, and satisfying advertising clients. Often on-site remotes were to the detriment of a station's airsound — until **Eric Rhoads** (now Publisher of *Radio Ink)* came to the rescue with one of the breakthrough concepts in remote broadcasts.

He created a large, flashy remote-set based on the look of a "boombox" radio. It was large enough (24' by 10') to contain a full working studio (so on-air quality would no longer suffer). Stations liquidated the cost by selling quarterly sponsorships (usually to non-traditional national radio advertisers, so it didn't place any pressures on spot inventory). The concept was so hot Rhoads' Boombox Technologies went on to sell hundreds of these oversized radios to stations all over the world. New variations on the theme include The Giant Jukebox (which many oldies stations, like KOOL-FM in Phoenix, use) and a "sky-high" version of the boombox (that jacks up, placing the remote studio 40 feet in the air so you can't miss it). KDWB in Minneapolis calls theirs *The Coca Cola Skybox.*

When I was OM/PD of News/Talk KTAR, we launched "*Roadrunner One*, the KTAR Mobile Newsroom", housed in an oversized van (the size of the big Hertz vans at major airports). The unit contained a full talk studio complete with Board Op bay. A retractable mast extends up to 45 feet in the air, making Marti contact possible, thus enabling live broadcasts from *anywhere* in the greater Phoenix area. It gives KTAR the ability to place its "live and local" talk shows at the scene of breaking news on just 30 minutes notice. In fact, popular Talk Host **Pat McMahon** (known for his ability to "work a crowd") created an on-location event *every* weekday afternoon (using a program he called "McMahon About Town"). *Roadrunner One* was particularly useful in giving KTAR visibility at high profile sporting events (like the Super Bowl, the NBA All-Star Game, NBA Playoffs, etc.).



Perhaps the most audacious and innovative undertaking for a remote vehicle occurred three years ago in LA with the unveiling of the *KIIS-FM Megacruiser* – measuring 46 feet long by 13 feet high, containing *two* complete broadcast studios, a 4800 watt Bose Audio System and a 70" TV monitor.

- ✓ Before a remote, the Megacruiser would pull into the parking lot with music playing.
- ✓ A huge door on the side opens down, revealing a curtain with the KIIS logo.
- ✓ As the music gets louder, the curtain opens, and the stage (containing the KIIS-FM air personality/furniture/console rolls out into the crowd).
- ✓ With a wireless mike, the KIIS jock can then jump down into the crowd to talk with them *live*. First-rate theatrics.
- ✓ A reinforced stage on the roof has enough room for a dance troupe (complete with guard rails and ladder for safe access).

A "tech deck" at the front of the semitrailer even carries a complete *video*-editing facility and racks of equipment with enough amps to run both the radio remote and the massive PA system. *TW Tip #3109 and #17017*

Wallace Wisdom: In these days of larger and larger clusters, don't overlook the cost-efficiency of sharing your street-fleet over *several* stations. Especially between *nearby* markets. Large magnetic signs can be designed to smoothly blend with other station artwork, making it practically imperceptible that, for example, X-109's Summer Hummer this weekend will also be the vehicle used as Magic 88.8's Yellow Thunder next weekend. *TW Tip #3110, #7092, #17018*

Music Science 101

The same expenses that are usually cut during a protracted recession – R&D, advertising, and support-staff jobs – are the exact same things being targeted for scrutiny during this period of profit-maximization.

- ✓ Many stations that were used to doing *quarterly* auditorium tests are now conducting only one or two tests a year
- ✓ Many stations that were doing *weekly* local callout, are now cutting back to fortnightly or monthly research (or relying on syndicated national callout, like Premiere's *Mediabase Music Research* or R&R's *Callout America*)
- ✓ Some stations that were farming out their research tasks are now internalizing the process to save money (using turnkey systems like *TW/A Systems*)
- ✓ Or turning to alternative methods, like the interactive computerized system being touted by **Bill Moyes** *(Music Technologies)* or internet-music-testing which is now being endorsed by programming consultant **Bill Richards** *(RateTheMusic.com)*.
- ✓ And, sad to say, some stations are being forced by budget pressures to go back to "square one" – often eliminating correct research procedures (throwing the baby out with the bathwater, I would say) in favor of much cheaper, "quick and dirty" research "the *real* old fashioned way" (the way it was done before I pioneered the concept of local callout music research back in 1971).

(Surely this doesn't mean that consolidation is setting radio programming back 27 years, does it?!?!? That's a separate issue we'll delve deeper into in coming issues of "PD"!)

A Centering Thought About "Research"

"Col. Tom Parker once taught me an important lesson — getting people's asses *in seats* is a whole bunch better than measuring them once you've sold the ticket. A glance at the auditorium is the only 'rating' that matters."

— Ron Jacobs

Old School Music "Research"

Before callout, PD's had to supplement their gut-hunches with a combination of retail single sales reports, call-in requests, national trades, and maybe an eye on bellwether markets or stations. Each method had (and still has) its flaws.

■ **Retail.** At least there's been improvement on this front. Used to be, the way stations found out what was selling was by calling several record stores and asking what the top 10, 20, or 30 songs were. Usually the minimum-wage clerk would just pick up your hitlist and parrot back the same songs to you (with their own personal faves embellished a bit). Fortunately, today it's possible to get a more accurate count on actual local sales. However, because single sales no longer drive total record sales, it requires a lot more "gut" interpretation (aka *guesswork*). Did a consumer buy the CD because of the *song* – or the *artist* – or *other* songs on the same CD?. (Or did they buy it as a gift?) Yes, retail is an indication of positive acceptance – but there's no indication of dislikeability (it's possible to like one song on a CD but hate another, perhaps even the new release). And there's no provision for local timing (a CD or CD-single could still be selling very well at the very moment in time that it's developing *major burnout*). If you rely on retail, you won't know! (And if you rely on your gut to pinpoint burn, *you'll* probably tire of the song *much sooner* than your target audience will). And, of course, there's no demographic data to help you know if a strong-selling song is "right" for your target audience.

TW Tip # 2018 and #19030

■ **Requests.** Call-in requests can be a useful indicator of extreme positives ("loves", "like a lot's", "one of my favorites"), which *is* what usually drives most true hit songs. But there's a problem: the further up the demographic scale you go, the less requestline participation you find amongst radio listeners. (Most 35-44 females don't have time to spend requesting songs from radio stations, but 12-17 year-old girls sure do). Hence, requestline tabulations skew young. One solution: only tabulate requests from listeners 18-and-over (or maybe 16 and older, depending on your target). But even then, you're relying on the honesty of the caller to give you their *true* age (which they might fudge, if they think it will improve the chances of getting their favorite song played).

Another problem: Call-in requests, like retail, only tell you positives (about the songs listeners really like). You're on your own when it comes to pinpointing negatives or burn (on songs they're *not* so hot about). Possible solution: keep a running requestline-tally of "songs listeners hate" and "songs listeners are getting tired of" (again, with a demographic filter that weeds out undesirables).

Another problem: It only reflects the "active" fringe, instead of the silent "passive" majority. But you should also consider the devil's advocate argument: most requestline callers *are* P1 "fans" of your station (otherwise they'd be calling another station's requestline). But the biggest problem: Requestline activity can be easily *hyped,* and thereby *sabotaged*, by your competition, which has the potential of *invalidating* your entire request-tabulation-process! I remember the days when, as a swashbuckling young PD, I would "program" my competition's *Hot 8 at 8* every night by making repeated calls for stiffs – the sweet innocent young interns answering the other station's requestlines dutifully registered my requests, not suspecting a thing! (Of course, *now* I feel really *terrible* about doing such a dastardly deed! *Not!)*

TW Tip # 2019 and #19031

Wallace Wisdom: The most accurate method of requestline-tabulation I know of is a module that is part of the *TW/A Systems* in-house research computer-software package, called *New ERAA (Efficient Requestline Active Analysis).*

(Continued . . . See Music Science on Page 9)

Nothin' But 'Net

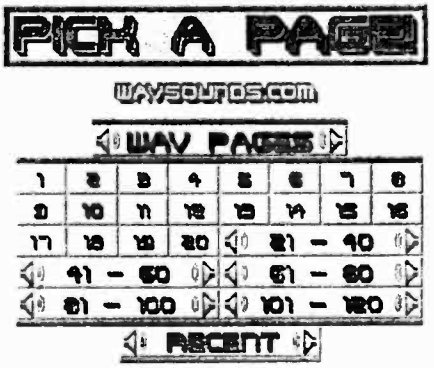
WWWEB WWWISE™

World Of Wavs

If you're looking for a great source for audio drops, there's a new website that serves as a sort-of clearinghouse and free exchange service, *Mulderr's World Of Wavs (www.wavsounds.com)*.

At last count, there were at least 3,500 wav's available, free for the downloading. A complete list of wavs can be accessed alphabetically, or more complete information is available by clicking on a page-number, which lists various wav titles, along with corresponding file-size, the verbatim quote, and attribution. For Example:

Hardyhar.zip 51k
Ralph Kramden (Jackie Gleason)
"Har har Har-dee har har!"



Most waves are zip-compressed to minimize download time.

If you've been wanting to get on a wav mailing list, have a wav list (or just a wav) you'd like to share, or are looking for a particular wav you can't seem to find, this might just be the place for you.

TW Tip #9097, #18009, #15034, and #16036

Related "PD" Stories wwwith WWWebsites:

- The Wimmer-Hudson "Sampling Error" Calculator (see "PD" page 6)
- Bill Richards "Rate The Music" (see "PD" page 4)

Pith 3 More Conclave Highlights & Insights

Edie Hilliard, President/GM of Broadcast Programming, and **Jason Kane**, Exec VP of The Research Group brought everyone up-to-speed on digital voice-tracked automation (more commonly genericized as "Virtual Radio").

- ☑ "Don't go VR to save money, do it to WIN. Don't go VR unless it's going to upgrade the quality of programming or significantly lower the expense-line."
- ☑ "We're not saying you don't need people, just *fewer* of them"
- ☑ "To make VR work, you need an extensive 'system' that assures *localization*"
- ☑ Virtual stations can still do remotes (some of them designate one local jock as the "remote personality"
- ☑ You can feign an "interactive liveness" by including "virtual requests" as part of your stationality (staged calls by behind-the-scenes staff and/or spouses) *TW Tip # 7093, #9098, and #5068*

The KDWB/Minneapolis management team of GM **Marc Kalman** and PD **Rob Morris** shared the keys to interpersonal station relationships in the multiopoly world we program in:

- ☑ You need *great* department heads. "If they're not great, you may need to upgrade"
- ☑ Precision time management: know where you're going to be all week. "But if something urgent comes up, the schedule needs to be *preemptable* at any time". *TW Tip # 7094*

Arbitron's professional tag-team of **Bob Michaels** and **Gary Marince** conducted two excellent sessions, full of basics (and far beyond).

- ☑ "Study your successes with the same zeal and objectivity that you study failures". (Why is it that PD's never see a *high*-spike as a fluke?)
- ☑ "The rule of shrinkage: if left 'unattended', cume will shrink". (So try to alternate your promotions between Cume-oriented and TSL-oriented)
- ☑ To determine an OES model (Optimum Effective Scheduling) for your station: multiply your Turnover (which is: cume divided by quarter-hour) by 3.29. This will show you the number of record-spins, promos, or commercials needed to reach *half* of your cume *3 or more times*.
- ☑ "Keep things overly simple on-the-air". (When you're "explaining", you're losing).
- ☑ Arbitron unveiled their new improvement on the concept of Hot ZIPs: **Block-Code Groups.** Soon you will be able to zero in on "Hot Blocks" (This has the potential of making your direct-marketing expenses even more cost efficient). Interesting note: *some* "hot neighborhoods" may actually be located *outside* of your station's Hot-ZIPs (you'll be able to easily see this with an overlay map).
- ☑ Starting with the Fall '98 sweep, Arbitron will begin recording workplace-ZIPs (enabling you to construct a "bar-bell" table to efficiently view listeners' Home-ZIPs, commute-routes, and Workplace ZIPs). *TW Tip #1055, #19032, and #20012*

Author and career coach **Tom Welch** had many persuasive points as he talked about balancing life and your career.

- ☑ "Yesterday is history, tomorrow is a mystery, today is a gift – that's why it's called *the present*"
- ☑ "The happiness factor boils down to *how satisfied you are with your job*". (A recent study revealed that people who are happy in their jobs take that happiness home with them after work; those who are *unhappy* at work *also* tend to bring *that* feeling home). (*Not* the other way around). *TW Tip #7095 and #20019*

Note: We'll be spotlighting Welch's new book, *Work Happy, Live Healthy (New Solutions For Career Satisfaction Including More Time & Money* in a future **"PD Bookshelf"** profile.

The Wimmer-Hudson "Sampling Error" Grid

You'll recall our article from a few weeks ago, "Making Sense Of Flukes", talked about the importance of keeping sampling error in mind whenever you assess ratings or research information. (See "PD" Issue #12, page 4).
By definition, **Sampling Error** is **the degree to which measurements obtained from a sample *differ* from the measurements that would be obtained from the population.** The actual formula is . . .

$$SE(p) = \sqrt{\frac{p(100-p)}{N}} \; x\,1.96$$

I know, know, gobble-de-gook.

A Simpler Way. If you've ever wondered what the difference in sampling error is between a sample of 300 people and a sample of 600 (or 5,000 for that matter), now there's an easier way. Research consultants **Dr. Roger Wimmer** and **Matt Hudson** have devised two very useful tools to assist you in determining the sampling error calculation (without having to break out a calculator or Boolean truth table every time you want to know).
The first, the *Wimmer-Hudson Sampling Error Table,* appears below (a useful grid you'll probably want to photocopy or clip-and-save). It indicates sampling error at 95% confidence level for various sample sizes and makes it much easier for the average non-researcher to grasp.

Survey Result is.		1% or 99%	5% or 95%	10% or 90%	15% or 85%	20% or 80%	25% or 75%	30% or 70%	35% or 65%	40% or 60%	45% or 55%	50%
Sample of.	10	6.2	13.5	18.6	22.1	24.8	26.8	28.4	29.6	30.4	30.8	31.0
	20	4.4	9.6	13.1	15.6	17.5	19.0	20.1	20.9	21.5	21.8	21.9
	30	3.6	7.8	10.7	12.8	14.3	15.5	16.4	17.1	17.5	17.8	17.9
	40	3.1	6.8	9.3	11.1	12.4	13.4	14.2	14.8	15.2	15.4	15.5
	50	2.8	6.0	8.3	9.9	11.1	12.0	12.7	13.2	13.6	13.8	13.9
	100	2.0	4.3	5.9	7.0	7.8	8.5	9.0	9.3	9.6	9.8	9.8
	200	1.4	3.0	4.2	4.9	5.5	6.0	6.4	6.6	6.8	6.9	6.9
	300	1.1	2.5	3.4	4.0	4.5	4.9	5.2	5.4	5.5	5.6	5.7
	400	1.0	2.1	2.9	3.5	3.9	4.2	4.5	4.7	4.8	4.9	4.9
	500	.87	1.9	2.6	3.1	3.5	3.8	4.0	4.2	4.3	4.4	4.4
	600	.80	1.7	2.4	2.9	3.2	3.5	3.7	3.8	3.9	4.0	4.0
	700	.74	1.6	2.2	2.6	3.0	3.2	3.4	3.5	3.6	3.7	3.7
	800	.69	1.5	2.1	2.5	2.8	3.0	3.2	3.3	3.4	3.4	3.5
	900	.65	1.4	2.0	2.3	2.6	2.8	3.0	3.1	3.2	3.3	3.3
	1,000	.62	1.4	1.9	2.2	2.5	2.7	2.8	3.0	3.0	3.1	3.1
	2,000	.44	1.0	1.3	1.6	1.8	1.9	2.0	2.1	2.1	2.2	2.2
	3,000	.36	.78	1.1	1.3	1.4	1.5	1.6	1.7	1.8	1.8	1.8
	4,000	.31	.68	.93	1.1	1.2	1.3	1.4	1.5	1.5	1.5	1.5
	5,000	.28	.60	.83	1.0	1.1	1.2	1.3	1.3	1.4	1.4	1.4

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How To Find Sampling Error: For example, using the above table, with a completed sample of 500 respondents, if 30% said "yes" and 70% said "no", the estimated *maximum* sampling error is plus or minus 4.0 percentage points. (See the "box" around 4.0 above?)

What This Means: With 95% confidence, you could say that the estimated population of "yes" responses (30% in this case) is between the range of 26.0% and 34.0%.

TW Tip # 19033 and #20013

WWWebCCCalc

Simpler still, is an easy-to-use Sampling Error Calculator on the Wimmer-Hudson website *(www.wimmer-hudson.com/sampling_error.htm).*

It's point-and-click simple. You simply . . .

- ✓ Enter the sample size you wish to see the sampling error for
- ✓ Click the "Calculate!" button
- ✓ And *voila!* – instant sampling error!
- ✓ The screen will display: "The maximum sampling error expected with a sample size of (500) is (4.0%)".

Hats off to Roger and Matt for providing an excellent free service to the industry.
For more information, call (303) 763-4949 or visit their website.

Programming Note

The KHJ Boss Memo from April 26, 1966, written by master motivator **Ron Jacobs** originally scheduled for this issue, will appear **next week** in **"PD"**.

The AUTHORIZED "BOSS" Memos

The *Most Effective* Promotions Of All Time — *Cash Call*

Know How Much Is In It & Win It

Last week, we covered the *"Don't Say Hello"* Cash Call (see **"PD"** Issue #14, page 8). This week's spotlight is on *another* style of outcall cash contest:

The *"Know How Much Is In It To Win It"* Cash Call (aka *Dialing For Dollars*).

How It Works: When we call you, just tell us, to the penny, what the (ascending) Cash Call jackpot amount is and you win it. Simple premise any idiot can understand.

Why It Works: Like *"Don't Say Hello"*, it combines the allure of big bucks with breadth of scope (that goes beyond just the 1-2% of listeners who are considered "*daily* contest players"). When a jock says, "I've got a feeling I'm going to be calling *you* this hour" it tends to penetrate the listener's filter-system better than it would if he just said "call in to win right now". 98-99% of most listeners *know* they *won't* be calling-in-to-win-right-now, which is why many "call-in" pleas for small/crud prizes seem to go in one ear and out the other. Bigger jackpots every hour make it sound like your cash contesting budget is larger than life.

Upsides:

- It puts big money on the line every hour, without having to actually give it away every hour (thereby *preserving* your contest budget).
- Also puts emotion and the magic of "live" (to tape) callers together on-the-air, as the personality consoles the contestant. Occasionally a contestant will "guess" extremely close, which enables you to produce a short-term "close-call" promo (almost as effective as an actual winner, *without* depleting your budget).
- Most of all, it gives you a *legitimate* opportunity, at least twice hourly, to say *write it down* (which penetrates the filter-system of any *diarykeepers* who are listening, and reminds them to, ahem, "write it down").

Downsides:

- Like *"Don't Say Hello"*, *"Jackpot Cash-Call"* is not *controllable*. You can be "hit" anytime. Once upon a time, 6PM/Perth (Australia) Breakfast Host **Gary Shannon** gave away *three straight* $2,000+ Cash Call jackpots, three hours in a row. True story. (What's "normal"? See "Budget Projections" on page 8.)
- Sales reps will complain that when a contestant says they "don't know" the jackpot, it means they're not listening, so we're "just advertising the fact that no one's listening to us". Again, let's not take ourselves too seriously, here. If you keep the emphasis on "you", meaning *the listener* (". . . that means, next hour I might be calling *you* to give you even more money, so make sure you're listening for next hour's Cash Call jackpot amount, and make sure you *write it down*"), it's not perceived to be much of a negative by *the audience*.

(Continued . . . see **"Cash Call"** On Page 8)

(Continued . . . from Page 7)

Also see "**guesses**" below, under **Tweaking Presentation**.

- ❑ In a hotly competitive situation, one of the more celebrated "dirty tricks" involves a competitor impersonating your personalities, randomly calling people, letting them take a guess, then saying "you've won – come down to the station, *your* station, to pick up your prize". (Kids playing pranks do this, too). One way of dealing with this, if it happens: earmark some decent prizes in your prize closet for such occasions (even if it wasn't your fault, it's an opportunity to leave a great taste in a potential listener's mouth – in which case, they'll tell many others about how nicely you treated them, even though it wasn't your fault they were duped into thinking they won). **Wallace Wisdom:** *Never* miss an opportunity like this!

Budget Projections: How often you have a winner will depend upon your audience share. Over the course of a 7-day week, most stations would make about 100 Cash Calls (at a rate of 12-15 a day). Figure that out of every 100 calls you make, only between 16 and 26 of them (depending on the daypart) will be listening to the Radio. Of those, probably less than 10% of them will be listening to you. (e.g, If you have a 5 share (12+), then you'll come across .8 to 1.3 listeners to your station (per 100 calls) – and, of course, not all of them will have the jackpot amount written down).

Net take: This usually translates to a winner every 2-3 weeks.

Wallace Wisdom. Here's how to make Cash Call sound best.

Tweaking Presentation:

- ✓ First, unless it's a stunning "close call" with a contestant who wreaks of "good copy", don't play the entire call on-the-air. Just *cut to the chase* – start with an efficient lead-line and then play a short soundbite to "legitimize" that the contest was actually played, demonstrating the crux of their response.
- ✓ Remember to use some type of touch-tone effect (which subliminally delivers the "cash call" message instantly in a listener's mind).
- ✓ *Off* the air, give the contestant a chance to take a guess, using a "window" somewhere close to the actual amount ("it's between $2,140 and $2,160 and it *ends* in 55 cents"). In this way, it sounds like the contestant *knows* about the contest because they're taking a "close" guess. (See how much better this sounds than playing back a soundbite of some ignoramus saying "I don't know"?) Note: Never say it's a "guess" on-the-air (the object of the game is *know*-how-much-is-in-it-to-win-it, not *guess*-what's–in-it).
- ✓ Budget-planning addendum: make your guess-suggestion-window *wide* (otherwise you'll go through your budget much faster, just from lucky guesses).
- ✓ Some stations use dollars and cents, others just round off the dollars. It's a judgement call. Personally, I like to use dollars and cents because it sounds like *bigger money* to the casual listen (because of the number of syllables). One neat little technique I used to use when I was consulting KTSA/San Antonio: every amount always ended with 55 cents (so even the "guesses" sounded like the listener was *aware* of the contest *and the station)*.
- ✓ Then quickly tag the actuality with forward momentum into the next hour (and take advantage of the obvious opportunity to casually mention "write it down" again).

  Example:
  "X-109 just called the (Smith) residence in Bumpkin Acres, where we talked with (Bill Smith), hoping he'd win our Big Money Cash Call jackpot of $2,148.55. But he was just a little off"
  (play soundbite saying
  "Ummm, ah think it's 2,144.55")
  "Oooh . . . so close. But, you know what that means to *you*, don't you? *Next* hour, I'll have an even *bigger* Cash Call jackpot – and I might be calling YOU – so make sure you *write it down* and keep it near your phone".
- ✓ Note that this example only requires about 20 seconds of on-air time. And the jackpot "set-up", which can be done in simple "liner" form, only takes about *10*. It's this kind of crisp presentation that helps *Cash Call* become the backbone of a "stealth" contesting underlay (*there* for those who want it, but seemingly *not* for those who don't).
- ✓ Make sure your jackpot is *ascending*, rather than random numbers. It enables you to stake claim to "stronger jackpots every hour", which can create better momentum.
- ✓ Remember the importance of promotional announcements (especially elaborate production values). Winner promos (especially montages demonstrating *several* winners, which *prove* it's "winnable"), close call promos, and clever twists ("They'll *never* call *me* . . . that's what *I* used to say", meet X109 Cash Call winner Betty Smith . . . "). If your promo inventory is limited, consider *consolidating* promo's and amount set-ups (the new hourly jackpot amount can simply be *tagged* onto the *end* of the promo).

TW Tip # 3110, #4053, #9101, and #18101

Next Week ***Cash Call III***

- **Clever Variations**
- **Tweaking It Further**

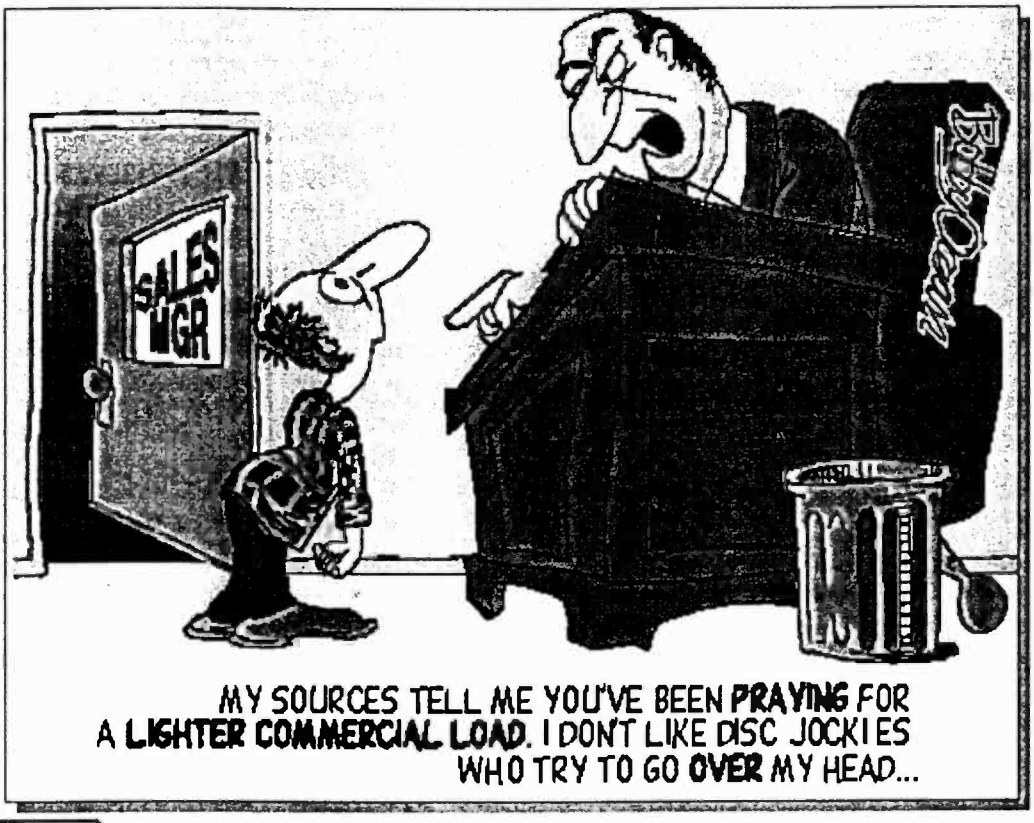
About *"TW Tips"*

At the end of each quarter, we'll issue a free **"PD Index"**, to cross-reference every *TW Tip* into the following programming categories —

- 1000 series - The Audience
- 2000 series - Music
- 3000 series - Promotion/Marketing
- 4000 series - Contests
- 5000 series - Mornings
- 6000 series - Talent
- 7000 series - Leadership
- 8000 series - Morale
- 9000 series - Presentation
- 10000 series - News/Info
- 11000 series - Public Service
- 12000 series - Operations
- 13000 series - Talk
- 14000 series - Technical
- 15000 series - Internet
- 16000 series - Computers
- 17000 series - Sales
- 18000 series - Production
- 19000 series - Research
- 20000 series - Ratings
- 21000 series - Life
- 22000 series - Bookshelf

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Jeff Young's Radio 411 (www.radio411.com) is the *cyber-home* of *Ocean Toons* and the *Bobby Ocean Cartoon Gallery.*



Music Science 101

Continued . . . from page 4)

It involves snorkeling through your volume of call-in requests and asking selected callers if they'd also like to take a short 10-minute music taste-test, rating 30-40 other songs, including their favorite, using our 7-point semantic differential scale (Love, Like, Liked But Tired-Of, Neutral, Dislike, Hate, Unfamiliar). In this way, you get "Q-score" likeability responses for *every* song on your playlist (or being considered), instead of just the song the caller requested. I don't recommend it as a *replacement* for traditional callout (with a properly selected sample and other integrity-safeguards). But it is an *inexpensive indicator* that is much better than traditional requestline tallies. Many stations have used it as a *supplement* to their traditional callout (to get a gauge on what the active "leaders" are into). Warning: Any requestline analysis, including *New ERAA,* is still vulnerable to calls from "moles" (competitive trying to trip you up). One way of minimizing this possibility is to *randomly* select callers for inclusion in your likeability-sample (but even that is no failsafe).

TW Tip #2110 and #19034

■ **Trades.** R&R, Gavin, FMQB, Bilboard (and Airplay Monitor), Hitmakers, etc all have excellent methods of reflecting the national (and in some cases, even regional) music scene. But they cannot reflect *local timing* (which is, after all, what rotations are all about). The key factor in assessing a song's life-cycle is *how many impressions it has made on target-lifegroup listeners* (to measure when "developed dislike" begins to enter the picture). Unfortunately, you can't get that kind of local information from a trade publication. *TW Tip #2111 and #19035*

■ **Bellwethers.** It's usually a good idea for you to keep your eye on other markets that are similar to yours (and/or other stations that are experiencing a similar competitive complexion). This is where using *Mediabase Music Research* and/or *BDS* can be very helpful. *Mediabase*, in particular, enables you to construct a custom-monitor comprised of several key stations you regularly watch. The downside is that, like National Trades, watching other "sister" markets doesn't do anything to help you pinpoint *local timing* in *your* market.

TW Tip #2112 and #19036

Coming In "PD" Issue #17:	**How Consolidation Can Add *Cost-Efficiency* To Your Research**

Food For Thought

Powerball & The Law Of Diminishing Returns

The recent feeding frenzy surrounding the $295,000,000 Powerball jackpot provided another interesting study into human nature – and audience behavior – we should all take note of.

Remember the first wave of "Powerball-mania" two years ago? It occurred when the first "big" cash jackpot rolled over to roughly $50,000,000. Seemed *everyone* was falling all over themselves to get a ticket. (True confessions: even I bought one, something I rarely do!).

What happened next time the jackpot hit 50 mil? Not much (in the way of delirious consumer behavior, anyway). But . . . by the time it approached 95 million, the fever was back.

In the case of Powerball, the consumer appeal seems to undergo somewhat of an "upward-ratcheting" effect – no one seems to get really excited until the last "high" is hit – and *exceeded*. My prediction: you won't see the *next* wave of Powerball-mania until the jackpot escalates into the *200's*. (How ya' gonna' get 'em excited about $50 million when they've already seen $295 mil?)

So what's happened here? It's simply the "law of diminishing returns" in action.

Wallace Wisdom: The Law Of Diminishing Returns, as applied to radio programming and marketing, states **the exact same contest, staged in exactly the same way, *rarely* grows in popularity once it achieves critical mass satiation. In fact, its appeal usually *declines*.**

TW Tip #1056, #3111, #4054, and #9099

Keep this in mind next time you're inclined to let a contest or marketing campaign "coast" a little too long (thinking it's not really losing much momentum). But at the same time, just because a successful promotion has been on-the-air for awhile is no reason to arbitrarily *pull it* because of an imaginary, self-imposed "use-by" date. Especially in the case of a "mechanical" underlay contest (that forces listens, and thus diary-entries without being imposing). *Unless* you have a replacement that's *equally effective* at forcing listens, you're probably better off running with the tried and true. (Remember, in most cases, burn-out *burns-in* slowly). *TW Tip #19037 and #1057*

The better option, I believe, is to figure out *new ways* to *add pizzazz*, making a monolithic contest fresh and more appealing. (See next week's "Variations On The Cash Call Theme" for examples). Adding more money, of course, is the easy option. But that's *too easy* (and sooner or later, usually sooner, your budget *will* catch up to you). (As the late Senator Everett Dirksen used to say, *"A billion here, and a billion there, and pretty soon you're talking serious money"*).

If a long-running cash contest has run into declining momentum, how can you *titillate* a listener's jaded senses? The right bonus prize (a trip, a car, a pool, etc.) can often give it new life.

Might be an opportunity to tie-in a value-added Sales prize, but be *careful* about tarnishing a winning promotion – ***your contest image is only as strong as your weakest prize.***

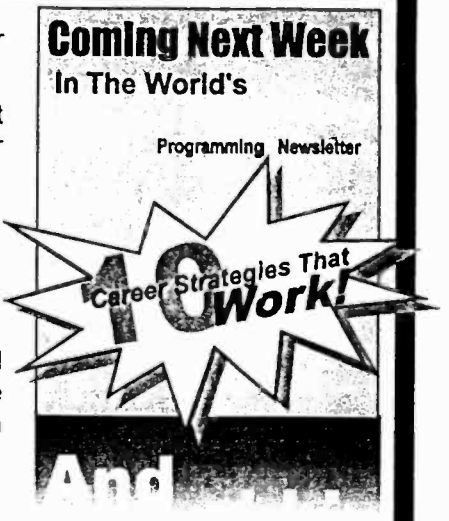
TW Tip #3112, 4055, and #17019

Sometimes new *mechanics* can add the right new wrinkle or sparkle (maybe, "This hour, we'll be taking *triple*-calls – one from a business, one from a carphone, and one from someone at home"). (This would also work in a callout promotion). *TW Tip #3113, #4056, and #9100*

Take a good, honest look at *your* station's promotional thrust. And see what a few tweaks here and there could do to add some life to any of your perennials. You'll be glad you did (and so will your audience).

All The Best,

TW



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Programmer's Digest
Volume #1 Issue #37

The Melody Lingers

An EXCLUSIVE Special Report

By Bob Shannon

He was only 19, maybe 20. He was a first-time PD who'd never bought jingles before, "I like the stuff you did for 'PLJ", he said, "but the thing is (pause) my frequency isn't 95-5. Do I have to keep that?" I didn't laugh. I've heard others say things like it. "I can't use those jingles cause that's not my slogan" . . . and . . . "hell, we can't sing Louisville weather here in Utah!". No kidding!

The truth is that if you've never shopped for jingles, you really don't know what you're about to face. But, hold it! Why buy jingles in the first place?

I've always thought it was for the *showbiz*. That the very act of getting jingles to sing your station's name (or maybe *your* name) brought a *bigness* to your station's sound (not to mention the *memorability* of your calls being sung).

(Continued — see **Melody Lingers** on page 2)

Cleese Encounters of the Best Kind

British humorist/actor **John Cleese** (of *Monty Python, Fawlty Towers, A Fish Called Wanda, Fierce Creatures, and* Schweppervescence fame) has been called by many the funniest man in the world.

But not many people outside of British Commonwealth countries know that this former Python head-writer (who studied to become a lawyer at Cambridge) has also written and starred in numerous

(Continued — see **Cleese** on Page 5)

Continuing Education For The Dedicated Radio Programmer

Inside "PD" Issue # 37

Page 2 Rivers On The Right Tight; RJ on AM
Page 3 Oldies Hot-Clock Games — Part Two
Page 4 PDQ&A: How To Get Jocks To Open Up & Humanize
Insert TW Insight Interview with Tracy Johnson (Part 2)
Page 5 WWWebWWWise: Station ID: "KSDO-Dot-Com"
Page 6 News/Talk: Opinions On-The-Air
Page 7 Important Update: About The Filter System Of The Mind
Page 7 Ocean Toons: Management By Memo
Page 8 Elements Of Stationality: Sweepers/Liners/Splitters/Bumpers



Programmer's Digest Publisher/Editor **Todd Wallace** continues to maintain his Phoenix-based programming consultation firm, ***Todd Wallace/Associates***. He has provided programming consultation services to over 100 radio stations in the U.S., Canada, Australia, New Zealand, and the Philippines. Believing that *"good logic, solid strategy, and cunning tactics know no boundaries"*, his clients have included formats of all types in markets of all sizes. Reach TW at **(480) 443-3500** or e-mail: ***TW3tw3@aol.com***

The Melody Lingers

"Tight is right . . . as long as we play the *right* tight."

— *Steve Rivers*
VP/Chief Programming Officer
Chancellor Media

On the virtues of tight lists
TW Tip #2145

(Continued — from page 1) So whether you plan to get the jingles that the radio station you most want to emulate uses, or the ones the station you grew up listening to used, or even if you're not sure, here are some things you should know.

❶ **You have the right to ask for any vocal style you want.** Even if the package you choose is demonstrated with a 7-voice group or a 5-voice, or a solo, duet, or any combination, you can ask for any vocal style as long as the lyrics you choose will fit on the track.

❷ **You have the right to attend the session.** And if you can't be there, you have the right to attend via phone or ISDN. Remember — it's *your* package.

❸ **You have the right to expect that your jingles will sound as good as the demo — or better!** This means that you can ask for a re-do if you don't like the results. This doesn't mean, however, that you can change your mind about lyrics after the session, but it does mean that you can ask for another performance of the lyrics you approved — unless, of course, you were there at the session and signed-off on the way it was sung (then, you should expect to be charged for a re-sing).

❹ **You have the right to ask the jingle house for help, and if you've never cut jingles before, it'd be a great idea to.** For example, you should expect to get advice on how your lyrics will work. If your lyrics are going to be a "train wreck", you should expect to be warned and to be given alternative possibilities. (If the lyric is *"106 point 1, Kiss FM"*, don't try to sing *"favorites of the 70's, 80's, and today, 102 point 3, WXXX"* — it'll never work!!!) Any jingle company worth their salt would rather turn down business than do work that won't sound great on the air.

❺ **You have the right to ask that your jingles are delivered on time** (according to the schedule agreed upon at the time of purchase).

❻ **By the same token, you should plan ahead.** Give some thought as to what you want to accomplish before you even pick up the phone. And if you don't *know* exactly what you want, be prepared to articulate what you *don't* want.

Remember that recording jingles is both a creative process and one that is labor intensive. As with all things, good work should not be rushed.

TW Tip #9166

Bob Shannon has been with TM Century (and its predecessor TM Productions) since 1980. Prior to that, he held programming and on-air positions at KZEW/Dallas, WBCN/Boston, KUPD/Phoenix, KHYT/Tucson, XEROK-80 and KELP/El Paso.

Bob wrote and produced Billboard Magazine's 1983 "Radio Special Of The Year" ("An American Christmas").

Reach Bob by phone in Dallas at **(972) 406-6805** or by e-mail at ***bshannon@tmcentury.com.***

RJ On AM

"AM Radio is like herpes. We forgot all about it when AIDS came along. Sorry, but that analogy reflects how FM, generally, has blown away AM radio in listener consciousness. My deepest congratulations to anyone doing well on AM in 1999. And the smaller the market you're doin' it in, the more impressive the accomplishment!"

— Ron Jacobs, *Consultant to KCCN-AM, KCCN-FM, KINE/Honolulu*

TW Tip #1093

Oldies not-clock tactics

Part Two

Traditional Oldies (Continued from PD issue #36)

Quick review of key points from last week:

- ✓ Thanks to short record-lengths, the Traditional Oldies format is able to play more songs per hour than any other primary format (between 16-19 songs an hour). (We'll use 17 in our examples).
- ✓ The first filter a Traditional Oldies station should apply to any song being considered for airplay:
  1 Was it a Top 5 hit when it was out?
  2 Was it a TEEN hit when it was out?
  3 Does it still have 35-49 appeal today?
- ✓ In any given year, 50 "top five" hits will usually chart. This provides a pool of at least 500 proven chart-hits for a station targeting a 10-year demo-window (or as many as 1,000 if that window is expanded to 20 years).

Stacking The Categories

The beauty of being able to play so many songs an hour is that it enables you to be very *precise* in your categorization — and thus, your rotations. Most major markets tier their categories (based on the present popularity of the song), using as many as 8 basic categories:

Powers	(as many as 3 tiers)
Late 50's	(as many as 2 tiers)
Early 60's	(as many as 3 tiers)
Mid 60's	(as many as 3 tiers)
Late 60's	(as many as 3 tiers)
Early 70's	(as many as 3 tiers)
Beatles	(as many as 3 tiers)
Motown	(as many as 3 tiers)
Flavor	(as many as 3 tiers)

Powers

This is essentially an "essence" rotation of proven killers that really nail the core sound of the format with positive familiarity. Songs are placed according to their researched strength. **Super-Powers** usually turn over every "day minus a daypart", **Powers** rotate at "a day and a daypart", with **Almost-Powers** going every 2-plus days. Some stations go as tight as 13 hours on their hottest Power rotation (one station even does 11 hours during certain strategic times of a ratings-period).

Year-Spans

The remainder of the hourly slots are then usually devoted to tiered-categories which are designed to maintain varietal-separation of year-spans and/or balance codes (like Motown, Beatles, British, Psychadelic, Woodstock, etc.). (I'm a big believer in several levels of Beatle rotations, because of their continued popularity with the P1 core and their ability to both cut-through and enhance variety).

The "Most Creative Use Of Year-Spans" Award goes to **Kipper McGee**, PD of K-Best95 in San Diego, who programs eras based on Presidential terms (which, coincidentally, you'll note, are often associated with *major* societal changes, which, in turn, are reflected in music). Various levels of "Ikes", "JFKs", "LBJs", and "Nixons" make sense.

Excuse Programming

In addition to several "flavor" tiers of "oh wow" stuff, most stations also like to invent good "reasons" to play non-stress material, to expand their perceived scope beyond just "the same old 350 songs, over and over and over". This can be done with regular features like "instant requests", all-request lunch-hours, theme weekends, and one-off artist birthday salutes. When you highlight them as such, most listeners tend to understand that you haven't lowered your selection standards.

Artist Separations

Generally 70 minutes on most artists, though some stations trim that to as little as 50 minutes on certain prolific artists. Very few stations "package" or "clip" similar-sounding songs by the same artist.

TW Tip #2146

Next Week:

- How To Use *Multiple Wheels* To "Notch" Your Clock Forward
- Is There A *Better Way* To Research Oldies Appeal?
- TW's **"Eras Of Musical Influence"** Chart (another **"PD"** StealableTemplate)
- And the CLOCKS!



PDQ&A

Q: **Mike Rogers**, PD of Pacific Star's KAKQ/Fairbanks, AK asks:

"I have a midday talent who has the potential of becoming a very good air personality. I've done just about everything possible to get her to open up and connect emotionally with our listeners. Too often, she'll sound a little too much like a "jock" on-the-air, yet when in contact with people in "real" situations, she is a gem. When she does liners, she sounds like she's reading yet she can communicate a liner out of her head with no script and sound very natural. Any suggestions on how I can get this person to open up?"

A: Attaining the right level of "human communication" can be difficult and elusive, even for professional communicators.

But a few key methods and philosophical approaches have been known to aid the process.

Consistency. It's encouraging to know that your potential superstar performer is already able to hit the high mark occasionally. My take on that has always been: if you can do it right once, you can do it right *every time,* every set, every show (if you just put your mind to it). This will require some self-discipline on her part, but it will pay off. And after awhile, striving for perfection every break becomes second nature — and ultimately a regular "habit".

Preparation, Concentration, Moderation. **Ron Jacobs'** words to his Boss Jocks at KHJ still ring true today, in every format. You can usually tell when a jock isn't prepared for a break (and in my mind, there is no excuse for it). And it's also usually obvious when a personality isn't focusing ***100% concentration*** on his/her show. (They don't convey the liners like they mean what they're saying, they slur the call-letters, positioning statements, and branding elements, and they often rush through a set with no "feeling", etc.). Usually the biggest reason for lack of focused attention: Control Room visitors!

Inflection. The one piece of advice that seems to cure the most ills (when it comes to sounding "human" on-the-air) is — **making sure that inflectional peaks and valleys are appropriately placed in every sentence**. I can't say enough about the importance of inflection *highs*, in particular. For some reason, many jocks (particularly guys, who apparently want their voice-tone to be "low") tend to "hold back" from hitting a "high note" on the appropriate key word. But you'll note that many of the most effective communicators even go to the "extreme" of *over*-inflecting on key words, to make sure the point cuts through. (Study Paul Harvey, he does this better than anyone).

Here's why it works: In real life, we all use hand-gestures to emphasize our key words and points. But on the radio, people can't "see" you talking. So you must let them "hear" your finger stabs. A slight over-inflection accomplishes that. Actor **William Shatner** once said that the ethereal distance between film and the human eye similarly requires an over-emphasis to communicate key lines (which sometimes requires the appropriate amount of over-acting). So encourage all of your personalities to over-inflect (especially with inflectional highs on trigger words and key points). You'll notice an immediate difference.

How the PD can help: Whenever I write promos and liners (and newsletters, for that matter), I go out of my way to make SURE that the *right key words* are in some way <u>accentuated</u>. Sometimes <u>DOUBLE under-lined</u> (or <u>TRIPLE-underscored</u>). In this way, if the personality inflectionally-punches the wrong word, you know *you've* done everything possible to put a handle on it for them — it's probably because they're just not paying attention (which can be dealt with in other ways).

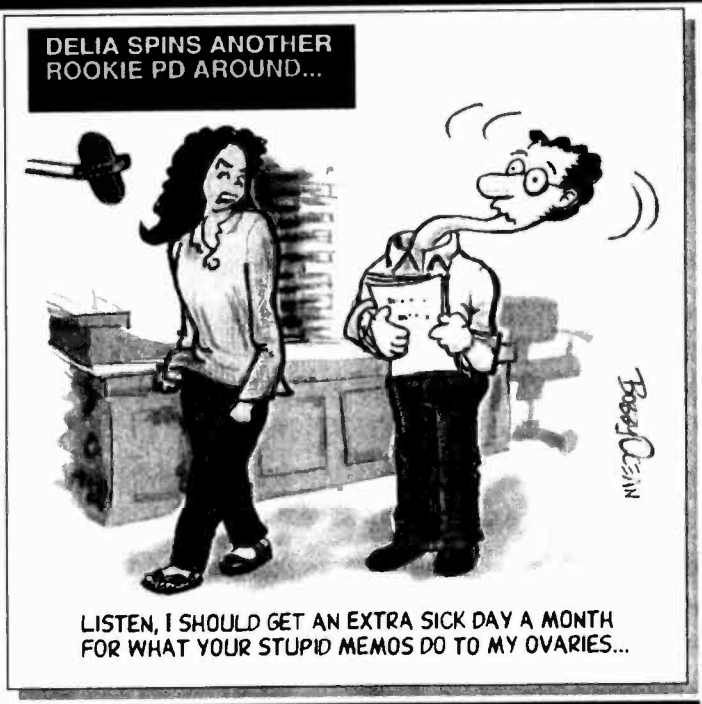
Another way to help: It's difficult to legislate the "perfect" one-size-fits-all format for liners and promos. Some hosts like liners to be word perfect, so they can bob-and-weave around the prepared text with their special brand of extra comments. While others prefer to have a simple fact sheet outline of only the key points which they can spin into a "fresh" liner every time. So — why not supply <u>both</u> styles in the Control Room? That way, your jocks can choose which style fits them (or the moment) best. Finally, encourage your air-staff to rewrite your liners into their own words (or their own Cliff's Notes cheat-sheet). As long as the main thrust of the message is properly related, who cares what it takes to get it done. *TW Tip #6203, #7213, #9171*

Next Week **Effortlessness, Linkers, Props, Ricochet Points, and 1-To-1**

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Check out the official **Bobby Ocean** creative web-site at ***www.bobbyocean.com***. Full of interesting ideas, links, quotes, production samples, and voiceover demos. E-Mail Osh at *oceanvox@pacbell.net*

Jeff Young's Radio 411 ***(www.radio411.com)*** is the *cyber- home* of *Ocean Toons* and the *Bobby Ocean Cartoon Gallery.*



The "PD" Radio Quiz

How many GMs does it take to change a light bulb?

"It's not in the budget, work in the dark."

How many PDs does it take to change a light bulb?

"How bad *IS* the light bulb?"

How many Production Directors does it take?

"We had had a light bulb in here?"

How many Engineers does it take?

"I've had it on order should be here next week"

How many part-timers does it take?

"F*ck this place, who gives a sh*t, anyway?"

How many promotions people does it take?

We don't know, but you'd better tell them to change it now, before it burns out.

Thanks to **Jim Davis**, new Market Manager for Jacor's Sarasota cluster, for passing this along.

Cleese Encounters

(Continued — from page 6) Claxton goes to great lengths to explain his breakthrough point that whether we're considering the origin of the universe or marital mishaps, we must learn three things:

- **the patience not to force the issues**
- **the readiness to mull things over** and
- **the humility to allow our unconscious mind to do the thinking**

The tortoise cannot fail to win when it has intuition and inspiration on its side. Claxton also pushes for a reevaluation of society's obsession with results-oriented thinking and problem-solving under pressure.

Hare Brain, Tortoise Mind is in its first hardback printing (released in Feb 99). 272 pages, Ecco Press. The Amazon.com price is $18.17. *TW Tip #7211*

Important Update

Here's a heads-up on an article that appeared about year ago in **Programmer's Digest** (see **"PD"** issue #2, page 3) about ***Programming To (And Through) The Filter System Of The Listener's Mind.***

In that article we noted, "(programming to the filter-system) is the reason a growing number of stations today are using sweepers that say 'Magic 88.8 is an Arbitron-rated station'". That was a year ago.

Since then, Arbitron has ruled! **Dave Willinski** at Arbitron states that such a liner would be in ***violation*** of their ratings bias and distortion policies. When in doubt about a liner or a slogan, of course, a station should always run it by Arbitron first to be sure. (They'll tell you very quickly what's allowed — and what's not). Please note that we did not recommend that stations should run this liner (we merely reported that some stations were doing it). Just wanted to make sure that **"PD"** readers know that we'd never knowingly mislead them by encouraging formatic contraband.

TW Tip #1094, #3201, #7212, #9170, and #20029

Dr. Don Rose Is Coming To "PD" SOON!

Sweepers/Liners/Splitters/Bumpers

Oldies B97. If you're enjoying the great Oldies from the '50s and '60s in your car right now, be sure to set a button. Then you'll *always* have great oldies at your fingertips.Oldies B97!

Kate Patin keeps you up to date with all the goss in Fox FM's Dirt Alert. And — you might just be the recipient of a Snack Attack at your workplace, So nominate your workplace now.

(image voice): Say it, say it and win.
What's the phrase? What do you say when we call?
(listeners): "Hi Star, now give me my money." Star 100.7!

107.5 WGCI. We play the hits, and we're giving you a chance to win $10,000.

KSON, San Diego, where it's lunchtime!
(bell sfx) Time to order up your requests and dedications at Nick's Diner! FM 97.3 KSON!

Chicago's *Oldies* station, Oldies 104.3.

(male) The-the-the new (female) Q102!
(jingle): "Philadelphia!"
(male) Now, now, all the hits on *one* radio station!
(female) The new, the new —
(male) Q102, Philly's number one Hit music station!
The new — (jingle) "Q" (female) Q! (jingle): "102!"

Another 30 minutes of continuous music, made possible by (sponsor) — next on B101.

Elements of Stationality

Broadcasting live from a tall antenna with flashing lights so airplanes won't hit it! The best variety of the '80s and '90s, Y92.5!

Talking less leaves time for MORE music, on 96.1, Mix 96.

And now, here's the first of at least 10 great Oldies in-a- row, on the station you sing along to.
(jingle): "98.1, WOGL-FM Philadelphia"

Oldies 98, J-J-Jammin' the Oldies into your radio!"

Columbus' *longest* music sweep with another 12 in-a-row. Right here on the station that tells you all the names of the songs and the singers! Buckeye Country!
(jingle) "WCOL-FM, Columbus"

K-Frog 95.1 KFRG, where we're terrified at the thought of playing less than 12 in-a-row for you every hour. K-Frog 95.1 KFRG.

(jingle): "Sunny shines!"
Short on talk, *long* on great music! 25 minute long sets of the best variety of the '70s, '80s, and '90s is on Sunny!
(jingle): "Sunny 95!"

And now, San Diego's *Godfather* of Old School, Chio the Hit Man, on the new Magic 92.5..

Oldies B-97 with a Double Dose of Motown
(played between two Motown songs)

TW Tip #9167, #4108, and #3199

Coming Next Week

In The World's *Fastest Growing* Programming Newsletter

Now in 20 countries!

Classic Drew

How **PAUL DREW**

Explained The Basics To RKO Jox

And . . . Also . . .

The Most Effective Promotions Of All Time:

$ Bill Games

& other Lucky Dollar Callers

Public Service Projects that Really Touch Your P1s

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Your Investment

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Six Months	$US165

Charter Subscription:
$US195 for first year
Call us for special group and multiple-copy rates

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Paradise Valley, AZ 85253

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April Fool!

Continued — from page 8

by jumping onto a trampoline from a hovering helicopter. (He never said he'd do it on April 1st, he said he'd do it "this Thursday"). Listeners and other news media were invited to come see the big event. Jock took off in the chopper, which went up 100 feet. Before "jumping", he waved to the cheering crowd. Then a dummy, dressed in the same colored jumpsuit, jumped for the trampoline — *and missed.* As everyone in the crowd gasped, a huge banner was deployed from the chopper declaring "April Fool from X-109FM". Made national TV news that night. **If you do this:** it's very important that the "April Fool" banner be unfurled exactly one second after the dummy hits the ground.

❑ **April Fuels Day.** Q92/Sudbury, Ont. teased the week before 4/1 they'd be "talking over another station" causing listeners to speculate all kinds of crazy format scenarios. On April 1st, they spent the day broadcasting live from their new station — a gas station where everyone who came by got $9.27 (frequency link) worth of free gas.

❑ **Changing Stations.** Similar one courtesy of **Joel Raab**: Morning show says they're changing stations on Thursday. Listeners call all week, begging them not to leave. Thursday, morning show is live at Texaco giving away free gas for 109 (frequency) minues.

❑ **Free Beers.** Good one to tie-in to a local pub. We'll have "free beers" for an hour tonight at 5. A sizeable crowd comes by to see what turns out to be Goldilocks and the "three bears". (Everyone gets a free beer, too).

Here's one that involves your entire personality line-up, which **Ron Jacobs** did when he was PD of KPOI in Honolulu.

❑ **Jocks On Strike.** All the jocks went "on strike", frolickiing in electric boats in the Ala Wai Canal (directly across from the studios), while the owners, GM, sales and office staff pulled airshifts until about Noon.

Another great Jacobs classic which he did on his morning show on KPOI in the early 60's:

❑ **One Set Ahead.** Intro and back-announce each song using the artitst/title of the *next* record you play, with nothing else changed. (Maybe not a good idea if your station is VR'd and this actually happens from time to time). Do it with a straight face, tell anyone who calls-in that something must be wrong with their radio. It can seriously damage the brain just thinking about it. Requires 110% concentration from the jock.

Involve A Celebrity (Or Two)

Anytime you involve a well-known luminary, your stunt suddenly takes on more credibility and makes it easier to fool listeners. Like when the Tampa TV reporter got in cahoots with **Sam Weich**, then-Head Coach of the Tampa Bay Bucs.

❑ **The Coach Is Fired Rumor.** Weich stormed out of the team headquarters, speeding off in his car, with the reporter chasing after him yelling, "Is it true? Is it true?". Of course, other reporters picked up on it, fanning the flames, and soon all Tampa TV and radio stations were airing reports that "according to reliable sources" Weich had been fired. Of course, Weich came back a few hours later, with a big silly grin on his face as he high-fived his TV reporter accomplice. Sssssucked in! Made national news.

One of my prouder April Fool accomplishments occurred I was OM/PD of KTAR/Phoenix.

❑ **Phoenix Suns Pay-Per-Listen.** Deep background: KTAR is the flagship station of the Phoenix Suns Radio Network. That year, the Suns were placing several games on Pay-Per-View Cable TV (which many viewers were very upset about, because the Suns were red hot that year). Our topical April Fool's project centered around a "new technology" that would enable KTAR to provide "pay-per-*listen*" broadcasts of Suns games on the radio. A series of promos explained that listeners could get the entire game for $6.20 (the station's frequency) or pay 25 cents to hear the last 5 minutes. Pay-per-listen would require that all listeners buy new "pay radios" which have a slot in which you deposit your money to hear the games. 3 things converged to make this absurd story believable:

- Suns CEO **Jerry Colangelo** had a great sense of humor and played right along with it, giving us preposterous soundbites, with a straight poker-face, like "Well, we just figured it was another good way to milk more money out of the market."
- Suns play-by-play announcer **Al McCoy** (who is one of the most loved, highest q-score personalities in town) gave us a soundbite about "how excited he was to be a part of this great broadcasting first".
- Promos featured a backwards-recording to show what the Suns play-by-play would sound like if you don't pay for the broadcast.

Listeners who called the special "Pay-Per-Listen Hotline" to find out more were greeted with "April Fool!!!", and they were encouraged to tell a friend to listen to KTAR and play the prank on them. By early afternoon, we came clean with an announcement that it was all a joke (using soundbites of reactions from listeners who took it good-naturedly), which we put into a follow-up promo.

Goals Analysis: The long-term hidden benefits of this promotion stressed several selling points:

- ✓ that KTAR was the Suns station,
- ✓ that the station was tight with Colangelo,
- ✓ most importantly, it reinforced that during the pay-per-view controversy you could hear *every* game *free* on KTAR.
- ✓ Best of all, every local TV station covered it, as did both daily newspapers (with positive stories).
- ✓ And KTAR generated word-of-mouth curiousity-cume from the "tell a friend" ploy.

Killed a lot of birds with just one stone. (Continued — page 10)

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KTU Work Perk Patrol



WKTU/New York invites web-surfers to win prizes from the KTU "Work Perk Patrol" by e-mailing their name, their **work address**, and phone number to KTU. Chosen workplaces get showered with gifts, prizes, and other perks.

TW Tip #3187, #4103, #15055, and #16064



April Fool!

Continued — from page 3

Another good personality reinforcer . . .

❑ **Suspended.** Pull your breakfast/morning jock off-the-air before his/her shift would normally end on 3/31. Run promos saying, "As of tomorrow, Jock Name will be suspended". Then he/she broadcasts live on 4/1 from a car suspended by a crane at a high-volume location. (To add a contest twist: guess when he/she comes down to win the car).

Bill Pasha, VP/Programming at CBS/Baltimore tells of one he once used.

❑ **The Gold Rush.** Morning jock announced that gold had been discovered aboard the USS Constellation. Because public money was fixing the ship, after it's fixed the rest of the gold was will be distributed before Noon at the Inner Harbor, first come, first served. The place was mobbed. Make sure everyone who shows up gets a free prize of some kind (with the occasional $20, $50, and $100 bills to take the sting out of any inconvenience).

Perhaps the objective is to reinforce your outdoor or transit campaign . . .

❑ **Upside Down.** Arrange an upside-down billboard or bus-back for the day. Makes people notice it more (and maybe tune in the station to see what the heck you're up to).

Don't feel you have to get too complicated in identifying an objective. Remember, if you try to accomplish *too* much, your high concept "plan" may get in the way of the spontaneity and sound "too pre-fab"/calculating.

A valid purpose might be to simply **generate positive word-of-mouth** — especially if you know you can get TV or newspaper coverage of your 4/1 event.

The all-time town-talk classic that comes to my mind occurred in Sydney, done by **Ian McRae**, then-Breakfast jock on 2SM (back when it was the reigning Top 40 station 25 years ago).

❑ **Jumbo Under The Harbour Bridge.** It occurred about the time that Qantas Airways had just purchased several new 747 jumbo-jets for their fleet. Throughout his brekky show, McRae talked about how he had just made arrangements with Qantas to celebrate their expanded fleet by "putting" a jumbo under the Sydney Harbour Bridge, a dominant landmark. Several small planes and helicopters flown by daredevil pilots had flown under the bridge before, but the mental picture of a jumbo flying under the bridge was mindboggling. (They implied it would be "flown" under the bridge without actually using the f-word.) McRae interviewed a Qantas pilot who said he was confident he could do it and invited listeners to show up at 10am to see this *once in a lifetime event* in Sydney Harbour. As the clock struck 10, a barge hauling a giant (jumbo) elephant, with the 2SM call-letters plastered on its side, and the pilot, dressed in his uniform, passed under the bridge to the cheers of several thousand people who showed up to see it. Everybody knew they'd been had, but it was harmless fun you had to chuckle about — and tell a friend about. Front page headlines! Extensive coverage on TV! And something that was talked about for years after!

❑ **World's Record Trampoline Jump.** Another one of my favorites occurred in New Zealand in the mid-80's (wish I could remember which market/station so I could give them full credit). The breakfast jock promoted for the week prior that he was going to try to break the Guinness world record for the highest trampoline jump,

(Continued — see **April Fool** on page 9)

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TW Tips - Index

July 20, 1998

TW Tips Index # 1 — 2Q98

As promised, at the end of each Quarter, we'll issue a free **"PD" Index** to cross-reference all of the *TW Tips* for the previous 13 issues.

Most PD's are keeping their copies of **Programmer's Digest** in a 3-ring binder.

We suggest that you pull out these Quarterly "Index" inserts and place them at the *beginning* of your binder book, to serve as a Table Of Contents.

TW Tips

have been categorized and cross-referenced according to the following elements of programming and management:

- **1000 series** - The Audience
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For Back Issues of Programmer's Digest
Call (602) 443-3500
Fax (602) 948-7800

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Our Policy Regarding Photocopying Programmer's Digest Is Simple:

- ✓ Each subscribing station can make as many copies as they would like for station employees at their physical location. In other words, you can copy **"PD"** for anyone at *your* station; but a group owner cannot pay for just one subscription and distribute **Programmer's Digest** to 50 stations.
- ✓ In the spirit of fairness, we ask you, and expect you, to honor this liberal policy.
- ✓ As a service to our subscribers, we'll gladly supply extra copies of **"PD"** for $75 a year (per extra copy) for 51 issues, which is about what it wold cost you to do it yourself over the course of a year.
- ✓ **Just call (602) 443-3500 or fax (602) 948-7800**

If you've always wanted to schedule a weekend **Programming Retreat**

. . . or . . .

If you've wanted a FULL WEEK vacation away from all the busy-ness of the biz but didn't think you could afford it this year

"PD" has got ya' covered (either way)!

Deadline Is August 10th!

Hurry!
Don't Put It Off!

YOU can Win a $7,000 Think-Tank Weekend!

"Ya' feel Lucky, Punk?"

Todd and Kathy Wallace are making *Observation Lodge,* their hermitage in the tall pine country of Forest Lakes, Arizona (just two hours from Scottsdale) available to one lucky Radio professional, who will WIN a one week personal stay or a weekend consultation think-tank retreat, including round-trip air travel for two.

The main idea is to help you . . . Recharge!

To some people the restorative powers of a week off with nothing to do but walk in the woods and commune with nature can't be matched.

To others, a weekend business retreat at an out-of-the-way venue surrounded by lots of nature (away from the hustle and bustle of the city and the distractions of the station) is a great way of emancipating those pent-up programming ideas that are just waiting to get out!

If you're our winner, you'll get to choose whatever turns your crank!

You'll stay at a 4-story, 4,500 square-foot rustic lodge set on 5 acres of Northern Arizona pine country (elevation 7,900 feet) on the historic Mogollon Rim surrounded by the Apache Sitreaves National Forest.

When we say rustic, we mean rustic-chic. The *Observation Lodge* way of "roughing it" includes all the creature comforts – and then some. Complete kitchen facilities and, of course, indoor plumbing. Conference table which seats 12 people. Complete telephone and fax service (modem capable). 120 channels of satellite TV from PrimeStar. Or choose from hundreds of books, dozens of board games, or a collection of over 500 video tapes to satisfy your whims or amuse any boredom. Fire up the fireplace, eat our food, drink our grog, feed the birds and squirrels, observe elk and deer, even the occasional bear, grazing nearby. Here's how it works . . .

When YOU Win, Choose From The Following Prize Options

■ **A 7-day Personal Vacation**

We'll fly you and your "significant other" to Phoenix (and back) for a week-long escape to the pine country at *Observation Lodge.* You'll have unlimited use of our Landrover for day-trips to nearby lakes. Date availability: any 7-day continuous period between August 25th and October 11th (except the weekend of Sept 12-13th) or October 25th-November 15th.

■ **A Think-Tank Weekend For Two**

We'll fly you and another member of your staff (Owner, Group Head, Group PD, GM, Assistant PD, Music Director, Morning Personality, whatever) to Phoenix (and back) for a Friday-Saturday-Sunday *Think-Tank Intensive* conducted by programming consultant Todd Wallace. No holds barred, no secrets withheld. You'll get the same actionable information it would normally cost you $2,500 a day to get if TW flew into your market to meet with you for three days. The Think-Tank will occur the weekend of Sept 25-26-27 at *Observation Lodge.* All on-site transportation and expenses will also be covered.

■ **A "Buddy System" Think-Tank For 2-4 Stations**

You can share your *TW Think Tank* prize with another station – or with the *three* other PD's you've told about **"PD".** [Only proviso: we'll cover airfare and expenses for you and *one* other person. Any other tag-alongs will be responsible for their own airfare expenses. Their 3-day stay at *Observation Lodge* will be FREE, though.] While you will be sharing the think-tank consultation time that would normally be devoted exclusively to your station, you'll probably find that the synergy of the group more than makes up for it (because we can cover so many more bases and issues as learning experiences).

■ **A Think-Tank Weekend For Your Entire Programming Staff**

We'll fly two members of your staff to Phoenix (and back) for a Think-Tank Weekend with Todd Wallace at *Observation Lodge* (including ground transportation). You can fly up to 10 more members of your staff in for the full weekend event (plus cover their ground transportation and food expenses). Full catering service will be available for a reasonable fee. Accommodations at the lodge include: two twin-beds available in 5 bedrooms, sharing 3 bathrooms, plus a king-size bed available in the Master Suite. This Think-Tank will occur the weekend of September 25-26-27.

. . . OR . . .

■ **A 3-Day Think-Tank At Your Station's Venue**

Todd Wallace will fly into your market for a 3-day *Think-Tank Programming Intensive* with your entire staff. You'll have no expenses for this event (unless you choose to locate the event at an off-station site). Any consecutive three days during 1998 may be chosen (including weekdays or weekends), subject to TW's availability.

Winning's As Easy As 1-2-3 —

Just Tell 3 Friends & Fax-In To WIN!

1 Just tell three Radio PD's about **"PD".**

2 Then fax your name, address, phone-, and fax-number on your company letterhead, along with the names, addresses, phone- and fax-numbers of the people you've told about **Programmer's Digest** to **(602) 948-7800.**

3 We'll put every entrant's name in a hat and randomly draw one name on August 10, 1998. Winner will be notified on that date (and winner's name will be published in the August 10th issue of **Programmer's Digest**).

Good luck!

For a complete copy of contest rules, including restrictions, disclaimers and fine-print, call (602) 443-3500.

Programmer's Digest
Volume 1, Issue 12
July 13, 1998

Stupid Human Tricks

Continuing Education For The Dedicated Radio Programmer

Building Names & Audiences with

Cunning Stunts 'n'Stuff

For years, "personality" jocks have used stunts, gimmicks, and other neat twists to provide a non-quantifiable "chemical reaction" that can kick-start their name-recall and propel them to instant "household word" status.

Programmer's Digest Contributing Editor **Ron Jacobs** and I were comparing notes the other day about some of the more effective promotional mechanisms that have been used over the years. It might surprise you to know that some of the most exciting ones go clear back to the 50's for their roots.

One of the classic marathons is the *Wake-A-Thon*, featuring a jock's non-stop battle against sleeplessness. The first one may have been in 1959 at K-POI in Honolulu, when **Tom "TR" Rounds** (now President of Radio Express) stayed awake in a department store window for 8½ days (the Guinness certified record at the time, before anyone knew what a Guiness was), getting front-page coverage.

(Continued . . . See **Cunning Stunts** on Page 2)

Compelling Newscast Tune-In

How To Get Listeners To *GO OUT OF THEIR WAY* To Listen To Your News

Many radio stations (especially music-based stations) view their news commitment as a necessary evil – something listeners expect in the Morning (and maybe PM Drive, in some formats) so they reason "we may as

(Continued . . . See **Compelling News** on Page 6)

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Programmer's Digest Publisher/Editor **Todd Wallace** is a 30-year programming veteran — as a #1 jock, PD, GM, and station owner. Over the past 24 years, he has provided programming consultation services to over 100 radio stations. Internationally recognized as the "founding father" of the "callout" research concept, over 200 stations have used his systems of "in-house" music, tracking, and perceptual research.

Cunning Stunts'n'Stuff

The Guiding Force Of Top 40 Radio . . .

"Shut up and play the hits!"

— ***Steve Rivers, Mike Joseph, Bill Stewart, Don Keyes, Bill Drake, Ken Dowe, Ron Jacobs, Paul Drew, John Rook, Ted Atkins, Bill Hennes, Todd Wallace,*** *etc., etc. etc.*

(Apologies to the hundreds of other PD's left out, due to space constraints)

TW Tip # 7065 and #9083

(continued from page 1)

(When I was PD of KRUX/Phoenix, voice-over and production artist **John Driscoll**, then a young-pup jock, stayed awake for 250 hours to break and set the new record.)

KPOI lived up to its "Circus Radio" signature with an array of other interesting marathon stunts . . . from *Kiss-A-Thons* to *Pool-A-Thons.*

And two of the more unusual "thons" you'll ever hear of . . .

An *"Insult-A-Thon"*, where TR and **Dave Donnelly** (now a columnist with the Honolulu Star-Bulletin) took turns trading insults. Days before the event, the station took calls from listeners suggesting insults.

(Could Stern and Imus be far behind?)

And a *"Talk-A-Thon"* face-off between Donnelly and **Bob "The Beard" Lowrie.** A stage was set-up at competing car-dealership locations. Listeners were encouraged to visit the venues and suggest topics for each jock to talk about. They lasted 52 hours straight (with only 5-minute potty-breaks allowed each hour).

KMEN continued the carny in the 60's, with the *San Bernardino-to-Riverside Walk-Back-And-Forth*, where jocks walked til they dropped. And the KMEN *"Build-A-Thing"* ("welders are standing by, 24 hours a day"). Both great charity fund-raisers.

During the "Great Top 40 War Of '63-64" in Fresno, KMAK featured **Tom Maule** doing a non-stop *Bowl-A-Thon* and **Frank Terry's** 80-hour *Drum-A-Thon* (which drew 3,000 people for the finish).

Pogo Pogue made a legendary name for himself in Denver in the early 60's by doing a series of stunts. Perhaps the most notable: broadcasting live for an extended period inside a snake pit full of live rattlers! People talked (and listened).

Years later in Denver, **Steve Kelly** (now with KOA) harnassed the power of "Bronco-mania" to raise funds for charities, once sitting in every seat of Denver's 74,000-seat Mile-High Stadium. He also endured a Handshake-A-Thon, shaking thousands of listeners hands for charity.

Tony Raven (now Jim Pruett of the popular **Stevens and Pruett** morning show at KLOL) once spent a complete week suspended in a car by a crane, clearly visible over a busy Houston freeway exchange. His live broadcasts gave listeners *a reason to go out of their way* to listen to KNUZ to see how he was coping. The listener who guessed when he descendded won the car.

Addendum: A clever twist that many Radio New Zealand stations have added to this suspended-car promotion was a series of pre-promos the day-before stating that, "Due to occurrences on this morning's show, effective tomorrow morning, (Jock Name) will be suspended indefinitely". The next day, of course, listeners tune in to hear him/her doing the "suspended" broadcast. (Meanwhile, everyone tells a friend about the jock who's been "suspended").

Gordon McLendon capitalized on the natural braggin' rights rivalry between Houston and Dallas, when **Jimmy Rabbit** (representing KLIF) and **Russ "The Weird Beard" Knight** (representing KILT) raced river-rafts down the Trinity River.

W. Steven Martin arranged a similar city-rivalry grudge-match when he organized the *Race Against Cancer, Ride Against Time* bike-race from Phoenix to Tucson (pitting KNIX jocks again KCUB personalities). W. is famous for his impromptu fund-raisers. Like *The Midnight Motorcycle Ride*, where he charged fellow riders $10 to ride with him up to the city of Prescott, AZ at Midnight. 500 riders presented the $5,000 to a young boy's family, who couldn't afford to buy him a much-needed motorized wheelchair.

Another attention-getter that captured listeners' imaginations was *The Race 'Round The World*, originated in the mid-70's on KVIL/Dallas and WIBC/Indianapolis. Two jocks take off in *opposite* directions (one flying eastward, one westward), racing around the world on commercial airlines. Hourly status-checks updated their whereabouts, painting theater-of-the-mind vistas about the city they've just visited or are flying over. This promotion is usually good for a 2-4 day actual run (plus a 3-4 day tease).

Involving The Listener: Guess which jock wins and closest to the total-elapsed-time to win $10,000. Designate an official "finish line" at a conspicuous point in the airport; then try to book the incoming final flights to arrive simultaneously at different gates (hopefully on opposite ends of the airport, or in different terminals). This way, the grand finale culminates in a literal *foot-race to the finish line* (like we did at 2UW/Sydney, for **Ric Melbourne** and **Pete Rudder**). Great photo-opp (that listeners talk about at the water cooler for months).

Wallace Wisdom: I believe one of the linchpins to putting a stunt or marathon "over the top" (to the point where it captures an entire market's imagination) is to have a public service tie-in. "I vow to live on top of the Astrodome until we can raise $50,000 for the United Way" (See **"PD"** Issue #1, page 8 for details about my Dome-Sitting Marathon in 1969). As RJ puts it, "All Circus promos were *always* for charity".

TW Tip # 3098, #4047, #6045, and #9087

Next Week **Signature Gimmicks & Radio With Pictures**

Leadership Cliff's Notes

How To Make The Most of your Time

Delegation Procrastination & Communication Part 2

Two weeks ago, we covered daily and weekly time management strategies ("PD" Issue #10, pages 1 & 2). This week we'll zero-in on the importance of delegation, how to avoid procrastination, and ways to improve your level of communication.

Delegate, Delegate, Dance To The Music

In the multiopoly world of the new millennium, dividing up your duties and delegating them to staff members you can trust can mean the difference between being "in control" of your time (a confident feeling) and always "running to catch up" (a stressful one).

Every delegated task needs a point-person who'll be responsible for following its progress.

Try to get yourself out of the trap of thinking "it'll take me 5 hours to teach someone to do this, and only 5 minutes for me to do it myself". This ignores the hundreds of hours that may be saved *in the future* from the 5 hours teaching the right person the right way to handle a recurring task.

Give an employee "room" to do it his/her way (as long as you've clearly communicated what the outcome must be).

Don't insist that it be done "your way", in your style. In this way, the employee will feel that you've delegated the *responsibility* for the task or project to them (which they'll be more eager to tackle), not just the dirty work.

Some PD's use an interesting technique that fosters a genuine "team" feeling – letting subordinates take turns "running" their staff meetings. This demonstrates respect to you staff, while helping you spot upwardly mobile management talent. It also gives each staff member a chance to develop their leadership skills (and builds a confidence they can't get in any other way but by "doing").

Establish regular monitor-points for each project or task you delegate, preferably where employees are proactively reporting progress to you (rather than you having to chase it down). In the file-folder for each delegated task/project, remember to include the names (and, when applicable, the phone or fax-number or e-mail address, of the persons taking responsibility for it. (It's useful to write it *on the front of the folder* (saves digging through the folder's contents).

Your Procrastination Station

Avoid the temptation to put things off. Try to establish a completion deadline for each project or task on your "to do" list. (If you know how long it will take, you can "work backward" mentally to know when you must start). Try to only begin a task or project that can be finished today (or stopped at an obvious "break" point). Caveat from my News/Talk practical experience: many major tasks at N/T stations are *multi-day* chores that don't always have a "clean" break point; don't be afraid to stop at a specific point and come back to it "fresh" tomorrow (I guarantee it won't go anywhere – it *will* be waiting there for you tomorrow!)

Phone Jobs & E-Mail

Recognize up-front that nearly every call is an interruption to your clockwork schedule. So don't be afraid to let the receptionist know when to hold your calls or put them directly to voicemail. Phone-tag is just part of business life. You can minimize it by leaving as detailed a message on the taggee's vm as possible. Granted, it's a little more impersonal than a live call, but you gain the benefit of time-efficiency.

E-Mail is a great way to quickly keep in touch. The key is keeping your e-messages short. By limiting your e-mail messages to just two or three quick bullet-points (or preferably one), you increase the likelihood that your e-mail will be read and that a succinct reply will occur. *TW Tip #7066*

Coming In "PD" Issue #14:

Snail Mail, Meeting Management, & People Skills

Signs Of Things To Come

"640k ought to be enough for anybody".

— *Microsoft Chairman **Bill Gates** (circa 1981)*

Some computer industry experts now estimate that ***1 Terabyte*** hard-drives will becommonplace by the year 2003 (assuming we all make it past Y2K)

TW Tip # 7067 and #16030

Making Sense Of "Flukes"

We've all seen situations where a station suddenly loses a substantial portion of its core-target demo in one book – only to see the same audience miraculously reappear (and then some!) in the very next book. Aside from seasonal cycles, sometimes these fluctuations absolutely defy logic or explanation. (We should probably add a new *TW Tips* category for "things that drive PD's to drink"!)

Survey "Wobbles"

The ratings services, of course, all take great pains to point out (with paragraph upon gobble-de-gook paragraph of fine-print in the back of the book) that audience estimates are just that. *Estimates!* And they, therefore, are subject to what's been lovingly called "survey wobbles". Abnormalities. Spikes and troughs. Sometimes you get kicked, sometimes you get kissed.

The larger the sample, the less the variance and volatility . . . but . . . the mathematical laws of probability, and what's called "standard error", still apply.

What's important for you to know is:

They apply on *two* levels . . .

- ✓ Even with a decent sample size, the result will still be roughly within plus or minus 5% of the actual truth. So if you have a 10-share, it could be a 9.5% or a 10.5. That's the case 80% of the time.
- ✓ Less publicized is the other part of the standard error equation that says that *one out of five times, the results could vary as much as plus or minus 20%*. In other words, your 10-share could be an 8 . . . or a 12!

This is one of the reasons I've always been so keen on maintaining some form of audience tracking – either in-house (as part of a comprehensive music-research program, where tracking calls are made for the ultimate purpose of snorkeling for music research respondents) or from syndicated tracking services (like *Accuratings*, *Wiillhight*, or *Radio Index*).

If *Arbitron* shows a sudden drop that is *not* confirmed with your weekly or monthly tracking, it's probably *not really* happening.

And the steadfast PD will avoid any premature knee-jerk reactions).

So is there a way of using the actual Arbitron data to know when you've been slimed by a mathematical gremlin? In a word, yes. See the box above.

TW Tip # 20009 and #19024

How To Use Arbitron Data To Know If You Were Slimed

It'll take you a few hours of work at the computer (hopefully something you can delegate), but the feeling of getting to the bottom of a fluke is usually worth it.

Here's How You Do It . . .

- ☑ Using Arbitron's Maximi$er program, look at hour-by-hour by narrow demos (25-34, 34-44, 45-54, etc.). Some programmers like to do it 21-30, 31-40, 41-50, and/or 51-60. (Choose the method that best reflects your target).
- ☑ Then go back and do it again . . . month-by-month (weeks 1-4 vs. 5-8 vs. 9-12).
- ☑ At the monthly level, you'll usually see huge fluctuations. But when you see a demo that's particularly out of whack in a single-month, you can go back and isolate it *week-by-week*. You can also do a Max-run on what that hour (or that daypart) would look like *leaving out* the abnormal week.
- ☑ When you find the silly week(s), you can even isolate by individual day(s). And you can do a Max-run reconstruction of what that hour (or daypart) would look like without the oddball day(s) in the deviant week.

Wallace Wisdom: The above exercise seems to work well for zeroing-in on a quarter-hour loss due to a massive (and sudden) decrease in TSL (time-spent-listening). Go through the above motions and you'll usually have an "aha!" or two to reward your suspicions (and set your mind at ease).

But massive *cume-induced* fluke-drops can also occur (usually isolated to a "diary drop" that is unfavorable to a certain format type over the course of a month or series of weeks). This happens less frequently, but it *does* happen!

Unfortunately, the only options for waiting out a cume-fluke are

- trusting your "alternative" ratings-tracking source or
- trusting your gut (staying the course while "sweating it out" until the trend "rights itself" three months later).

TW Tip 20010 and #19025

The "PD" Bookshelf — *Lead The Field* by Earl Nightingale

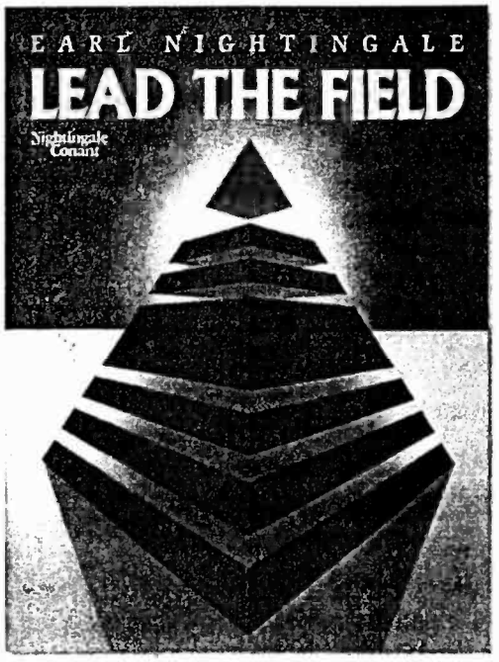
Our Down Under mate **Ian Grace** reminded me of a great book for the **"PD"** bookshelf. There are lots of "hip and cool", new wrinkle "pop-psych" books at any bookstore.

But, while this one was written long ago, it manages to retain a timeless quality that's as valid for the new millennium as it was decades ago.

It's actually offered as a tape series (with an accompanying notebook which contains the entire script).

Available from Nightingale-Conant (1-800-323-5553 or 1-708-647-0300; $59.95).

As Gracie points out, "Every single manager, PD, or leader of any type . . . if they only ever read one book, *this* should be it". I couldn't have put it better myself. Following are a few of the reasons why.



First, some background . . .

The late Earl Nightingale was a Hall Of Fame broadcaster and lecturer, often called "The Dean Of Development". He lived his life around his personal philosophy,

"Never let a day go by that you don't learn something new – and pass it on to others".

Some of the outstanding points offered by Nightingale in *Lead The Field:*

- The magic word in life is *attitude*. People with great attitudes stack the percentages that they'll succeed. That's why a *positive mental attitude* is so important.
- "Constructive discontent" is a good thing. It keeps you reaching and growing.

(Continued . . . See **Lead The Field** on page 7)

How You Can WIN — A $7,000 Think-Tank Weekend In The Pines

Just help us spread the word about **"PD"** and you could WIN YOUR CHOICE of the following prizes worth roughly $7,000

- A 7-Day Personal Vacation For 2 (including round-trip airfare) at *Observation Lodge* in Forest Lakes, Arizona
- A Think-Tank Weekend For 2, conducted by programming consultant Todd Wallace at *Observation Lodge* (including round-trip airfare)
- A "Buddy System" Think-Tank For 2-4 Stations (we pay for 2)
- A Think-Tank Weekend For Your Entire Programming Staff

— OR —

- A 3-Day Think-Tank At Your Station's Venue

See "PD" Issue #10, page 10 for complete details (also page 9 for the fine print and restrictions)

How You Win –

❶ Just Tell 3 of your PD friends about **"PD"**

❷ Fax your name, address, phone, and fax-number (on your company letterhead) along with the names, addresses, phone, and fax-numbers of the people you've told about **Programmer's Digest** to **(602) 948-7800**.

❸ We'll put every entrant's name in a hat and randomly draw one name on August 10, 1998. Winner will be notified on that date and the winner's name will be published in the August 10th issue of **"PD"**. Good luck!

"Ambition is a poor excuse for not having enough sense to be lazy."

— Steven Wright

News & Surveillance Ingredients

News

Compelling News Tune-In (Even On A Music Station)

How To Get Listeners To GO OUT OF THEIR WAY To Listen To Your Newscasts

(Continued . . . from Page 1) well give it to 'em, get it out of the way, and move on".

Very few stations view news programming as an "opportunity" to attract listeners they might not otherwise be able to get. But it *can be.* When you give listeners something *worth* making a listening appointment for, *they usually* ***will!***

Hard Hitting Commentary

Day after day, week after week, year after year, the audience appeal of ABC's #1-rated *Paul Harvey News & Comment* proves that listeners *will* go out of their way to hear news they think they can't get anywhere else.

Why it works: Paul Harvey *delivers! Without fail!* Paul Harvey's winning combination is:

- his concise writing style, which results in a high story-count (normally touching on 12-15 stories in a 4½-minute newscast)
- punctuated by his unique vocal style, which covers an incredible inflectional range
- his disarming, unexpected manner of conveying a story, often finding angles no one else can, and
- his well-reasoned commentary that always *makes you think* (whether you agree with him or not).

Yes, there is only *one* Paul Harvey. But there have been some good examples of *localized* personality news over the years.

- In the 70's and 80's, **Logan Stewart** (now retired) did a "Paul Harvey" style of *local* newscast (right down to the biting commentary and live testimonial commercials) on Top 40 stations KRUX/Phoenix and KTSA/San Antonio. It was a *serious, credible* newscast on a CHR station. But it was so original, not to mention *entertaining,* that, not only were existing CHR P1's satisfied, but Logie's presence served as a cume-magnet, drawing listeners from other formats (in a way that few other programming elements would or could).
- When I was OM/PD of News/Talk KTAR/Phoenix, we hired former Editor/Publisher of the *Arizona Republic,* **Pat Murphy**, to deliver four totally different one-minute commentary pieces daily. Murphy is the most dedicated journalist I've ever heard of, much less known. (He'll wake up every 2 or 3 hours in the middle of the night to check out CNN, just to make sure he hasn't missed anything!) This dedication, coupled with his intelligence and comprehensive knowledge of local issues, made his *Murphy At Large* commentaries a "must-listen" for many Phoenicians.

Style & Substance

Often a hip, unusual, or uniquely personable "style" within a newscast can serve the purpose of putting the right strokes in diaries.

- Great contemporary news journalists like **Brad Messer, J. Paul Huddleston, Jo Interrante,** and **J. Paul Emerson** all had "followings" on their respective CHR stations.
- Consider an unusual "signature style". Like **H. G. Listiac,** the Morning Traffic Reporter on KMLE/Phoenix, who uses alliterative phrasing and creative analogies that would make Dan Rather jealous in his reports ("We've got the roads livin' it up faster than a new credit card, as our bad-to-the-bone babes bubbas, and banditos bail on the big-bucks bouncin' their bodacious bottoms and burnin' butts back to the barn, and here's what we've got, Northbound I-17, a 5-mile backup ."). Many folks *need* their daily HG-fix.

Sometimes a *non*-journalist personality's unique "take" on the news makes him/her into a regular daily "habit" that can't be missed. One of the all-time best examples was the late **J. Akuhead Pupule** (better known as "Aku"), who was *the* force that built KSSK's Honolulu dominance. Aku did his own news (that's what his listeners preferred), which included his own running reactive commentary about many of the stories.

TW Tip # 10022 and #9086

On Page 8

Part 2: Something *Every* TV Station Does That YOU Should Be Doing

Cyber Survival For The New Millennium

From time to time, we'll try to pass along useful efficiency tips to help you flourish in our computerized race toward 2000.

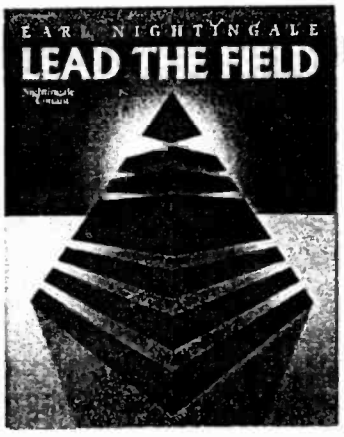
How To Quote Original Text In E-Mail Or A Post

If you check out any of the Radio-related message boards or chat rooms, you may have noticed posts that attempted to quote original text but were "empty". Or you may have simply wondered how to do it correctly (so you don't make the same mistake).

"PD" to the rescue . . . *TW Tip # 16031 and #15030*

The problem with the "empty" message or post usually stems from mixing up the use of the >> and the << symbols.

Here's the trick: Just insert the >> symbol where you want to *start* your quote from original text, then the << symbol at the *end* of your quote, and you're home and hosed. (Remember, though, if you *reverse* the order, it doesn't work!) With many internet providers (like AOL), you can simplify the process even further by simply mouse-clicking (once) at the beginning of your quote, depressing the shift key, and then arrowing down to the end of the part you want to quote (while *keeping* the shift-key depressed). Try it both ways, and see which way best fits your keyboard pace and style.



(Continued . . . from Page 5)

- Successful people have a "success habit". Every hour of every day. All the time. They don't know how to do things the wrong way.
- Acceptance and esteem from your contemporaries is one of the deepest human cravings. But respect must be earned, not commanded.
- Establish goals. Keep your eye on your goals, and keep working towards them. Every day. Every week. Every month. Every year. 95% of people *never* try to better themselves.
- Keep raising the bar. If you're not growing, you're actually going backward. (Especially true in business – especially *ours!)*
- Become a sponge for information. Systematically study what you are most interested in. Look everywhere for new ways to skin the cat.
- "Getting along with people" should be a subject taught in school. It's what our adult life is *really* all about.
- Readers are leaders. Will to read more. Discipline yourself to make the extra effort to read 15 minutes a day. End result: you'll be able to read 2 books a month, 24 a year, and over 1,000 extra books in a reading lifetime.
- Your mastery of the language controls your success. The average person adds only 5 new words a year to his/her vocabulary. Good news: it's *never* too late to begin.
- Usually the amount of money you make is in direct proportion to the caliber of people with whom you associate. So choose your employer wisely.
- The importance of order: prioritize your day (tackling the most important things you have to do first); be efficient in every job or task you do; stay with one thing at a time until you see it through.
- Live one day at a time. Saint Edmund, archbishop of Canterbury was right when he said, *"Work as though you would live forever; but live as though you would die tomorrow".*
- Nothing can take the place of persistence and determination. Remember that (if at first you don't succeed).

Most of all, strive in every way to be "the person on the white horse". Organizations always reflect the person at the top. Their style of management somehow always manages to "trickle down" and be emulated all the way throughout the chain of command.

Clear Channel's **Lowry Mays**. Jacor's **Randy Michaels**. **Mel Karmazin** at CBS. Chancellor's **Jimmy DeCastro**. **Tom Hicks** at Hicks/Muse. Capstar's **Steve Hicks**. ABC's **Robert Callahan**. Cox's **Bob Neal**. Bonneville's **Bruce Reese**. Emmis' **Jeff Smulyan**. Citadel's **Larry Wilson**. Jefferson-Pilot's **Clark Brown.** Saga's **Ed Christian**. Entercom's **Joe Field**. AOL's **Bob Pittman**. CNN's **Ted Turner**. The Celtics' **Rick Pitino**. Sports magnates **Jerry Colangelo** and **George Steinbenner**. Fox/NewsCorp's **Rupert Murdoch**. The (Australian) 9 Network's **Kerry Packer**. Virgin's **Richard Branson. Bill Gates. Lee Iacocca. Donald Trump.**

You can literally "visualize" their style, and the aura of their entire organizations, as you read their name, can't you?

Same applies, on a smaller scale, to the management of an individual radio station (or cluster of stations). **The GM and the PD set the "tone" for how the business of creating entertaining programming is undertaken.**

Wallace Wisdom: Do yourself (and your career) a big favor and buy this tape series. Or rent it from an Audio Bookstore, or see if it's available at your public library. *Re-listen* to it at least *annually.* You'll find it to be a wise investment in your future. Worth making the extra effort to track down.

TW Tip # 7069, #21015, and #22012

News & Surveillance Ingredients

Compelling Listeners To GO OUT OF THEIR WAY To Listen
Part 2 — Something *EVERY* TV Station Does That YOU Should Be Doing

Every single network-affiliate TV station in America does one thing in particular to attract nomad viewers during "sweeps weeks" which, I submit, Radio should also do . . .

Mini-docs. Enterprise Stories. Sweeps series. Topicals. Special reports. Call 'em whatever you want, they really *work!* They work *so well,* in fact, that during sweeps-weeks most radio commercials for TV stations (often up-to-the-minute SAP-feeds) will be built *around* that night's "special".

Why they work: It's basic human nature – *especially* when you see/hear a promo that hits an *emotional* hot-button (like "How To Tell If Your Spouse Is Cheating On You", or "The Newest Way To Look 10 Years Younger In Just 10 Days"), you naturally make a point of *going out of your way* to satisfy your curiousity. There are even old standbys that always seem to drive ratings, year after year — like *any* angle (new or old) on UFO's. That's why you'll often see the Channel 5's mini-doc in February re-treaded as Channel 10's "topical" in May (or vice versa). (Radio isn't the only industry with a lemming effect and unabashed piracy!)

So why don't *RADIO* stations do "sweeps-series" type of specials? Usually, it's the old excuse, "it's too hard". Or other lame alibis, like "we don't have the staff". Even well-staffed News/Talk stations will claim they can't justify pulling a reporter off the street to do an enterprise story or that they don't have the right "kind" of staff to do it.

To which I say . . . *horsefeathers!* If you have the *commitment,* you can *do it.* **Here's how . . .**

- ✓ First, take notes on what the TV stations are all doing for their sweeps series. And not just in your market. Use Yahoo to find TV station websites from other markets (especially "the bigs") where you can borrow an idea and adapt it to your local marketplace and situation.
- ✓ Keep files on sweeps series and don't be afraid to recycle them (just like the TV stations do to each other). A report on "How To Tell If Your Teen Is Doing Drugs" hits a viewer/listener between the eyes/ears just as well today as it did 10 years ago (maybe even more so!)
- ✓ See what the "hot" contemporary newspapers in America's Top 100 markets are targeting for enterprise stories. Especially *USA Today*, which only has 2% penetration in most markets (thus 98% of your listeners will *not* have seen it this morning). Do your own local research to augment their basic findings and re-work it as "your" story.
- ✓ Use magazines that have mastered the art of "hot-button-hitting" (Redbook, Vogue, Cosmo, etc.) and pith (like Boardroom). Really, these days nearly *any* top magazine will feature headlines or articles that can serve as either thought-starters or even finished-products. If you credit the magazine, you can practically "steal" the story (just make *sure* you give proper attribution).
- ✓ Use participative management principles – and *brainstorm* "sweeps topics" with your staff. What are some stories that you'd go out of your way to watch for on TV? Those same stories might make an excellent curne-attractant for your radio station.
- ✓ Word to the wise: here's a deployment-technique most TV stations have discovered over the years: As a general rule, avoid *extended* multi-part series (even on hot topics). The prevailing wisdom (based on extensive research) is that if a viewer/listener thinks they've missed any of the first 3 or 4 parts, they're less likely to tune-in "mid-stream". Makes sense.
- ✓ Think you can't do it because you're a music station? KFRC used to, in their hey-day as an RKO station. And I'll give you a more recent example which proves that one person can do it. When I was OM/PD of KKLT/Phoenix, I inspired Morning Co-Host & News Anchor **Monica Nelson** to write *weekly* enterprise stories (using the above reference materials), which we stripped hourly over Wednesday and Thursday's morning newscasts (thus influencing two weeks of diarykeepers). We called them *"Nelson's Lifestyle File"*, usually written in four 45-60 second parts (two on each day, providing vertical "tune-in next hour" recycling and horizontal "tune-in tomorrow at this time" incentives.) Turns out she was/is a prolific writer with a solid journalism background and was able to crank out these interesting audience-magnets pretty much "on cue". Like these 25-54 Female targeted topicals: "Secrets The Hollywood Stars Use To Look Beautiful & Lose Weight Quickly", "The New Street-Smart Guide To Staying Safe In Your Neighborhood", "How To Raise A Non-Racist Child", "More Secrets Of The Stars – How To Grab Some Style And Dress Thinner", and "The Ultimate Fashion No-No's, Which Ones Don't *You* Know About?", etc. She now provides them on a freelance basis to radio stations of various formats around the world (either in complete script form, for you to "claim" as your own, or custom pre-voiced, to perceivably "increase" your news-staff) (You may reach *Monica Nelson Media* at 1-888-873-6217 toll-free or e-mail *mnelson05@sprynet.com*)

Wallace Wisdom: I strongly encourage you, even if you're a music station, to look for new, contemporary ways to make your newscasts so compelling that they bring listeners out of the woodwork.

- Search for a special talent that can deliver meaningful, interesting commentary.
- Or maybe someone whose style makes you stand out so much that listeners simply *have* to tune-in
- Or take my challenge to do regular, *weekly* enterprise topicals.
- Or better yet . . . do what I would do . . . do them <u>all</u>. (Who says you can't?)

TW Tip # 7068, #9085, and #10031

About *"TW Tips"*

At the end of each quarter, we'll issue a free **"PD Index"**, to cross-reference every *TW Tip* into the following programming categories —

- 1000 series - The Audience
- 2000 series - Music
- 3000 series - Promotion/Marketing
- 4000 series - Contests
- 5000 series - Mornings
- 6000 series - Talent
- 7000 series - Leadership
- 8000 series - Morale
- 9000 series - Presentation
- 10000 series - News/Info
- 11000 series - Public Service
- 12000 series - Operations
- 13000 series - Talk
- 14000 series - Technical
- 15000 series - Internet
- 16000 series - Computers
- 17000 series - Sales
- 18000 series - Production
- 19000 series - Research
- 20000 series - Ratings
- 21000 series - Life
- 22000 series - Bookshelf

Ocean Toons®

Check out Bobby Ocean's creative website (www.bobbyocean.com). Full of interesting ideas, links, quotes, production and voiceover demos. E-Mail Osh at *oceanvox@pacbell.net*
Jeff Young's Radio 411 (www.radio411.com) is the *cyber-home* of *Ocean Toons* and the *Bobby Ocean Cartoon Gallery.*



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Programming Note: Music Science 101 Originally scheduled for this week will appear in **"PD"** Issue #14 (July 27th)

Coming Next Week In The World's *Fastest Growing* Programming Newsletter

The First Quarterly "PD" Index Of

TW Tips

Categorized For Easy Reference

And

More! Morning Basics
Prep
Pacing
Spontaneity
Pre-Flight & In-Flight Checklists

Also

Smart
Human Tricks
Using Signature Gimmicks & Radio With Pictures To Build A Name

Food For Thought

I Owe Mariah Carey An Apology

And so do hundreds, maybe thousands, of other people both in and out of the media who, unknowingly, helped to spread a story that the singer supposedly uttered a dumb statement about starving children in an interview. (For deep background, the quote being attributed to her was, "Whenever I watch TV and see those poor starving kids all over the world, I can't help but cry; I mean, I'd love to be skinny like that, but not with all those flies and death and stuff".)

Come to find out . . .
. . . *she never said it.*

And it's a good lesson for all of us, myself included, straight out of Journalism 101 about *why* it's so important to check – and *double*-check – facts, figures, and sources. (Just ask *CNN, Time,* or the *Cincinnati Enquirer!)*

The phony Mariah-quote momentum was apparently set in motion by an innocuous spoof interview on Cupcake (www.cupcake.com). Then it was plastered on several internet websites. It really took on a life of its own when some British tabloids printed it as gospel, without fact-checking, and even BBC's Radio One was sucked in, quoting the tabloid story, again without verifying the source. (That's where I first heard about it).

Look, Mariah Carey doesn't even know I'm alive . . . but I still feel very bad about this, because the guiding doctrines of my business and management style have always been based on ***fairness*** and ***treating others right***. (even if you don't know them personally) In this case, in my haste to add a small tidbit of what appeared to be observational humor (straight from a "newsmaker's" mouth), I made her appear to be stupid. That's not fair. And that's not right.

So . . . to Mariah Carey, I say *I'm sorry.* I truly am. And by extension, I would also like to apologize to any Sony/Columbia employees, who've had the uncomfortable task of having to deal with this situation (Who needs the headache of having to defend someone for something she didn't actually say?) And, by the way, just so you know . . . my apologies are based purely on principle; no one is coercing or encouraging me to do it.

Just as importantly, I feel I also owe an apology to **"PD"** readers. As you may remember, our mission at **Programmer's Digest** is *to provide useful, continuing education for dedicated, "thinking" Radio programmers worldwide.* I would never knowingly mislead you or want you to feel you cannot trust any of the material in the pages of **"PD"** to be based in accuracy. Please know that I will redouble my efforts to making sure that this is indeed always the case in the future.

All The Best,

TW

Always An Upside

Let's all use this incident as a positive force for improving electronic journalism . . . as a new reminder to us all that we must *always* double-check our references on a story. And, no matter how imposing your deadline is or fierce the competitive pressures to be "first" are, if you can't attribute a quote or a fact to a specific, *legitimate* source, don't just "run with it" (on the mistaken thought that it's no big deal and it's easy to retract).

Take the higher road.
Be *right.* And be *fair.*

TW Tip # 7064 and #10030

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Programmer's Digest
Volume #1 Issue #40

Who's In Control?

YOU — Or "The System"?

An EXCLUSIVE "PD" Special Report

By Greg Smith

The following article appeared recently in the ESP Media client newsletter. Special thanks to ESP CEO ***Greg Smith*** *for giving us permission to reprint it here.*

Introduction

The key to ratings success is to build positive brand images.

The smart thing to do is build them one at a time, bearing in mind the hierarchy that exists for musical and personality product attributes.

Research will dictate in which order you need to tackle each of the issues.

Only when you are winning an issue (as determined by ongoing tracking) by a decent margin can you afford to move on to the next product attribute.

Marketing Breakfast

As you know, having the great breakfast show is critical to your ratings.

(Continued — see **Who's In Control** on page 2)

Capsule Concepts

A weekly series of forgotten basics in bite-size doses

Invisible Cume

Radio listening is primarily done in two modes: the **preferential mode** (P1 partisanship) and the cumulative mode (occasional users and triers). But there's an important third mode of listening that deserves your attention: **your "long-term" cume**. That is

(Continued — See Capsule Concepts on page 7)

Continuing Education For The Dedicated Radio Programmer

Inside "PD" Issue # 40

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Deep Background Insert Interview: Clear Channel's **Vance Dillard**
TW Tips Index #3 (covering all TW Tips in issues #28 through #40)



Programmer's Digest Publisher/Editor **Todd Wallace** continues to maintain his Phoenix-based programming consultation firm, ***Todd Wallace/Associates***. He has provided programming consultation services to over 100 radio stations in the U.S., Canada, Australia, New Zealand, and the Philippines. Believing that *"good logic, solid strategy, and cunning tactics know no boundaries"*, his clients have included formats of all types in markets of all sizes. Reach TW at **(480) 443-3500** or e-mail: ***TW3tw3@aol.com***

Who's In Control?

"I don't cheat on my wife, I don't cheat in life. But if the game's on the line, yeah, I'll cheat."
– Danny Ainge
Phoenix Suns Head Coach

(Continued — from page 1)

Program Directors like to market their breakfast programs with at least 1-2 promos per hour after 9 or 10 o'clock. Sometimes they will use a short piece from the show along with a music montage promoting their breakfast and music position. Other times, it's purely a breakfast spot.

Some stations also use interactive pieces where their daytime talent introduces a segment from that morning's breakfast. This is great in theory. Where it can break down is when the breakfast show doesn't deliver enough great material for the amount of promo space given to the show throughout the day. So what happens is you run *inferior* material that *weakens* the station's personality images that you're working so hard to build.

The other common mistake is when a station powers the one great bit from the breakfast show every 1-2 hours from 10am onwards. It might be funny the first couple of times but beyond that when you start to add points to your repetition perception.

"Let the *audience* decide how many 70's, 80's, and 90's they like, then build the categories accordingly"

The number of messages you run each day for your breakfast show is determined by your approach. If you plan to use material from the show, let the material dictate how many spots you can successfully run. It makes sense to use a combination of topical and timeless pieces.

Scheduling Music

Music Directors can let the system get in the way of what they're setting out to achieve. They work so hard at constructing great music logs, getting the different music styles and tempo perfectly balanced, along with good era separation hour after hour. What they sometimes end up doing is holding back the top testing tracks, putting them in a slower rotation than they deserve — all because they focused on putting together "the perfect hour", according to sound essence of the radio station.

The strength of the music has to be the first consideration every time you schedule music. The audience wants to hear their favourite songs (as determined by research) played more often than the tracks they think are just "okay".

Just because you have 5 A's one week doesn't mean you have to run 5 the next. It depends on how many great testing currents you get each week. Some Program Directors build the station's clocks and then force songs into the different categories and different levels finding that some categories have weaker songs than the others. The smart way to go is to let the *audience* decide how many 70's, 80's, and 90's they like, and build the categories accordingly.

News

How often do you hear a news bulletin* on your station that sounded like it was padded with one or more weak stories that weren't important to your audience. Just because the 2 o'clock news is scheduled to run 2 minutes doesn't mean it has to.

* Editor's note:
"news bulletin" is Australian for "newscast"
(just as "Foster's" is Australian for "beer")

Great Program Directors understand that their radio station is defined by its listeners. They work hard to develop audience comprehension of what benefits the brand offers. A lot of music stations run news on-the-hour from 9am to 6pm. It becomes a product attribute if it's executed and marketed properly.

The Newsroom really has to understand the audience's needs and wants, but how often do you see the Program Director spend time with the news team, talking about what they know about the audience? News Directors have to work more closely with the Product Team.

Recently, two FM music stations in a major capital city that we work with, closed their newsroom after the 6pm news service, as they normally do on a weekday. The only problem was that the city had experienced its biggest storm in 17 years! Millions of dollars worth of damage, 50,000 households without power for nearly 24 hours.

(Continued — see **Who's In Control?** on page 3)

The Most Effective Promotions Of All Time — The Dollar Bill Game

aka *"The Lucky Dollar Caller", "Money Match", "Fiver Fever", "The Dollar Bill Deal", "Show Me The Money", "The Dollar Bill Recall", etc.*

One of the best ways to incent contest-participation is to put an actual "game-piece" directly into the consumer's hand. Once they're holding it, they usually think, "Aww, what the heck, I might as well go ahead and play".

That's one reason why total-household direct-mail hits and newspaper-drops (of lucky numbers, prize catalogues, etc.) can be particularly effective at enticing listeners to alter their radio listening patterns (to make a listening appointment, listen longer, or more frequently, or listen to a station they normally don't or wouldn't listen to).

What if . . . you could get **the government** to pay for the printing and distribution of *all* of your "entry forms"? That's essentially what *The Dollar Bill Game* is all about.

How It Works:

Listeners are encouraged to examine the serial numbers on all of the dollar bills in their possession for a chance to win a big cash prize.

Some stations call out 3 or 4 random numbers to be matched. ("If all three of those numbers appear anywhere in the serial number of your one dollar bill, you win"). Others call out their frequency (to either be matched either precisely or in any order).

Some stations do it only once, twice, or thrice in the morning. Some do it hourly throughout the day. While still others do it at key times of each daypart. Any way you do it, it represents *a listening appointment* which a good percentage of diarykeepers will make and keep (because they've got a "ticket').

Why It Works:

Everyone has several entry-forms within reach (their dollar-bills, in essence, represent multiple "lottery tickets"). Moreover, some listeners think they can "cheat" by getting even more dollar bills — and whenever a listener thinks they have an "edge" on the house or other players, they're more susceptible to falling for even the most intricate of "forced listening" schemes. (It's the age-old story: tell a Vegas hotel you'd like to gamble in their casino and they'll say "welcome"; tell 'em you've got "a system" that's guaranteed to win you a million and they'll send a jet for you to get you in the house sooner!)

Variations On A Theme:

The Circulating Dollar. An interesting twist that's

(Continued — See **Dollar Bill Game** on page 4)

Who's In Control?

(Continued — from page 2)

No television and no computers, people sitting around with candles listening to their battery-operated radio searching for information. They wanted to know when the power was coming back on, was anyone injured, and how much damage was done? Where did they get their information after 6 o'clock? Not from the top stations in the market — but from the talk station, whose host was actually being networked from *another* capital city! He did a very good job of keeping the people who were in the dark aware of exactly what was happening. He spoke to all of the daytime talent on the local station to get their perspective on the storm and its repercussions. He hounded the power company for details on when the power would be restored.

The two FM music stations should have kept their newsroom open at least until midnight running updates on the hour-hour. Both stations would have improved their news and community images by *being there* with *the right stuff* when their audience really wanted them. We must not make the same mistake again.

TW Tip #3208, #5113, #7221, #2152, and #10060



Greg Smith (pictured here with daughter Amanda) is CEO of ESP Media, the #1 programming consultation firm in Australia and the Pacific Rim. Before founding ESP, Greg was the Group Programme Manager for the Austereo network. He continues to serve as the primary consultant to both the Austereo and Triple M networks. Greg can be reached by phone at his Brisbane office at 011-61-7-3839-6733 or by e-mail at *gregsmith@espmedia.com*.

Most Effective Promotions — Dollar Bill Game

(Continued — from page 3)

been around since the year "dot": a specific dollar bill is actually circulated (usually starting at a participating sponsor, like a major mall), with the listener who finds it winning a major cash prize. Listeners are encouraged to listen each hour the first day to get a head-start on what the full serial number is (numbers are announced, one by one, hourly on day one). Thereafter, when all numbers have been announced, all listeners are encouraged to look for the missing dollar. An ascending jackpot keeps increasing each day until the bill is found ($1,000 the first day, $2,000 the second, and so on). If not found within 10 days, some stations release another dollar bill into circulation. After you have at least one winner, proving the contest is "winnable" and not just a needle-in-a-haystack search, interest in this contest really ignites. Some unscrupulous stations have been known to keep the bill out of circulation so they get all the publicity without having to payoff. (Our advice: *never, ever* stoop to this kind of deceit — not only is it illegal, which could land your ass in jail, but your station could suffer irreparable damage to its image — *forever).*

Radiation. Still another variation on the specific-number angle is: work with your bank to find hundreds of dollar bills ending with your frequency. Then release these bills at participating sponsors. ("Today we're releasing into circulation 1,000 $1 bills ending with 9, 9, 9 in the serial number; be one of the first 99 people to bring one into us, and we'll turn it into a $100 bill for you").

Legalized gambling. It's easy to turn the basic dollar-bill game into a million dollar *match* game. Solicit for contestant: first person to call in who has a dollar bill ending in the number (9) gets to play. Listener wins $109 (frequency tie-in), which they can keep OR play the odds by trying to match the numbers which precede the (9) in their dollar. "Do you want to match one number to win $1,109, match two numbers to win $10,109, match three numbers to win $100,109, or match 4 numbers to win $1,000,109?" This is a simple odds-based insurance contest, which you can arrange through practically any agency which has access to Chubb or Lloyd's. Listener chooses, then wins or loses. Better strategy: if your budget allows, let the contestant *keep* the $109 no matter what (that way you *always* have a winner). This game is best slotted as a Breakfast/Morning spike (when running only in Morning Drive, it often becomes an appealing benchmark bit with long legs). Easily sponsorable, with the client paying the insurance premium. (In fact, consider pitching it to a local insurance company — that way you know you won't get gouged on the premium!)

Upsides: The aspect of the entry-form in the listener's hand is very strong, enabling your contest to appeal beyond normal physical-participation levels. Put big money behind it, and you'll command major attention with listeners of all kinds (phantom cumers, occasional users, P3s, P2s, P1s, and hyper-core top-quintile P1's — even non-listeners will come out of the woodwork).

Downsides: Doesn't generate much "interest" with mental-participators, since it's only a "numbers" game on-the-air (which is rather dull). But it can still generate *inter-activity* — since everyone has an entry-form, many non-contestants may check their serial numbers anyway, just to see if they would have won had they been the lucky contestant. (And if they have a match, you can bet they'll tell everyone at work that they would have won, thus making your contest *perceivably even more winnable.)*

Wallace Wisdom:

I'm attracted to using the numbers of your dial-position in this contest to enhance recall. When listeners are looking for numbers that match your frequency, it tends to *burn it in their brain* (especially useful in awakening "invisible" or "phantom" cumers and making them realize that they actually *do* listen to your station).

This contest is more effective in the U.S., where we still have $1 notes, thus providing all your listeners with many more entry-forms. (One and two dollar/pound notes have been replaced by coins in the UK, Australia, and New Zealand.)

If you use this as a breakfast/morning cume-spiker, remember to slot it in the 6am, 7am, and 8am hours, not just at 7:20am, which misses 75% of your cume (even if you do it every weekday morning at 7:20, you'll still only reach less than 45% of your weekly cume, and even less of your "long-term" cume).

If your budget is tight, consider doing smaller cash prizes (say, $1,000) during the week with *Thirty Thousand Dollar Thursdays* (diary-start day). (In Canada, Australia, and the UK, try to lock-in a *Big Money Monday.*)

TW Tip #1098, #3209, #4113, and #1705

On Attention-Spans

"Few sinners are saved after the first 20 minutes of a sermon."

— *Mark Twain*

TW Tip #1099 and #9180

DeepBackground

Another Todd Wallace Insight Interview



Vance Dillard

Give us 5 minutes and we'll give you some great insights into programming strategy as we speak with **Vance Dillard**, the Director of Clear Channel/ Jacor Soft AC Operations, and who also serves as the Operations Manager of WPCH/Atlanta (Peach 94.9). Vance's rich programming background includes years of extensive experience running Full Service AM, Beautiful Music/Easy Listening, and Soft AC stations in Columbus, Cincinnati, Tampa, and Philadelphia.

PD: Vance, you've been there in Atlanta awhile now.
VD: Right, first time around was in '88. Then I went off to run WLW in Cincinnati for a couple of years, came back in '91, been here ever since.

PD: First, tell us a little about Peach — its heritage and programming strategy.
VD: Well, Peach is probably one of the few Easy Listening stations in the country that made what a lot of us would say was a "smooth" transition to Soft AC, without having to blow up the station and the call-letters entirely. We began evolving Peach in 1988 with no particular timeline, we just tried to follow the research, adding in vocals and things like that. And by '91 we were 100% vocals.

PD: And never looked back! What's your core demo target?
VD: It's Women 25-54, but really, we target mostly to Women 35-54.

PD: What kind of marketing has Peach done in the past?
VD: The trademark for us is our telemarketing to offices. We have a *huge* database, over 100,000 people in our database.

PD: Wow! How often do you massage that?
PD: Oh all the time. It's an ongoing process. And we also have over 50,000 fax-numbers in our database, so we can communicate with our office-listeners very effectively, all the time.

PD: Do you regularly send out an office-fax?
VD: Yeah, we do a regular office fax. Then, whenever we have a big contest, we do a separate contest-fax.

PD: How involved in actual *contest*-marketing, specifically, has Peach been in the past?
VD: Well, up until last Fall, our instincts told us to minimize the bells and whistles. But last year, as a lot of the Jacor stations have done, we began sticking our toe in the water as far as *group*-contesting is concerned, which I think we did successfully. We did an Artist Of The Day/Song Of The Day type contest over about a dozen stations, offering cash prizes of $5,000 up to $50,000. In fact, we had a $50,000 winner up in Boise.

PD: There are a lot of people, especially other group *owners,* who complain about that whole "collective" contesting angle of attack, but it sure *works,* doesn't it?
VD: Yeah, it really does. We're currently doing the Celebrity Workday Payday, where there's a different celebrity that you hear each day that tells you when it's time to call in to win the money.

PD: What would you say is the main differentiation between Peach and your vertical direct-competitor, WSB-FM/B-98.5?
VD: Well, I like to say that we *rifle-target* our listeners. We're kind of the rifle-shot in the market, and they're kind of the bull shot, the broad stroke. This is *their* home town. They spare no expense in doing what they can to capture an audience. They have a larger cume than we do. They had a head-start on us in the format. They've now evolved into almost border-lining on a Hot AC, but, not quite, I'd say they're still Mainstream AC. Last year in cash giveaways alone, I added up that they gave away $750,000 on-the-air.

PD: Whew! How do you compete with that?
VD: Well, telemarketing, certainly, with our fax programs, our group contesting, of course. And our latest addition has been Fairwest Direct's *Listener Rewards* program, as part of our win-the-workplace strategy.

PD: Explain how the *Listener Rewards* program works, the way you guys do it at Peach.



VD: It's really designed for your core listeners. It's *not* a *mass* marketing approach. It's a different way of rewarding your core listeners with incentives for listening on a regular, even daily, basis. And that's through awarding points and then giving listeners the opportunity to use those points to bid on prizes.

PD: It's very close to the effective model that all the airlines use for their frequent flyer programs, isn't it?
VD: Yes. Loyalty marketing aimed right at the core. Plus we've even included the *Rewards* program in our ongoing program of fax-outs, to convert as much of our huge database into *Rewards* listeners as possible.

PD: What kind of prizes do you offer at your "top tier" prize level?
VD: We've given away $10,000 cash, computers, and vacations. We've given away various cash amounts on a regular basis, anywhere from $500 to $5,000. And we'll be looking at cars soon.

PD: When did you start this program?
VD: Started last October (1998)

PD: And if I remember right, Peach had a strong bump-up in Arbitron numbers in the Fall sweep, right?
VD: From 4.6 to 5.4, book-to-book. That said *something* was working. Another one of the big indicators to us that it was really working was our web-site traffic at

(Continued — on back)

Deep Background

(Continued)

VD: ***www.peach949.com*** **when listeners started going there to download their screensavers, which drives the program. Before *Rewards*, we were promoting it a little bit, but not a lot, and getting maybe 50,000 hits a month, which isn't really spectacular. But the first month of Listener Rewards, we went up to *300,000 hits!* So we kinda' felt like, yeah, there's some interest! And we've been able to *maintain* an average of about 250,000 hits a month ever since. There's an incentive for listeners to go there at least once a week to find out what's *happening* with the program, like new prize redemptions. That's one of the things that really appealed to me about the *Listener Rewards* program — it enables us to keep a lot of value-added sales promotions *off*-the-air.**



PD: So you've actually been able to *reduce* on-air clutter by taking the sales mentions and putting them onto a vehicle where's it's not "full-page, front page" or competing with other on-air units or stationality elements?

VD: Right. It really *has* kept things very clean.

PD: I'm hearing that most stations are actually *making* big money on the *Rewards* program by tying in big advertisers. What's been your experience at Peach?

"We were getting maybe 50,000 hits a month. But the first month of *Listener Rewards*, we went up to *300,000 hits!*"

VD: That's was another thing that was appealing to us. And to go back to one of your earlier questions, that's what I believe is another *point of difference* between us and B98.5 is that we have pioneered some things that are now termed *NTR* for the radio station that have become standards within our company. And we felt like *Rewards* might be another one of those things. So my Sales Department, in a very short period of time brought in four clients that gave us over $200,000 in non-spot revenue.

PD: Talk about cost-liquidation! Do you also use it as a traffic-generator for clients at remotes?

VD: Yeah, which is great. For a Soft AC type radio station, our listeners really would have a problem driving across town to get a t-shirt. But many of our *Rewards* players *don't* have a problem driving across town to pick up more *Rewards* points! So it's made our remotes more valuable!

PD: What kind of feedback are you getting from your clients about participating in this promotion?

VD: The ones that are in it, *love* it. Nobody seems to be unhappy. They're getting *results*, they're getting people into their places of business, it's building traffic, it's building awareness, and it's *doing the job!*

PD: How did you sell this internally, to your staff? Was it easy to sell to them, or were there doubts, or what was the experience?

VD: Because of Fairwest's expertise in addressing the needs of stations like Peach, or really *any* station that's trying to reach a workplace audience, they were able to *clearly* communicate both to my promotional staff and then to the sales department how this thing would work.

PD: What kind of support do you get from the team at Fairwest Direct?

VD: Well, the most important thing is they remind you of all the things you need to be reminded of. We do a Song-Of-The-Day every day, and a weekly trivia game, along with sponsor mentions, all of which had to be arranged a year in advance. So they make sure it's all in there the right way and programmed correctly and that nothing slips between the cracks.

PD: Are there any other implementation secrets that you've come across that would be valuable to anyone thinking about *Listener Rewards?*

VD: I think you have to have a sales staff that understands that the *true* success of *Listener Rewards* is not in how many mentions you sell the client. It's what it's able to *DO* for the client. It's a more tangible product. It should be judged on the *results*, not what you hear on-the-air.

PD: Do you see this as a short-term promotion — or more of a long-haul kind of deal?

VD: Every indication I've seen so far is that it's going to be a very nice long-term promotion. In fact, that's another way Fairwest has been helpful. They're busy getting feedback from all their new *Rewards* clients, so they're coming up with some new twists on it that we can include in year two.

PD: Final question: do you have any particular words-to-live-by that guide you as you go about your job every day?

VD: Yeah, and I guess it goes along with Clear Channel/ Jacor vision — and that's *"Always try to have some fun"*. And on a more serious note of how to get the job done, you always have to try to *"Make sure you don't lose your focus"*. There's a lot of distractions today, from automation to competition to new music to another station coming after your workplace audience, and so on. So you need to remember *what you are* and what *your* mission is, and try not to lose your focus.



TW Tip #3206, #4111, #7220, #15066, #16077, #17048

For more information about the ***Listener Rewards Program***, call **Reg Johns** at **Fairwest Direct (619) 693-0576**. E-mail: ***reg@fairwest.com***

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To learn more about the concept of loyalty marketing and what it can do for your station, be sure to read the exclusive **Deep Background** interview with WPCH PD **Vance Dillard** in THIS issue of "PD"

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Hub & Spoke:
The Next Phase Of Consolidation

As the radio industry rapidly consolidates, the first phase appears to be pretty well over. Most markets are now controlled by a handful of players.

The next move: for those consolidators to begin to build regional clusters around their larger markets. These spokes involve the addition of smaller stations in immediately adjacent marketing areas.

The old limits on numbers of stations owned kept this logical development from occurring. Now radio operators are extending their reach in the same way newspapers have done for years with regional editions.

It all adds up to ***new ways to increase revenue.***

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Drew Basics— Part 3



Paul Drew was also one of the first PDs to post a **daily** memo in the jock's studio, dealing with timely reminders about format presentation and topical items a personality should be aware of for planning that day's content.

(Continued from **PD** issues #38/39)
Taken from **Paul Drew's** "first memo" about "General Programming Instructions", issued to the CKLW "Big 8" Jocks, circa Nov. 1969.

Lay-unders should be avoided on IDs, except where there is a definite need for one (such as "Green Eyed Lady". However, please be cautioned that the first few low notes must be at a level which is barely audible.
As soon as a logo is completed, assuming low notes have been laid-under, it is extremely critical that the music then hits with full force, because — the needle on the VU meter on the console should remain fairly constant during the segue.

In summation, please let it be stated here that at this time I am not advocating lay-unders, but it often becomes necessary to make use of them to maintain a tight on-the-air production sound. Therefore, a standard procedure should be in effect for all jocks and engineers. In no way must elements compete with each other on-the-air.

You will not be able to do this all of the time because some records just don't blend into the end of a jingle and some records start so hard they would only cover up the jingle.

Music-Scheduling — Provide the next jock with exact time-slotting of your last two hours of music — including Goldens by artists. Advise next jock of any currents you did not use. Make him aware of the exact rotations of all music.
Good fortune will smile upon you from time to time. World Premiere records will be added to the playlist from time to time. They are to be slotted in the B or C positions on your music format. (Refer to them as "World Premiere"). Later on as the song becomes a hit, sell the fact that it was introduced first by the station without calling it a former World Premiere.

A music log must be submitted for every show. Please print your name and the date clearly.

The brand new survey is previewed every Tuesday evening. Refer to the survey as "brand new" from 6pmTuesday to 6pm Wednesday. Do not say "as previewed last night on the . . . ". That is looking backward! If you wish to comment, then look forward, "and Steve Hunter previews the brand new survey every Tuesday at 6". Refer only to the Top 10 and the hot up-and-comers. Okay to use "this week" from 6pm Tuesday to Saturday Midnight. After that, do not use "last week". Don't use either "this" or "last" from Sunday to 6pm Tuesday.

Hit Lines — These are special telephone lines through which the listener reaches you. These lines operate 24 hours a day, 7 days a week.

- Plug the number, once per half-hour. Motivate the listener, to stimulate his/her interest in calling you. Give the listener a reason to participate.
- Get the area requests on-the-air, very often.
- No names of listeners.
- Keep track of which songs are requested most. Valuable info.
- Without screwing up your show, answer Hitlines as much as you can.
- Be courteous when you talk with a caller. Be friendly. Tell them you will try your best to play their request.
- Never act negatively toward any request. Be positive. Advise the PD of any unusual requests/comments.

This applies only to the hours of Midnight-5am (when our coverage is greatest): Mention areas making requests as frequently as possible on the all-night show. Give the telephone number once per half hour segment.

All Public Service begins with "here's a reminder from the Big 8 Jocks".

Read all the one-liners as instructed and as posted. If a one-liner begins with "The Big 8", then these are the first words out of your mouth. If you are in a music sweep and come upon this type of one-liner, then remember, first words out of your mouth "The Big 8", then you can do your time-check and count the music. Slot One liners at :03, :23, :33, and :51.

Avoid saying "o'clock in jock cross-plugs. Don't use "AM" or "PM". These are journalistic abbreviations.

News Bulletins (unscheduled flashes) and Special Reports interrupt music. The record should have played for at least 20 seconds before the newsman interrupts for his bulletin. The jock has nothing so say. A Special Report is handled mechanically in the same manner as a bulletin, except the newsman will take a longer period of time.

Weather forecasts/info should be delivered "straight-ahead" without comments. Use your creative talents on talk-overs and backsells, not the weather.

The News Department will furnish the temperatures to you at approximately the same time each hour. If you are receiving them late – please enter the time you received the reading on the Discrepancy Report. If the newsroom fails to give you the readings on time, you can estimate this for internal purposes, using good judgement.

The News Department will furnish you with local collage, professional, and high school scores as soon as they are available. They precede weather, but get them on as soon as the final is available. Never more than two results at any time. Finals only!

Traffic Wire — a teletype service provided by the police to all stations (at a charge). All stations have the same information. To make our reports unique and brief, color-code them:
Red – when conditions are at a standstill
Yellow – if traffic is moving slowly
Green – for normal, all-clear conditions.
You would say, "Traffic conditions are YELLOW on the northbound Lodge, between Grand Blvd and Davison". That's all it takes. This information is to be aired before going into your spot business. Check the wire regularly. Yellow light will go off when a major traffic-jam occurs.

In the event there is an election, with intrinsic "equal time" and "fairness doctrine" problems, please refrain from expressing political views favoring one candidate versus another. Expressions of opinion such as this could be interpreted to be station endorsement of a particular candidate and could lead to a multitude of claims by their opponents and consequent difficulties for the station.

(Continued — see **Drew Basics** on Page 6)

News/Talk & Surveillance

Talk 101 Forgotten Basics For Swashbuckling Talk Talent

- ✓ **Establish Your Beliefs.** Stand for something. Take a position. And try to stick to it every day.
- ✓ **Guests = Flat Show.** In-studio guests are almost always a bad idea (there are exceptions, of course). They usually expect to be there for the entire hour (or longer), but they may only hold a listener's interest for 20 minutes. (See the quote at the bottom of page 4 for a timeless reminder).
- ✓ **Be prepared for lull periods.** One of the dirty little secrets of spoken-word radio is that there *will* be times when you'll get no calls (especially on smaller or niched stations). You need to be *totally prepared* for those lulls (so you don't sound like a bumbling idiot).
- ✓ **Remember *momentum*.** Momentum applies just as much to Talk Radio as it does to Music Radio. Have call-screeners prep callers to not waste time when they get on-the-air (no "Hi, how are you?" waffling, encourage them to *get right to the point).* Then get on to the *next* call or thought *quickly.*
- ✓ **Stop butting in.** Let your caller express his/her point without interruption. This gives you more material to react to and ricochet against.
- ✓ **Don't get sucked-in by hot phones.** Often the topics that make the phones ring the most produce the biggest tune-out. (Does *numerology* ring a bell?)

TW Tip #13014 and #6209

Drew Basics — Part 3

(Continued — from page 5)

Print all program irregularities, in complete detail, on the Discrepancy Report. This sheet is read by several people in many departments. They depend upon your clear description of a problem, so state the deviation clearly. Refrain from comments — the sheet is for irregularities. Last man out daily, place it in the PD's box. When you have an equipment problem, notify the Program Director and note the difficulty on the Discrepancy Report. When listing problems with regard to Goldens on the Discrepancy Report, make sure you include all of the information about the record.

All commercial and public service cartridges are represented with a cue sheet. The sheets contain all information related to the materials on the cartridges. You will receive a copy book for each show containing all cue-sheets and live copy for your program.

Quite often, a client will feel that his ten-second live spots are not being read properly. He is often right. Please make sure that you read all ten-second spots and PSA's clearly and at a rate of speed that is understandable. If you feel the copy is too long, then make a proper entry on the Discrepancy Report.

Read the program log carefully. Make entries neatly. Do not make any entry in advance. This is illegal. There is no hard and fast rule which says you cannot write on the program log. I realize there are many things you have to do, and that written reminders on the log are often a good way to make sure everything gets done. But please use only a column where your marks will not confuse Accounting or Traffic.

If there is a power failure, continue your show as if it were being heard as usual. Do NOT stop. Note the time "off-the-air" (and time back on) on both the Discrep Report and the program log. Traffic will handle all make-goods. Never skip spots. Pause or stop for no one.

In the event there is a Traffic error and both a 60-second and a 30-sec spot are logged, you will only be responsible for airing the 60.

If for some reason a cart machine fails the Operator, go to the next element. Don't waste time. Don't talk about technical difficulties on-the-air. The movement should always be *forward!* Double-check with your Board Operators to make sure he is pulling his cartridges an hour ahead. This avoids last-minute hang-ups.

Keep the studio door closed!

The microphone in the studio is highly directional. Please talk directly into it, work 1 to 3 inches from the front of the mike. Keep your printed materials where you can see them without turning your head away from the mike.

Please treat all of the switches, buttons, and knobs in the studio with respect.

Everyone should have their own pair of headsets handy, in case those belonging to the station are not adequate. Have noticed that most everyone drives the headsets hard. This causes distortion after 2 or 3 hours. Rest usually corrects the difficulty. With a set of your own, you'll have no problem.

Keep a file of all memos and instructions in a safe place here at the station. Never throw away a memo or set of instructions.

Refer to these instructions often. Keep them in a safe place.

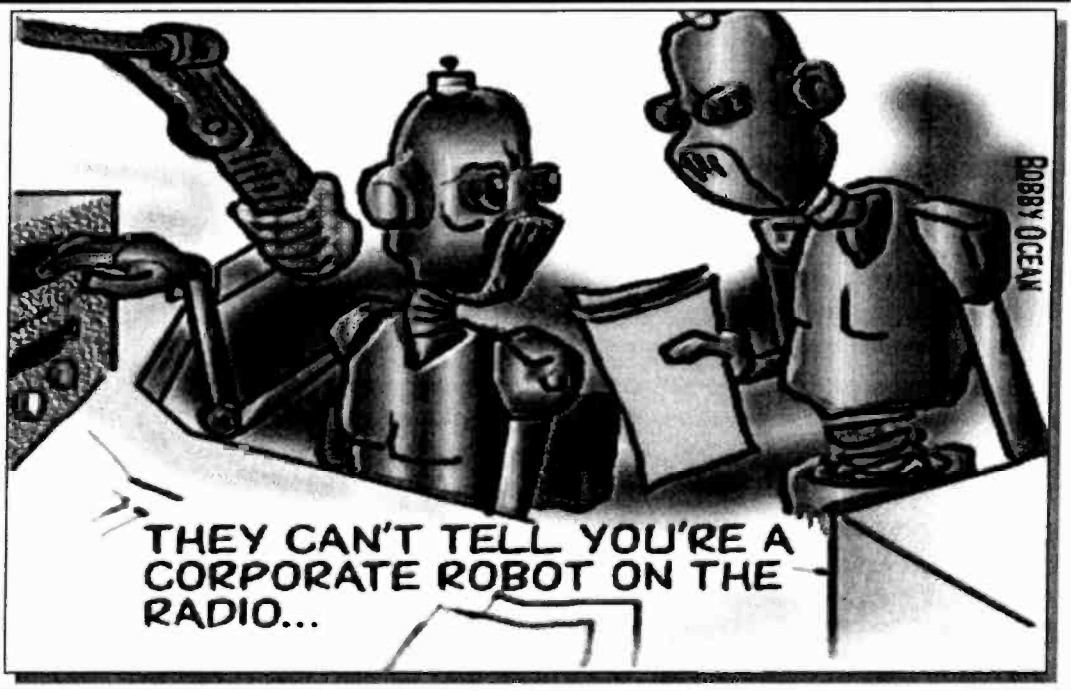
Under no circumstances are they to ever be shown to anyone, Anyone else has no business with these instructions. They are as private as your underwear!

TW Tip #1093, #2153, #6208, #7222, #10061, #9178, #12026

Ocean Toons®

Check out the official **Bobby Ocean** creative web-site at ***www.bobbyocean.com***. Full of interesting ideas, links, quotes, production samples, and voiceover demos. E-Mail Osh at *oceanvox@pacbell.net*

Jeff Young's Radio 411 ***(www.radio411.com)*** is the *cyber- home* of *Ocean Toons* and the *Bobby Ocean Cartoon Gallery.*



Fun With Area Codes

New area codes are spreading across North America like wildfire. Whenever something touches so many listeners' lives, it's a great opportunity for radio stations to have some fun with it, as K-Rock in Edmonton demonstrates with the following splitters —

"Warning! The surgeon general has determined that using area code 403 can gradually increase stupidity and make you look really ugly. Therefore, area code 403 has been assigned to Calgary. *Your* new area code is 780. An important message from Edmonton's Classic Rock, K-Rock 97.3"

"The Morning Show for area code is 7-8-0. The Breakfast Club on K-Rock 97.3."

"Size *does* matter! That's why Calgary is area code 403, and Edmonton is area code 780. We're almost *twice* as big. Edmonton's Classic Rock, K-Rock 97.3." *TW Tip # 9179*

Capsule Concepts

(Continued — from page 1)

listeners who actually listen to your station, but who haven't made the mental connection that they do. They don't remember your station "top-of-mind" (so they probably wouldn't remember to record it in a diary), but with aided-recall they'll fuzzily remember you (when prompted). In the early 70's, I coined the term "invisible" or "phantom" cume, as a label for these laggards.

What we find is: for every two cume listeners you have listening every week, there's yet another "nomad" troller who listens but doesn't fully *realize* it.

In the 80's, Arbitron validated my theory when they published their study about long-term cume. They found that the 2-week cume level is about 1.26 times your weekly cume figure. That 3-week cume is 1.42x weekly cume. And that **one-month cume is 1.57x.**

Addressing phantom cume is one of the bigger secrets to fast turnarounds (one of the reasons why worst-to-firsts still happen).

The good news is: **invisible cume is easily targeted promotionally.**

Once you cume 'em, you can keep 'em. Keep 'em longer. And keep 'em coming back. (And *remembering* that they do, so they remember to write it down). *TW Tip #1100, #20030, #19067*

Programming Note

Ron Jacobs' KHJ AUTHORIZED! **Boss Memo** will appear in **'PD'** issue #41

Programmer's Digest

Sweepers/Liners/Splitters/Bumpers

96.3 KSCS, where we take today's Country hits, and your all- time favorites, and play them together! (scrambled songs) Hey, hey, hey! I said *together*, not at the same time! (Clip): "Oh really?" One great Country song after another. The Country leader, 96.3 KSCS.

We're Texans! We hear a different drum, We dance to a different fiddle. This is Texas Country, the new 99.5 The Wolf

1999.9 the Year of the MIX!
(as seen on the Mix 99.9 website in Toronto)

(V/O): 97.9 The Box drops new music for a new millennium. (Jock) New music now from (artist/title), 97.9 The Box.

Denver's Bright Mix, without the elevator music.
The new Mix 100.3.

(image voice): "KIIS-KIIS-KIIS-KIIS-KIIS . . . "
(typical listener soundbite): "Hey this is (first name) checkin' in from (workplace name) and all of us here would like to hear (song title by artist) on listener-control radio, 102.7 KIIS-FM."

100% pure, bona fide, bomb-ass radio.
Today's hottest music. KS107.5.

It's time to cut loose with Columbus' longest music sweep on Buckeye Country! (jingle): WCOL FM, Columbus

(Female): You're wired in (Male): to 104 K-R-B-E!

Elements of Stationality

You could win $1,000 tomorrow morning, and every morning, just for spewing the spiel, 'I wake up with Bruce Kelly in the morning and my hit music on KZZP 104.7FM

(Kid voicer): We promise!
(Female): Another long continuous music Mix
(Male): On Mix 96.5 (Penetration EQ): Is coming up
(Male): Next!

Throw in the best of today's Country, and your all- time favorites from yesterday. Spice it up with over 10 thousand dollars cash in the KILT Social Security Contest, and you've got what it takes to be the most listened to Country station in all of Southeast Texas! (Jingle): FM 100.3 KILT-FM/Houston

Puckin' and rockin'! Playoff hockey! KRFX, Denver-Boulder (clip): "Hi, this is (player) of the Colorado Avalanche", "Hi, this is (player) of the Colorado Avalanche" Playoff hockey. *Playoff* hockey, the coolest game on ice (clip): GO Avs! Lewis and Floorwax all morning, Classic Rock all day 103.5 The Fox.

Uncork it. And let it breathe This is a vintage channel track. Channel 104.9.

Ladies and gentlemen, you're listening to the most *loved* Oldies station in the nation!
(jingle): K L U V! Dallas-Fort Worth!

TW Tip #3207, #4112, and #9177

Coming Next Week

In The World's *Fastest Growing* Programming Newsletter

Now in 20 countries!

Sunscreen For Radio

Clarke Ingram's

"Everybody's Free (To Legal ID)"

And . . .

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Also . . .

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Paradise Valley, AZ 85253

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Programmer's Digest
Volume 1, Issue 16
August 10, 1998

Life Is A Contact Sport!

Continuing Education For The Dedicated Radio Programmer

Career 10 Strategies That Work!

From The "PD" Bookshelf:

Very rarely do you find a body of work that is so all-encompassing that it applies across *many* areas of your life. I recently came across such a book that's a little hard to find (you'll probably need to special order it). but *well* worth the effort. I'm such a believer in the power of its contents, especially for these uncertain times we live in (what with consolidation, downsizing, etc.), that I'm eagerly devoting front-page coverage to it. The book . . .

Life Is A Contact Sport
(10 Great Career Strategies That Work)
by **Ken Kragen**

You probably recognize the name Ken Kragen from his stellar career as the personal manager of stars like Kenny Rogers, Travis Tritt, Trisha Yearwood, the Smothers Brothers, and Lionel Richie. And as the organizer of the *We Are The World* and *Hands Across America* events which raised money to fight world hunger.

(Continued . . . See **Life Is Contact** On Page 2)

Concentration!

Do you have a Control Room policy that **keeps distractions to an absolute minimum** when a personality is on-air? If not, consider implementing one. You'll see an *immediate* improvement in the consistent quality of each break.

(Continued . . . See **Concentration** on Page 3)

Inside "PD" Issue # 16

Page 2 Life Is A Contact Sport (continued)
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Page 4 *Snap16!* Communication, Exciting On-Air Buzz (Buzz Bennett)
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Page 10 Watch For Our Special *Down Under Koala Edition* (Issue #17)
Page 10 Food For Thought: The Ultimate Dinner Party



Programmer's Digest Publisher/Editor **Todd Wallace** is a 30-year programming veteran — as a #1 jock, PD, GM, and station owner. Over the past 24 years, he has provided programming consultation services to over 100 radio stations. Internationally recognized as the "founding father" of the "callout" research concept, over 200 stations have used his systems of "in-house" music, tracking, and perceptual research.

Life Is A Contact Sport

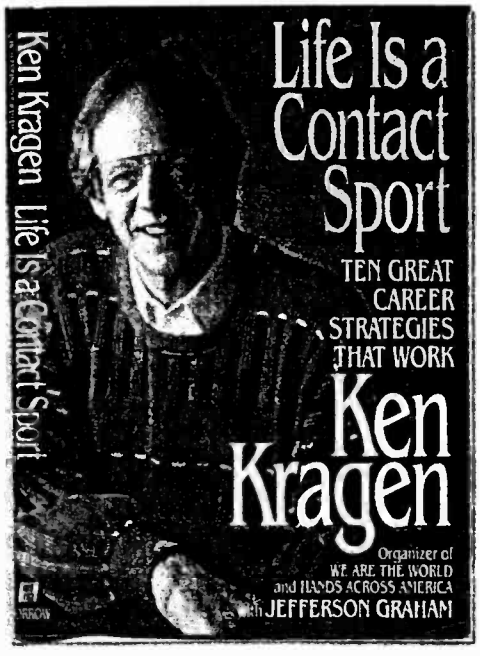
> **If you have a choice between working on a project that's been done a million times before or a trailblazing project that's a bit risky, go for the *breakthrough.***
>
> **— *Ken Kragen***

(continued from page 1)

Kragen is arguably the most successful behind-the-scenes operator in show business. As a personal manager, TV producer, deal-maker, and world-class fund-raiser, he has literally *transformed* the lives he has touched. And has changed the world he lives in, very much for the better.

So when the opportunity presents itself where you can learn the secrets to his success, the dedicated professional *lunges* for it.

Not widely known is the fact that Kragen has created one of the most popular (and successful) courses ever taught at UCLA's renowned Extension Program – called *"The Stardom Strategy"*. In it, he has shared his ten key principles of success with thousands of students (who have gone on to prove that the strategy works – both in the entertainment business and *everyday* walks of life).



✓ **The Event Strategy**
Kragen encourages students to build their career by concentrating several events into a short period of time to create a bigger *impact*.

✓ **Creating Your Personal "Balance Sheet"**
Enables you to identify, and therefore better utilize, your assets while minimizing your liabilities, so you come away with a clearer outlook on life – and your career

✓ **Backward Thinking**
By thinking backward from your ultimate goal, you can create a step-by-step roadmap that can help propel you forward to achieve almost any profession or personal goal.

✓ **Your Life Is Not Your Career**
As Kragen so aptly puts it, your career is *only* a tool to use for a *better* life!

✓ **Optimism & Enthusiasm** are 2 vital keys to success. Kragen points out why he *always* mixes business with pleasure and why "no" is not in his vocabulary.

✓ **Life Is a Contact Sport**
You should start developing your network *today*; you never know just who you'll meet and what role that person might later play in your life or career.

✓ **Everything In Life Is An Opportunity**
Even the negatives. Especially the negatives. You learn more from the mistakes in life than you do from the successes.

✓ **Absolute Honesty Is The Best Gimmick**
Sincere honesty is the key to getting business to beat a path to your door.

✓ **Timing Is Everything**
When you do something is as important as *what* you do.

✓ **The Power Of Giving**
When you volunteer your time to help others, you truly *do* get back more than you give – and it keeps on giving.

Kragen has crystallized the essence of his UCLA course into this 15-chapter book, giving vivid examples and numerous entertaining anecdotes from his own star-studded life to illustrate his key concepts.

If his writing style has a "signature" quality to it, it would have to be his *enthusiasm*, as evidenced by gems like these:

- If you have a choice between working on a project that's been done a million times before or a trailblazing project that's a bit

(Continued . . . See **Life Is Contact** on Page 3)

Concentration!

(Continued . . . from Page 1)

A personality who's not focusing 100% on what's coming up next tends to sound like it. They may be able to "fake their way" through many, if not most, stopsets, but when they get "caught" with their carts (or mouse) down, it can really sound downright ugly!

Whether it be requestlines or CR internet-access, diverting attention from the next live break should just plain *not be tolerated.* (I've seen jocks doing production, running down the hall between breaks! Not exactly the way to do an "inspired" show!)

One of the biggest distractions, of course, is **other people** – maybe a sales rep discussing a client's spot or another staff member just shooting the breeze. Whatever or whoever, it *interferes* with a personality's ability to concentrate. Yes, they should have enough pride in their workmanship to not allow the distractions, but sometimes they need a little help (nobody like to be the heavy).

Policies vary, but the stronger they are the better they work. The late **Ken Palmer** (former owner of KIMN in Denver) made it a *firable offense* if a salesman went in the Kim Control Room! My policy when I was OM/PD of KTAR/KKLT was that intruders would be *shot on sight* (my office overlooked CR, and I kept a rubber-band gun on my desk at all times — always cocked!)

But it all comes down to the fact that **the personality must have the responsibility to enforce the policy** – *all* the time, every time. I used to encourage jocks to blame it on *me* when kicking someone out of CR (that way, I'm the asshole, instead of them).

If you're an on-air PD, remember, you must lead by example. I know with all the multi-tasking responsibilities, it's too "convenient" to try to conduct other business when you're on-the-air – but you know and I know that your show will suffer when you do. **Gary Stevens** will tell you the story about when I kicked him out of the Control Room when he was my GM. He understood – in fact, he respected me for having the guts to do it (but all it came down to was the fact I was one of those jocks who *had* to concentrate or I'd sound terrible).

Remember the magic words of **Ron Jacobs**: **Preparation! Concentration! Moderation!** They still ring true today!

TW Tip #7097, #9102, and #6058

Life Is A Contact Sport!

(Continued from Page 2)

risky, go for the breakthrough.

- Never take "no" from someone who can't say "yes".
- There's nothing stronger in any presentation than allowing your emotions, enthusiasm, and passion to carry the day.
- "I really try to teach people that you've got to invest in your own career. You've got to look at your career as an opportunity, then you've got to insure that it's successful. If it means you've got to put up your own money, then you do it – it takes a certain amount of money to make success".
- "Even in the most negative circumstances, including the death of a close friend, you can turn your anger, your hurt, your frustration into something that reaches out to other people".

Wallace Wisdom: Personal Endorsement: This is one of the finest, most well-reasoned books I've *ever* read. Bar none! So logical, and entertaining at the same time. You can't help but come away absolutely *pumped!* It's a book every member of your staff should read (and they'll thank you for it, since it will help them for the rest of their career – it's really a lifeplan).

I've only had the opportunity to meet the man once (in a "sea of faces", backstage). But after reading this book, I feel like I have really gotten to *know* him. And "knowing" a Ken Kragen is a cool feeling – and very inspiring. As *Miami Heat* Head Coach **Pat Riley** puts it, "When it comes to the principles of what it takes to get yourself and other people to a higher level, Ken Kragen has the formulas". (Available in hardback for $23.00 from William Morrow & Company 1-800-843-9389).

TW Tip #22013, #21020, #7096, and #8022

Snap16!
Communication
Excitement
& an On-Air
Buzz!

One of the most influential programmers of the 1970's was the deep thinking, always unpredictable **Buzz Bennett**. He implored his jocks to make something "magic" happen every time they opened the mike. And they usually did!

As a PD, Buzzy made Radio "mental" for his reflective disciples, always making analogies in the vernacular of the day, making it possible for him to sell his staff on *anything* he needed done. The "recurrent category" became the "stash". Promotions included "The Great Rip-Off". He once welcomed Cheech & Chong on stage by presenting them with a "key" to the city.

Mental Meets Math

But beneath the kinetic energy and off-beat on-air presentation of dynamic, yet still very *human,* communication was a real understanding of the inherent mathematics that drives listenership. Buzz employed numerous high-cume concepts like tight lists and hot-rotations. (KCBQ, for example, played 186 oldies – with the top 7 currents turning over every hour-and-45-minutes).

There's No Rule To What's Right

And he knew how to keep his stations top of mind, both presentationally ("KCBQ" was always first out-of-the-mouth) and promotionally (Y100 and 13Q kicked off with $50,000 Cash Calls). One of the all-time great Buzz Bennett quotes: "there's no rule to what's right". That's why he encouraged his jocks to break the format anytime they wanted (just have a good reason for doing so). Timeless advice for us all to reflect on.

TW Tip #7098, #9103, and #8023

Little Known Facts For Your Next Morning Show (Or Cocktail Party)

- Percentage of Americans who have visited Disneyland or Disney World: 70%
- Average cost of raising a medium-size dog to the age of 11: $6,400
- % of American men who say they'd marry the same woman: 80%
- % of American women who say they'd marry the same man: 50%
- Smartest dogs: 1) Scottish Border Collie 2) Poodle 3) Golden Retriever
- Dumbest: Afghan Hound

Lifestyle File Parenting Tips From One Of The World's BEST

Model Parent Paul McCartney

In response to an Oprah Winfrey question about how and why his kids turned out so centered and balanced . . .

"Every parent wants his kid to be smart, get good grades, and be popular. Linda and I felt it was more important to raise each of our kids to have a good heart. If they have good hearts, everything else just kind of falls into place."

TW Tip #21021 and #7099

The AUTHORIZED "BOSS" Memos

Another Ron Jacobs Master Motivator Memo

BOSS 30 FROM 93/KHJ



Flashback with us to April 26, 1966 . . .

The Top 3 songs on the KHJ "Boss 30" are:

1 **Monday, Monday by the Mamas & Papas**
2 Rainy Day Women #12 & 35 by Bob Dylan
3 When A Man Loves A Woman by Percy Sledge
Boss Hitbound: Paint It Black by The Rolling Stones

And this memo was ***FRESH*** **from PD "RJ"**

THE BIG BOSS BATTLE!

Over 100 groups have fought their way to this night! May 10 at the Hollywood Palladium 10 finalist bands battle it out . . . and Sonny & Cher will be there in person to award the prizes! For your free tickets send a stamped, self-addressed envelope to: BIG BOSS BATTLE TICKETS, Box 38-905, Hollywood. And listen for how you can win presents during the big BIRTHDAY BASH on . . .

93/KHJ BOSS RADIO IN LOS ANGELES

To: BOSS JOCKS **April 26, 1966**
From: Ron Jacobs

1. We now have long promos (P-1) in every :56 sequence. One plugs the Souvenir Annual. After this one, don't say anything. The other is a plug for the Big Boss Battle. After this one, if there's space on the following intro, say it's gonna be a gas or something to sell it like you dig it.
2. JOCK MEETING ON FRIDAY AT 10:30 AM SHARP!
3. Never say "waiting for your requests". As I mentioned a few days ago, we mustn't sound like we're begging, and this does.
4. Boss Battles: Always talk about it being a gas and thank 'em when you're next on the air. TAKE THE TIME TO CHECK THE BATTLE SKED and see if any are coming up in the next few hours, or on your shift. If they are /// PLUG 'EM!
5. One of the reasons the jock has sounded muffled on the fone during Roulette is that some time ago they took out the "press-to-talk" switch. That's coming back . . . don't hold the switch down unless you're talking, and it'll sound much better.
6. The new L-7 (jingle) sounds groovy except after records that end clean. ON RECORDS THAT END CLEAN BACK TIME IT so the very end of the record covers the "N-n-n-n" (opening of "N-n-n-ninety-three-K-H-J").
7. Don't leave the studio unless you must go to the john. This is getting lax. This is your best time to answer the Bossline. It's important you answer as many Bossline calls during the news so 1) you know what's happening with the music and 2) we can cut down complaints that the jox never answer and the Bossline is a fake or waste. Also, I try to call the hotline during the news and want to talk to you.
8. BACKPLUG ROULETTE WINNERS.
9. Use once an hour a new one-liner plugging: a. Boss Battle tix b. Souvenir Annual
10. Need jox for the four last Boss Battles. Please check with Shelley. For your own info (and conscience) here's a total of who's done how many:

Williams	3	YAY!	
Morgan	1	BOO!	
TERRY	3	YUZAH!	
Mack	5	ZAP POW HOOLAH!	
Steele	2	YAY?	
Mitchell	4	BOOLAH!	
Riddle	0	HISSSSS!	

11. Hooper show breakouts for April (March in parenthesis):

	KHJ	KRLA	KFWB
Morgan	10.7 (13.8)	4.3 (8.2)	2.1 (7.5)
Terry	12.1 (8.3)	7.9 (5.3)	4.8 (8.3)
Mack	13.8 (7.5)	11.4 (3.8)	3.6 (5.3)
Steele	18.2 (23.9)	13.1 (6.9)	2.2 (1.3)
Mitchell	19.4 (17.9)	15.9 (11.4)	4.0 (5.7)
Riddle	16.2 (12.0)	12.0 (7.0)	6.0 (6.0)

Anyone who thinks KRLA is out of it is mistaken!!!

12. My door is always open!

UP!! PUSH, BABY!!

Today, you can e-mail RJ at *whodaguy@lava.net*

Coming in "PD" Issue #20 ... KHJ Boss-Memo dated May 25, 1966
Sneak Preview: **"The Big Kahuna is *in* Los Angeles — he could be looking for *YOU!*"**

TW Tip # 7100 and #8024

Leadership Cliff's Notes — Audio "Sticky Notes"

I'd be lost if I didn't write notes to myself – in my dayplanner, on daily "to do" lists, in files, and on sticky-notes (for immediate action items or reminders). When I'm in the office, most of these notes are paperless (thanks to 3 computers near my desk). Keeps me from forgetting important things (and ideas).

That's easy enough to do when you're in the office, but when you're "on the go" (especially when driving), suddenly jotting down little reminders becomes harder to do. Let me share with you my secret for never losing a thought . . .



The IQ Voice Organizer.

✓ It's actually a complete organizer, including a calendar, phone book, alarm-timers, expense-files, work-files, and a memo-dictation unit.

✓ It's actually a high-tech little unit that activates all of these features via voice-recognition of your voice (for example, just say "Dr. Jones" and it will regurgitate the phone number on the display (and "say it" for you with the click of the play-button). But I personally prefer to use it only as a memo-dictation unit.

✓ The inexpensive model ($59 at Sharper Image) has 512 Kbytes of memory, enabling up to 99 recordings (depending on length), 10 files, 12 expense categories, with 400 stored phone numbers.

My personal experience has been that it's like your microwave or fax machine . . . it ends up getting used a lot more than you ever thought it would!

TW Tip # 7101 and #14002

Congratulations!

To our "$7,000 Think-Tank Weekend" Winner — Steve Jones, PD of Mix 96!

Steve will be joining us at *Observation Lodge* in Forest Lakes, AZ the weekend of Sept 24-28th.

On Kick-Starting A Re-Launch

"Some TV campaigns, like the Free Money Birthday concept, are capable of *instantly* taking a radio station to #1! You can't really say that about an outdoor/billboard campaign".

— *Scott Shannon,* *PD, WPLJ/New York City*
(said when he was PD of Z-100)

TW Tip 3117

Nothin' But 'Net

WWW EB WWW ISE ™

Pet Peeve: How To Avoid Looking Terminally Unhip

When are radio stations going to learn not to put "dorky" synthesizer music in the background of their website? Don't they realize how dumb it sounds (and how silly it makes them look!)?

Service Of The Week: Sweeper Database

Voiceover guy, J. J. McKay, (www.jjmckay.com) is offering a great free service — a database filled with off-beat, cutting-edge, and humorous sweepers Well over 100 of them to choose from. "Cutting edge thinking, cutting edge technology, and we don't understand any of it! X-109FM". More? "Walking the fine line between genius — and insanity! Magic 88.8FM". Is too such a thing as free lunch!

TW Tip #9105, #15035, and #16036

The *Most Effective* Promotions Of All Time — *CC III*

Cash Call — Part 3

Over the past few weeks, we've spotlighted the two primary methods of deployment of a "Cash Call" style of contest —

"Don't Say Hello" Cash Call (see **"PB"** Issue #14, page 8) and "Jackpot Cash Call" (see **"PB"** Issue #15, page 7)

This week we look at different ways of adding pizzazz.

Tweaking It Further Still

- ✓ Always try to get through to a "person" for the actuality (nothing sounds more boring than a busy-signal or a ring-out). It will require that you make more calls each hour to reach a real human, but it will sound much better on-the-air.
- ✓ Strive to get a soundbite actuality on-the-air every hour (it is, after all, a cash *call!)*
- ✓ Avoid saying "we just called the Robert W. Jones residence in Scottsdale, and no one answered". (Calling all thieves, calling all thieves!) Two options for such a situation: call other numbers til you reach a person or use a liner to convey "Just called the Robert W. Jones residence in Scottsdale, and they didn't know this hour's Cash Call jackpot".

Workforce Targeting

You can target businesses just as easily you can home phones. In fact, I recommend that any station doing hourly Cash Calls reserve their 9am and 1pm calls for business calls and promote that fact ("every day, in our 9am and 1pm hours, we always call a business somewhere here in the Podunk area"). Method behind the madness: if you get workplaces in the habit of listening at 9, they'll very likely be with you the rest of the morning; get them at 1 and you'll probably have them the rest of the afternoon.

Double Cash Calls

Some stations have done double-calls hourly -- one to a home, one to a business.

In-Car and Out & About Targeting

You can target the on-the-move audience by including random cellphone numbers in your callout repertoire.

Variations On The Theme

The Prize Is Right Cash Call

For stations that can't afford a cash jackpot, you can involve advertisers in the promotion by having them contribute a prize worth over $500, which goes in a rotation with other prizes in your total stash. The new rules:

(Continued . . . see *CC III* On Page 8)

(Continued . . . from Page 7)

"Tell me, to the penny, what this hour's prize is worth and you'll win it". *TW Tip #17020, #4057, and #3115*
Fun story: One station in an agricultural area of New Zealand included 500 pounds of fertilizer as one of their prizes. Generated lots of talk (helped along by the jocks having fun with it).

The Cash Call Jetaway Getaway
Instead of hourly cash amounts, use hourly locations an airline flies to. Know the location when we call, win $1,000 cash plus two tickets to anywhere (America West) flies.

Daypart Recycling: Bonus Hours:
Pre-promote a specific hour will be a "double-cash" hour, to induce additional cuming in that hour. Include it in an efficient jock-plug.
"Today at 2pm, Joe Blow will have a double-cash bonus hour – if you know the Cash Call jackpot when he calls, you'll win DOUBLE THE MONEY!"

Daypart Recycling: Passwords
Listen at 7am for the Cash Call Password – and write it down. If you win the hourly Cash Call contest, we'll ask for the password. Know it, and win double.

Other Variatons

Code Call. Use a code word (or password or "secret word") instead of know-the-amount.

Money Under The Music. Know this hour's artist (or hit song) when we call, win the money.

Second Chance Calls. "If we've already called you, remember you still have a second chance to win. At least once a week, we make a second-chance Cash Call."

Lucky Numbers. Know this hour's numbers, win $1,000 cash (always a fixed amount).

Prize Variations

Charity. You'll win $1,000 for you, and the rest of the money goes to the charity of your choice. In this way, you get many charities advertising your contest ("If you win the Magic 88.8 Cash Call, remember the United Way!"). Makes for a nice warm fuzzy on-the-air as you ask which charity they'd like the money to go to. (Almost as good as having a winner an hour!)

Employment. In an area hard-hit by unemployment, add this tweaker: "If you're certified unemployed, you'll win double". Forces lots of long-listens by people who have nothing else to do but sit around all day (and listen to the radio!) *TW Tip #11008, #3116, #4058*

Long Listener Reward: Cash Call Recall
In the 6am hour (too early to make an actual Cash Call), solicit for a call-in ("I've got $109 cash for the first person to call me right now and tell me the sum-total of all of yesterday's X-109 Cash Calls". If you've been writin' 'em down, now's your chance to call-IN and win!"). Listener gets on the air and plugs the fact that yesterday you made $85,238.59 worth of Cash Calls. Sounds like a lot of money. Big.

Bonus Prizes

Cash Call Jetaway Getaway. Know the amount, win the money plus a bonus vacation for two.

Cash Call Drive-away. Know the amount, win the money plus a brand new car.

Clean Sales Sponsorship
At KTAR we sold Cash Call sponsorship to a local TV station. They funded the contest in return for a quick tag. "KTAR Cash Call, brought to you by Arizona 5, CBS". Crisp and clean. The radio station retained perceived ownership of the contest. But it effectively increased the cash contesting budget by $75,000.

Also note the "Prize Is Right" concept (on page 7). Contest funds itself.

TW Tip #9106, #3118, and #4054

About "TW Tips"

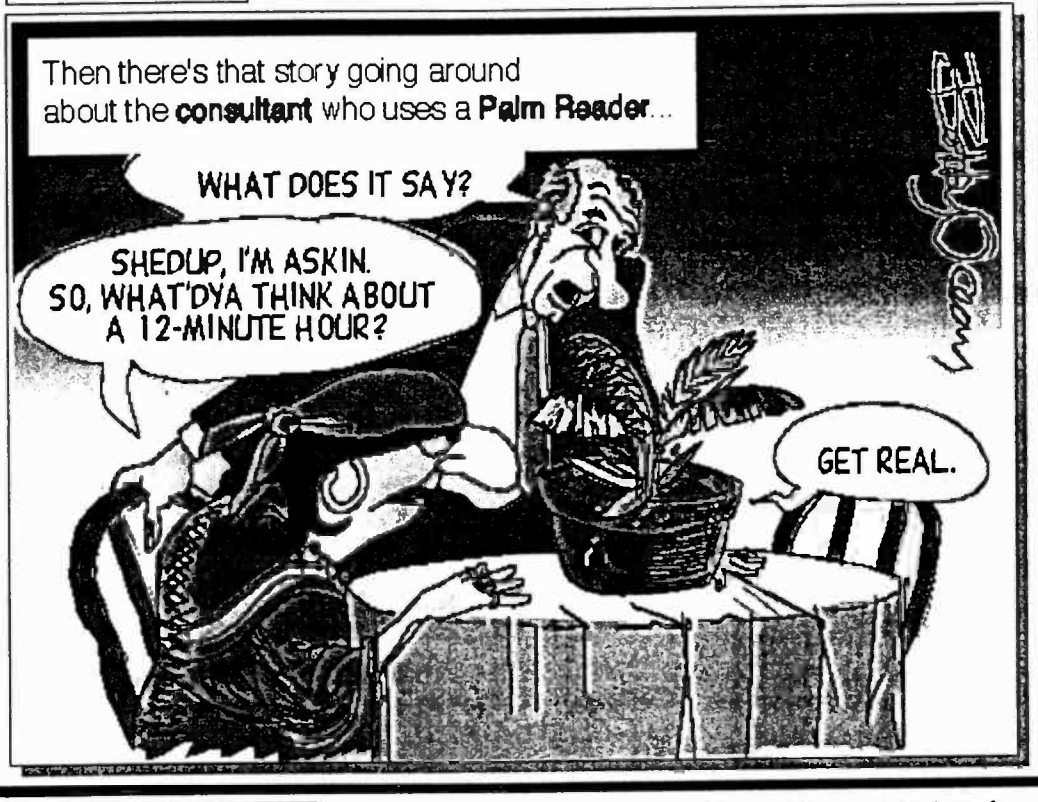
Watch for the free Quarterly **"PD Index"**, cross-referencing all *TW Tips* into the following categories —

- 1000 series - The Audience
- 2000 series - Music
- 3000 series - Promotion/Marketing
- 4000 series - Contests
- 5000 series - Mornings
- 6000 series - Talent
- 7000 series - Leadership
- 8000 series - Morale
- 9000 series - Presentation
- 10000 series - News/Info
- 11000 series - Public Service
- 12000 series - Operations
- 13000 series - Talk
- 14000 series - Technical
- 15000 series - Internet
- 16000 series - Computers
- 17000 series - Sales
- 18000 series - Production
- 19000 series - Research
- 20000 series - Ratings
- 21000 series - Life
- 22000 series - Bookshelf

Ocean Toons®

Check out **Bobby Ocean's** creative website (www.bobbyocean.com). Full of interesting ideas, links, quotes, production and voiceover demos. E-Mail Osh at *oceanvox@pacbell.net*

Jeff Young's Radio 411 (www.radio411.com) is the *cyber-home* of *Ocean Toons* and the *Bobby Ocean Cartoon Gallery.*



Publishing Schedule: Hiatus Week

Crankin' 'Em Out

Every week, since April 27th, I've been slaving over a hot keyboard, turning out fresh issues of **Programmer's Digest** for our eclectic mix of subscribers-to-be-proud-of. It's a real labor of love – and I'm havin' a ball! As you'll recall, our original promise was to give you **8 unique pages** of programming theory and promotional thinkabouts every week, 51 weeks a year.

Proof Of Performance

Under-Promise, Over-Deliver has always been my motto in business. And we always try to apply that guiding phisophy to our mission here at **"PD"**. You've probably noticed (or have you?) that most of the weekly issues have been 10 or 12 pagers (instead of just 8). How this nets out: You've actually received **30 extra "bonus" pages** thus far – that's the equivalent of over **3½ extra bonus *issues***. (You're welcome, you're welcome, you're welcome, you're). And we're only beginning!

Time-Out!

Later this week, I'll be taking off on a 12-day visit with friends and clients in Australia, where I'll be addressing at the **ACNielsen/McNair** *"Radio 2000 & Beyond"* Seminar. In addition to speaking (on the topic: "Consolidation's Impact On Programming"), I'll also be listening. And reporting back. Programmers around the world have a lot to learn from the many sharp minds in The Land Down Under. I always find my visits with the Aussies to be stimulating, so I know I'll be coming back totally *re-charged* and rarin' to go. Because of a grueling travel schedule, I'm going to apply this year's hiatus week to the date of August 17th (instead of Christmas/New Years week as originally scheduled).

Here's The Schedule

- There will be no issue of **"PD"** on August 17th.
- Issue #17 will be dated August 24th. It will actually be published on the 26th, immediately upon my return Stateside (if you see smoke coming out of my laptop on a 12-hour flight at 35,000 feet, you'll understand). This will be our special "Koala Edition" full of Oz notes and anecdotes.
- We'll be back on our regular weekly schedule by August 31st (#18).
- To maintain our weekly promise of 51 issues for Volume 1, we will *not* take a hiatus week during Christmas or New Years (when all other radio publications seem to shut down).
- **Best of all:** We plan to continue our practice of giving you baker's dozen "bonus" pages (maybe not every week, but often) so you'll cumulatively be getting several bonus issues every year! That's what value-added is all about!!!

Coming In "PD" Issue #17:	Our Special *Koala* Edition "PD" Down Under

Food For Thought

Phone-Starter: The Ultimate Dinner Party

Looking for a good Morning/Breakfast Show (or Talkshow) phone-starter? Here's one I always find interesting to kick around . . . both on-the-air and even to talk about at your own dinner parties.

If you had the clout to plan "the ultimate" dinner party, who would you invite?

Imagine the stimulating conversation of a **journalistic roundtable** with pro's like Paul Harvey, Tim Russert, Walter Cronkite, Dan Rather, Tom Brokaw, Peter Jennings, Sam Donaldson, Mike Wallace, and Keith Olbermann.

Or a gathering of **business leaders** like Bill Gates, Lee Iaccoca, Donald Trump, Richard Branson, Warren Buffett, Victor Kiam, Harvey Mackay, Mark McCormick, Michael Eisner,

Or **self-help gurus** like Anthony Robbins, Dipok Chopra, and Andrew Weil. Or a **business experts** like Peter Drucker, Tom Peters, John Nesbaitt, Ken Blanchard, and Faith Popcorn.

Maybe a **media forum** with Ted Turner, Bob Pittman, David Ogilvy, Al Ries, Jack Trout, Jay Abraham, Jerry Della Femina, Rupert Murdoch, Kerry Packer, John Singleton, and Ken Kragen.

Even **thespians** have been known to have heads on their shoulders. Actresses like Liz Taylor, Shirley McLaine, Jodie Foster, Betty White, Jane Fonda, Jamie Lee Curtis, Heather Locklear, Candace Bergin. Actors like Warren Beatty, Harrison Ford, John Travolta, Tom Hanks, Tom Cruise, Larry Hagman, Alan Alda, Jack Nicholson, Mel Gibson, and Rob Reiner, just to name a few. Stephen Spielberg, James Cameron, Ron Howard, and Spike Lee would also add spice to the dialogue. Maybe **models** with brains, too, like Frederique Van Der Wal, Christie Brinkley, Elle McPherson or fashion types like Tommy Hilfiger.

Throw in **comedian thinkers** like Robin Williams, Dennis Miller, George Karlin, Whoopee Goldberg, Joan Rivers, Arsenio Hall, Eddie Murphy, Billy Crystal, Bill Cosby, Alan King, Seinfeld, and you won't get a word in edge-wise (nor would you want to).

Musicians have opinions and anecdotes too. Imagine sitting down with McCartney, Elton, or Garth; Cher, Madonna, or Amy Grant. Not to mention the diverse thoughts you'd get from Quincy Jones, David Foster, Phil Collins, Eric Clapton, Billy Joel, Lionel Richie, John Tesh, Kenny Loggins, Sting, Richard Marx, Barry Gordy, Clint Black & Lisa Hartman. And Australian superstar John Farnham. (Add Dick Clark and Ken Kragen — the stories they could tell!)

Interesting couples like Ted Turner & Jane Fonda, Rod Stewart & Rachel Hunter, Clint Black & Lisa Hartman, Connie Chung & Maury Povich, Bill & Hillary, Bill & Monica. (Or for some real fun, Bill & Hillary & Monica!). James Carville and Mary Matalan are a show by themselves.

Sports figures bring a special aura to the party. Think of the exchange you'd get from Rick Pitino, Danny Ainge, Pat Riley, John Elway, Charles Barkley, Michael Jordan, Wayne Gretsky, Joe Garagiola, Jerry Colangelo, Bob Costas, Jerry Jones, Andre Agassi, Pete Rose, John Madden, John McEnroe, Chris Evert, Meadowlark Lemon, Muhammad Ali, Arnold Palmer, Mary Lou Retton, and Yogi Berra at the same table.

Politicians, when they're off the stump, are fascinating, interesting people. Tony Blair, Jimmy Carter, George Bush, Gerald Ford, Ronald Reagan (in his prime), Ross Perot, Ollie North, Margaret Thatcher, Gary Hart, and George Stephanopolous. And think of the perspective Generals Schartzkoff and Powell could lend to the conversation.

For pure entertainment, invite a **talk show host.** On the Radio side Howard, Rush, and Dr. Laura. Or TV hosts like Oprah, Jerry Springer, Rosie O'Donnell, Tom Snyder, Carson, Leno or Letterman (or Leno *and* Letterman!)

Wouldn't it be fun to have **legal eagles** like Marcia Clark, Johnny Cochran, F. Lee Bailey, Jerry Spence, Barry Sheck, and Judge Wopner at the same table?

Or Cronkite in the company of **astronauts** John Glenn, Frank Borman, and Neil Armstrong.

Better yet, instead of a "theme", **pick one name from each list** (the more diverse the better).

Last step – ***localize* the list** to your city or state, including local media stars (even colorful car dealers would make for stimulating conversation!)

Have some fun with this — and see what your listeners add!

TW

TW Tip # 5090, #7102, and #13001

Coming Next Issue

In The World's Programmer Newsletter

The Research Efficiencies of **Consolidation**

And ...

Our Special "PD" Down Under Koala Edition

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Programmer's Digest
Volume 1 Issue 34

10 Commandments Of A Great PD

An EXCLUSIVE "PD" Special Report

By Dave Robbins

Through the years, the subject has been discussed countless times by General Managers and radio group executives.

"What does it take to make a great Program Director?"

Throughout America, and around the world, the ***great*** Program Director has always been in demand — and always will be in demand.

But how do you define *greatness* in a Program Director? How do you find the Program Director who will rise above all others and create that special sound on a radio station that will lead to victory?

In the age of consolidation and Y2K looming on the horizon, what are

(Continued — See **10 Commandments** on page 4)

April Fool!

April Fool's Day is one of the very best promotional days of the year to showcase your station's creativity — and your ability to think "outside the box" (and occasionally make fun of yourself). Every now and then, even in supposedly "somber" formats (like News/Talk), it's good to show listeners you have the ability to lighten up and have some fun (though I'm still looking for the right April Fool's prank for a Classical station! — any ideas?)

(Continued — see **April Fool** on page 3)

Continuing Education For The Dedicated Radio Programmer

Inside "PD" Issue # 34

Page 2 PDQ&A: Mascots
Page 3 Most Effective Promotions Of All Time: April Fool's Checklist
Page 4 Dave Robbins Backgrounds "The 10 Commandments"
Page 4 The Wisdom Of Yoda
Page 5 Special 11x17 Lift-Out: "10 Commandments Of A Great PD"
Page 8 WWWebWWWise: The KTU Work Perk Patrol
Page 8 April Fool's Stunts: Put A Jumbo Under The Harbour Bridge
Page 12 Ocean Toons: Saluting The New Music Rotation
Page 13 Elements of Stationality: Sweepers/Splitters/Liners



Programmer's Digest Publisher/Editor **Todd Wallace** continues to maintain his Phoenix-based programming consultation firm, ***Todd Wallace/Associates***. He has provided programming consultation services to over 100 radio stations in the U.S., Canada, Australia, New Zealand, and the Philippines. Believing that "good logic, solid strategy, and cunning tactics no know boundaries", his clients have included formats of all types in markets of all sizes. Reach TW at **(602) 443-3500** or e-mail: ***TW3tw3@aol.com***

PDQ&A Station Mascots

"I've always programmed Top 40 stations that were really Hot AC stations in drag".

— Scott Shannon
PD, WPLJ/New York
TW Tip #7200

Q: **Darren Stevens** of B-101/Barrie, Ontario asks: "What are the pros and cons of station mascots as a marketing tool — and how effective are they in various formats?"

A: Some programmers today view mascots as being too "old hat" to be appealing to the consumer mentality of the new millennium. The more hip-conscious the format, the less inclined a PD seems to be toward using a station sidekick as a marketing vehicle.

Tell that to the management team of WMMS/ Cleveland, who tried to do away with their legendary "Buzzard" identity only to be met with grassroots "Save The Buzzard" crusades. "As planned", some say — that this was a calculated ploy to make Cleveland listeners revive their appreciation for the old Buzzard, much like the New Coke "mistake" gave Coke drinkers a renewed affection for Classic Coke. If it *was* a diabolical plan, hats off to Jacor — it had much the same impact on the jaded senses of Cleveland radio consumers that the Coca Cola 80's corporate mistake/strategy (you decide!) did in boosting national cola sales for the collective Coke brands — WMMS's 12+ Arbitron share has increased from a 4.1% in the Spring '98 book to the latest Phase One Winter '99 Arbitrend of 5.9% since announcing that the Buzzard symbol would continue to be a part of 'MMS!

If your music's wrong, your morning show sucks, and you're being out-marketed both on-the-air and off, don't expect *Honk The Wonder Goose* to lead you out of the mess.

Tell that to the professional sports teams (or practically any school, for that matter) that use a mascot as part of their "show" and marketing. Often a mascot becomes very much a part of the entertainment content (and value) of every home game.

Tell that to Disney, whose park revenues and character merchandising sales continue to grow year after year. Disney believes so much in the integrity of its characters that they won't allow any cast members at Disneyland or Walt Disney World to take off a costume in public. And they'll never allow a Disney character to be photographed with another mascot — even Smokie The Bear!

The 1999 reality is: A mascot is like any other marketing tool. There are effective ones and not-so-effective ones. But the *right* mascot, with the right attitude or image, striking the right responsive chord with a well-defined target audience, in just the right way, *can* be one of the many positive things that listeners perceive about a station. Probably not a major enough ingredient in your composite stationality to affect TSL, but it could arguably affect cume and become part of what forms P1 partisanship in a listener's mind. As in the case of WMMS. You could make a reasonable case that if 'MMS had turned their back on the Buzzard's heritage and whacked him, they might have suffered the consequence of being put in "the penalty box" of not just a few diarykeepers' minds — and diaries.)

But in a normal competitive situation, don't expect a mascot to be the driving force behind major audience increases. (Or losses, for that matter, unless the person inside your suit turns out to be an ax murderer.) In most cases, mascots simply become part of your "total package".

If your music's wrong, your morning show sucks, and you're being out-marketed both on-the-air and off, don't expect *Honk The Wonder Goose* to lead you out of the mess.

By the same token, not all mascots are created equal.

Targeted Appeal. First of all, your mascot has to be appropriate for your demographic and psychographic target or it may *weaken* the effectiveness

(Continued — see PDQ&A on page 6)

The Most Effective Promotions Of All Time — April Fool!

(Continued — from page 1)

But be forewarned (and forearmed) — April Fool's Day stunts often carry with them risks not associated with "normal" promotions, which could endanger a station's image (and your personal job security at the same time). As a result, some PDs just aren't willing to take that chance. This can put you at a competitive advantage, if you're willing to take such a calculated risk.

To help you navigate your way past the April Fool's speed-bumps, see the handy-dandy little checklist in the sidebar.

April Fool's Day Stunt
Planning Checklist

- Plan early
- Brainstorm with your staff
- Have a purpose/Accomplish an objective
- Involve a celebrity
- Real listeners make it more believable
- Think through *all* of the chess-moves
- Use the theater of the listener's mind
- Generate *positive* word-of-mouth
- Hit listener hot-buttons
- Avoid stunts that will chase listeners, impede TSL, or damage your image
- Mother the millions of details
- Flag any news reports
- Make an "April Fool" announcement
- Alert The Media

Plan Early

If you don't have your April Fool's Day stunt in the planning stage by March 15th, you may be running uphill to get it done. That could be hazardous, because it limits your time to ***think through all possible ramifications***. This is no time for half-baked ideas — and certainly no time to be "winging it". While advance planning is wise, many times a great topical stunt will drop in your lap, which you need to be fully prepared to recognize. Don't be afraid to seize the moment, as long as you make the time and take the time to plan it out *completely*.

Todd Matthews of the **Todd, Bob, & Kerri** morning team on WIKX/Ft. Myers gives a good example of one where the advance work really paid off.

❑ **X109's Very Own Fan Fair.** Scout out ordinary local folk with famous artist names. Bribe them with station stuff to come out to a special appearance on the morning of 4/1. Todd reported they even had a **Willie Nelson** look-alike. Then it's just a matter of inviting listeners to a prime location with their autograph books and cameras. Make sure your "stars" have ID handy when the inevitable challenge comes from the audience. Gets everyone laughing. Make sure you give away lots of station trinkets to keep the mood upbeat.

Brainstorm with your staff

Maybe stage an in-house contest with a $100 prize (or dinner for two at a restaurant trade) for the best stunt. You'll be amazed at the great ideas that will flow from a 90-minute brainstorming meeting with your most creative people. Once you've decided on a stunt, schedule one more big brainstorming meeting to *develop* the complete creative concept and put the "icing" on the cake.

Have a purpose or Accomplish a goal

While it's easy to think up pointless pranks to pull (some of which may indeed be humorous or memorable), you may ultimately get more long-term mileage from a stunt that in some way reinforces an element of your station's overall image. A good stunt helps it stick in listeners minds.

Your goal, for example, could be as straightforward as "improving Bubba & Booby's top-of-mind awareness" (which simply requires that they or their names be somehow involved or that it happens during their show).

One of the very best name-equity boosters occurred eons ago in Brisbane (Australia).

❑ **Buy The Station.** 4BC breakfast jock **Wayne "The Poo" Roberts** announced that he had just won the lottery and was buying the station, renaming it 4POO. All stationality elements were re-done, even jingles, along with a promo encouraging listeners to "listen this morning at 9:30 for a major announcement" (which, of course, was "April Fool!").

❑ **Walk Naked.** Handsome Television New Zealand star (and Mai-FM breakfast jock) **Robert Rakete** promised to walk naked along Auckland's Takapuna Beach if his favorite sports team lost (which it did). His dog was wearing a sweater that said "Hi I'm Naked".

(Continued — see **April Fool** on page 8)

10 Commandments Of A Great PD

(Continued — from page 1)

the keys for success in today's Program Director?

Years ago, when searching for a PD, GMs and group execs could issue a questionaire of, say, 200 questions that when answered by the prospective PD would yield a go/no-go response (based upon how many stopsets or weather breaks the candidate felt was proper in a standard broadcast hour). It was fairly simplistic, and yet, GMs always knew that something was missing in the equation. Many GMs have had a difficult time selecting a standout PD, someone who could put that spark back into the station, and raise the station to new and unprecedented levels of success.

The realities of business today dictate a new and different approach. With station groups consolidated within markets, and PDs now commanding several stations in a market, or in regional market clusters, the new "Super PD" is emerging. It is a time of great opportunity for those in programming. Never before in the history of our business has there been such a premium placed upon great talent, and Program Directors are no exception. To be "good" is no longer good enough. But to be ***great*** is so much more valuable than it has ever been!

There are thousands of qualities of great PDs. And PDs, unfortunately, are not modular. One who has outstanding qualities in one area might exhibit unacceptable weaknesses in other areas. The key is to identify those qualities that are most aligned with your present programming challenge. Excellent programming consultants like Todd Wallace always recognize programming talent and are always prepared by keeping a list of those talented programmers for future reference.

Never before in the history of our business has there been such a premium placed upon great talent, and Program Directors are no exception.

Listed on the pull-out page to the right (suitable for framing) are the *Ten Commandments For A Great Program Director*. Add your own ideas to the list. In the end, you'll find there are hundreds of points — and many more commandments. Here are a few to start your thinking process.

1 A Great PD will always find a way to win
2 A Great PD will love the sales staff
3 A Great PD will balance the use of tools
4 A Great PD will have exceptional people skills
5 A Great PD will understand recruitment
6 A Great PD will be a multi-tasking individual
7 A Great PD *loves* what he/she does
8 A Great PD will take responsibility
9 A Great PD will produce results
10 A Great PD will always be legendary among staff as a teacher

Great PD's are not easy to find, but they are easy to identify and recognize. Having great music and promotional skills is a no-brainer. That is a given and a must. By keeping a checklist, and looking beyond the resume and call-letters, you will be able to hire or become not just a PD, but ***A Great PD***. And the difference it will make in your organization will astound you.

Thoughts? I'd love to hear yours. I love to learn from you. Just e-mail me at *DaveRobbins@worldnet.att.net* and teach me.

TW Tip #7198, #6196, #8152, #12019, and #17043

Dave Robbins is an exemplary radio veteran.



He started a bootleg radio station in the basement of his home at age 14, going on to become a successful on-air personality, PD, Group Program Director, and General Manager in Phoenix, St. Louis, and Chicago.

He is currently VP/GM of the three-station group for CBS Radio in Columbus.

Reach Dave via e-mail at *DaveRobbins@worldnet.att.net.*

On "What It Takes"

"Try not. Do, or do not. There is no try."

— ***Yoda,*** *The Empire Strikes Back, 1985*

Special thanks to **Steve Jones**, PD, Mix 96/K-Rock in Edmonton for this reminder of Yoda wisdom

TW Tip #7199 and #8153

PDQ&A

Continued — from Page 2

of your composite image. (*Hiss The Wonder Snake* won't win many converts if your format is Contemporary Christian).

A 'Scot With 'Tude. A lot of what endears a mascot to the public is how well the person inside the suit is able to convey a "personality". The more electrifying the better. Two classic examples are *The Famous Chicken* and *The Phoenix Suns Gorilla*.



The Chicken. "The KGB Chicken", later known as "The San Diego Chicken" was the brainchild of **Ron Jacobs** when he was PD at KGB.

Ted Giannoulas was hired to dress up in the chicken suit. Soon his unique sense of humor and entertaining style transformed your ordinary "person in a chicken suit" into a true character with major audience appeal. The chicken achieved fame by doing such antics as mocking sports officials, break-dancing, and giving the "dreaded whammy". (I still clearly remember, to this day, watching the Chicken's appearance on The Tonight Show with Johnny Carson, where it spent two full minutes prancing around the studio to the beat of the music, whipping the audience into a frenzy, and getting a standing ovation as it left!) A legal battle ensued when Giannoulas wanted to "spread his wings" and take-on out-of-town gigs. The court ruled that Giannoulas could continue to be a chicken character, but must use a new suit and identity Hence, "The Famous Chicken" was born. Now there is even a line of Famous Chicken merchandise (including stuffed animals, coin-banks, and a comedy video).

Let this be a lesson to any station: make sure you clearly spell out, contractually, who owns the "personality" of your mascot — in fact, many stations utilize a tag-team of people inside their suit for this very reason.

The Phoenix Suns Gorilla is one of the most instantly recognizable and likeable characters in Arizona.



His trademark is his unbelievable athletic prowess, which seems to go beyond human bounds (as you can see in the above picture of his flying slam dunk). The Suns website features a spotlight link to Gorilla.com. (Check it out at *www.phoenixsuns.com)* He's center-stage during every break in the action at America West Arena

(Continued — see **PDQ&A** on page 7)

Programming Note This week, page 5 is an 11x17 "lift-out" (with no page number). The backside has been intentionally left blank to provide a clearer image for those wishing to frame the "10 Commandments". (You're welcome!)

Leadership Cliff's Notes | Leading By Example & Making It Personal

Danny Ainge, Head Coach of the Phoenix Suns, had a reputation during his playing days of being one of the feistiest competitors in the NBA. Something he tries to instill in his players today. And he's not afraid to put his money where his mouth is. As an incentive to get Suns players to give their all on defense, he devised what he calls the Take-Charge Plan, whereby he gives $100 to any player who takes a charge (stands his ground as an offensive shooter drives toward the basket and draws a charging foul). Who pays? **He does, *personally.*** Much more meaningful than a reward that just gets entered as a line-item "business expense" in the Suns budget.

What this has to do with Radio: Can you think of any situations where putting $100 of your own money on the line would make a symbolic statement to your staff about an issue that's very important to you?

TW Tip #6198, #7201, and #8154

PDQ&A

Continued — from page 6

(including professionally choreographed dance routines with the Phoenix Suns Dance Team, as well as Gorilla-Cam mischief).

All that having been said, let's examine some of the reasons why the right mascot can help you make friends and influence listeners in 1999 — and beyond.

Reasons To Consider A Mascot In Y2K

What's old is new. All around the world, we're seeing a renaissance of old promotions with retreads for '99 (Cash Call, Beat The Bomb, Secret Sound, etc.). Many programmers are finding that some of these older promotions were logically sound and conceptually strong, requiring very little "updating". The fact that many stations still report continued success stories with their mascots suggests that this vehicle, too, is not outdated. It is a fact that some of the most effective mascots were simply "killed off" when stations evolved into new branding identifications. This may have left the incorrect perception in some PD's minds that "mascots are old fashioned or aren't hip". (Not so — it's just that when you evolve or change a brand, you usually don't want *anything* remaining that reminds listeners of the discarded brand).

So I've searched the **"PD"** archives to bring back some of the more memorable furry friends to have graced station affairs over the years.

Hope you enjoy this time-tunnel trip (and I hope it sparks a few "new for '99" ideas in your head).

Listener expectations. It seems that for all the changes Radio has undergone, listener expectations haven't really changed all that much. Most listeners still have the same motivations for choosing their favorite P1 station, and listening lifestyle patterns, that they did 25 years ago. Don't get trapped into thinking that because the internal operations of most radio stations have been revolutionized, that radio listeners are now somehow "different". The few differences are more like subtle nuances. And consumers still like to be amused.

A mascot's "inner personality" *radiates.* Certainly you can "script" many of the antics you'd like your mascot to perform, but the person inside the suit should have an innate sense for how to work a crowd.

Prerequisites: an effervescent personality and physical abilities. Some stations hire gymnasts, even acrobats, to tap into performing arts that "normal" mascots can't touch. Again, the gold standards are: The Famous Chicken and The Phoenix Suns Gorilla. Anyone who watches the Gorilla go through his paces would swear he's not human! A typical response from fans in the crowd is, "How does he do that???"

Deliver 25-54's by doing good things for their kids. If your mascot is kid-friendly, your station may be seen by many listeners as doing good things for their kids, which will endear you to them (and them to you). This is particularly effective for family-oriented, G-rated stations.



The KayZed Koala. One of the best examples is the way 3KZ in Melbourne (Australia) used The KZ Koala to make friends with 25-54's through their kids. The Koala made weekly warm-fuzzy goodwill visits to schools and hospitals, influencing pre-teens (and their folks). And weekly sales appearances (giving away pawrprint pictures, bike-safety stickers, and other trinkets). The station even featured a one-hour Sunday morning kid-show, *The KayZed Koala Club*, which rated surprisingly well. (The Koala Club also served as an effective back-end listener-database, which was regularly massaged.)



Mascots are great sales vehicles. Many consumers (especially those with kids) are still drawn to events which feature traffic-stoppers and attention-getters. The right mascot (with the right "inner personality") who knows how to work a crowd can regularly meet this expectation — and push it.

Extended remote capability. When I owned KZKZ/ Flagstaff, KayZee the Crazy Teddy generated a great amount of weekend revenue and helped to expand the on-location reach of our small staff. We could have a jock doing a remote at one location and put a uni-student in a bear suit for a client on the other side of town. On most Saturdays, we'd schedule two or three Teddy remotes from 9am til 6pm. Plus annual big events, like The Teddy Bear's Picnic, which brought together many sponsors (premium $$$) at a local park.

TW Tip #1092, #3189, #11016, and #17044

Next Week: More Mascot Visibility

- ✓ **Short-Term Mascots**
- ✓ **Mascots Reinforcing Brands**
- ✓ **Hip Mascots**
- ✓ **Human Mascots and *MORE!***

The 10 Commandments Of A Great Program Director

by **Dave Robbins** As featured in the March 1, 1999 issue of Todd Wallace's **Programmer's Digest**

Commandment #1 — A great PD will always find a way to win

Just like a highly tuned athlete, a great PD hates to lose. Not that great PDs are poor losers — far from it. A great PD handles himself or herself with dignity at all times, and understands that he/she is setting the example for future generations of radio people. A great PD shakes hands with the opposing team after the big game. A great PD understands that everything is tied to victory on the battlefield. That extra hour invested with talent, those extra few minutes brainstorming promotions, that extra time spent in the Sales Manager's office, the extra attention to detail — it all adds up to the victory and the great PD sees and understands this. Further, great PDs turn lemons to lemonade as a natural response to any challenge facing them. They will find a way to emerge victorious regardless of circumstance.

Commandment #2 — A great PD will love the sales staff

And the sales staff will love a great PD. Why? Great PDs are inspirational individuals. And the one thing that sales departments understand is inspiration. A great PD understands what the sales staff is facing on the street and works with the sales staff to creatively answer client objections and challenges. A great PD will always act in the best interest of the entire team, and sales is a big part of the team, just as programming is. Great PDs do not build walls between departments — they ***tear down walls*** and collectively rally the ***entire*** team in the process. Great PDs understand that everything in life is about **selling** — whether it be selling spots to clients, or selling promotions and music to listeners.

Commandment #3 — A Great PD will balance the use of tools

Great PDs understand that we live in an awesome age of incredible tools at our disposal. One of those tools is the computer. Whether it be music testing, song rotation, or listener data-basing, a great PD will use all of these tools in a balanced fashion. Great PDs see a tool for how it will benefit the station at the moment and on the horizon, and then apply the tool properly for maximum impact and effectiveness. Great PD's understand that certain tools can be relied upon too heavily and can cause an imbalanced Programming department. All programming tools *working in sync* is the way to *maximize* firepower.

Commandment #4 — A Great PD will have exceptional people skills

Quite possibly the most important trait a PD can possess is understanding what makes different personalities respond differently. The only way to successfully lead a talented staff into battle every day is to know each person, inside and out, and manage each differently. A great PD conducts the operations of his or her staff like a conductor would lead a great symphony orchestra. A great PD will assign duties based upon each members particular personality style. The result is pure magic that can be felt around the building and throughout the hallways, transferring to the on-air product. High levels of station morale is a key hallmark of a great PD, and the way to high morale is through the personality structure. A great PD is fair with rewards and punishments in equilibrium.

Commandment #5 — A Great PD will understand recruitment

great PD operates from confidence, this confidence allows the station to attract talent well beyond [illegible] station performance. A great PD will attract the best. First class PDs attract first class talent, while second class PDs attract third class talent. Once a period of success is attained, a great PD uses this success as a snowball effect, recruiting only the best future players in the process.

Commandment #6 — A Great PD will be a multi-tasking individual

Understanding that a being a new millennial PD means multiple operational duties, a great PD will handle multiple stations and markets with ease, making it look "easy" in the process. A great PD understands that in order to grow, horizons must expand. Only the best PDs will leap at the opportunity to handle several markets or stations simultaneously, and enjoy the expanded duties. This ability to think across multi levels of strategy and positioning will come natural for the great PD, who will yearn for the opportunity to be of greater service to the operation.

Commandment #7 — A Great PD *loves* what he/she does

Great PDs have a working knowledge of all universal laws, one of which is doing what they love and loving what they do. Given the intense level of day to day activity, the great PD will feel right at home among the accelerated timetable of success. Since this is what they love to do, they will have a natural talent for multi leveled operations. They will understand that in any competitive endeavor, it is the concentration of force that creates the victory. They will love to concentrate their force against a targeted objective.

Commandment #8 — A Great PD will take responsibility

Great PDs are comprised of equal doses of humility and confidence. Given this, it will be second nature for a great PD to accept current responsibility, no matter what the scenario. The great PD will want to accept current responsibility, as well as future responsibility for outcomes in which they play a key role. Great PDs long for more and greater responsibility. This makes for a great role model among all staff, not just the Programming department.

Commandment #9 — A Great PD will produce results

Great PD's produce great things and it is no surprise that success follows a great PD. Success is a byproduct of doing things right, and the great PD knows what to do and when to do it. A great PD understands that maximum evolution occurs at the border of chaos and order. So while they may seem chaotic in their approach, great PDs have many things in common with their artistic counterparts, which will propel them to their ultimate success.

Commandment #10 — A Great PD will always be legendary among staff as a teacher

Long after the great PD departs the station, and the rating books no longer reflect the PD's impact on the station, his or her legacy will live. The greatest PDs are always those that have a reputation for teaching. A great PD teaches through example, and by creating a flow of creativity through the station, making everyone he or she comes in contact with all the richer for having done so. A great PD, like a great coach, pushes players to excel when they thought they could not excel. A great PD understands the business, and helps everyone that is lucky enough to have worked with him/her. The true measure of a teaching PD is the entire staff and their outlook. Great PD's affect every part of the station positively — Sales, Programming, Engineering, Traffic, ***all*** departments. They give of themselves and teach everyone at all times, passing along their knowledge and helping to make the job a bit easier on everyone — in *every* department.

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Curtain Coming Down On The End Of An Era

As we begin 1999, radio folks are looking at an industry that has changed so completely it's hardly recognizable. As one of the last of the inefficiently organized business sectors, radio has finally found itself in consolidation.

In most major markets it is not uncommon to have over half of all listening attributable to just two companies.

The good news: rate structures have firmed and stations are actually realizing the value of their franchises with bigger profits.

Independents who haven't yet sold find themselves at either the high or low end of the value scale, depending on whether the in-market consolidators have room for them.

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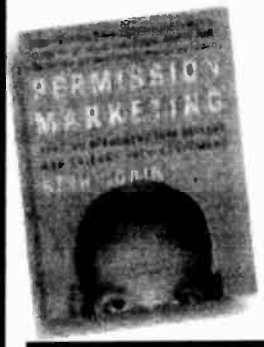
Turn Over To See *More* Useful Products & Services

Programmer's Digest
Issue #48
Volume #1

"Permission" Marketing

Listener, May I?

Editor's Note: Way too much marketing these days is being perceived by consumers as spam. So it's no wonder that **"Permission Marketing"** is fast becoming the buzzword of the burgeoning e-promo era. It lifts the concept of database marketing to the next level. Since this concept has many direct applications to how we in radio promote and market to our prime prospects, I thought it was timely to ask one of the sharpest marketing (and programming) minds I know, **Kipper McGee**, to review a great book by the "Prime Minister of PM", **Seth Godin**, for **The "PD" Bookshelf**. TW



Permission Marketing

by Seth Godin

There are at least two vital reasons for PDs to pick up this book, read it, and then keep it within easy reach for ready reference:

1) You'll get some solid insights into improving your radio station's web-site and e-marketing efforts, and

2) You'll see exactly where radio's new competition is coming from, both for advertiser revenue and consumer content channels.

Seth Godin was working with the Internet long before dot-com was cool.

(Continued — see **Permission Marketing** on Page 2)

More BLORE

Part 3 — The Final Installment

From marrying McLendon basics with audio theatrics at KFWB (see **"PD"** issue #44) to giving birth to the most creatively unique radio station ever, KIIS-AM (see **"PD"** issue #46), **Chuck Blore** has candidly told us about the inner workings of his past successes. This week, you'll learn what a millennial version of the KIIS format would sound like. The fun continues — on page 4.

Continuing Education For The Dedicated Radio Programmer

Inside "PD" Issue # 48

Page 2 Tell 'em "Groucho Sent Me"
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— 4 full pages containing 61 goodwill thought-starters
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Page 12 Elements Of Stationality: Sweepers/Liners/Splitters/Bumpers



Programmer's Digest Publisher/Editor **Todd Wallace** is Director Of AM Operations for the AMFM Inc. Phoenix cluster. His programming consultation firm, ***Todd Wallace/Associates*** has served over 100 radio stations in the U.S., Canada, Australia, New Zealand, the U.K., and the Philippines. A broadcaster for over 30 years, he is internationally recognized as the "founding father" of the "callout" research concept and pioneer of the "P1" concept. Reach TW at **(480) 443-3500** or e-mail: ***TW3tw3@aol.com***

"Permission" Marketing

"Outside of a dog, a book is a man's best friend. Inside a dog, it is too dark to read."

— Groucho Marx

(Continued — from page 1)

As VP of Direct Marketing for Yahoo, and at Yoyodyne and Spinnaker before that, he was among the first to create successful web promotions and direct on-line campaigns for such companies at AT&T, H&R Block, and Sprint.

Along the way, he discovered a brave new world. The world of marketing to individuals, *with* their permission. Importantly, you also reach them at their convenience, when they're most likely to be interested in what you have to offer, and open to learning more about it.

For 90 years, marketers have relied on an advertising technique Godin calls "Interruption Marketing". Interruption, because the key to each and every ad is to interrupt the readers, viewers, or listeners from what they were doing, in the hopes of getting them to think about something completely different. And he's got a point. Except for maybe the Super Bowl, when's the last time you actively watched TV just to see commercials? Or rushed to the mailbox for the latest junk mail? Or turned the radio UP when a spot set began?

The opportunity for growth comes from increasing "share of customer", rather than scatter-shot attempts to gain "share of market" — much like radio converts Cume into more TSL.

The alternative, he suggests, is ***Permission Marketing***. Reaching people who want to be reached, with information they've expressed an interest in. Essentially, the consumer "volunteers" to be marketed to. In so doing, a relationship is established where, over time, communication becomes anticipated, personal, and relevant.

Godin draws the analogy of a dating relationship. You meet, start slow, and see where things go. Once mutual interest is established, a long-term relationship can follow. Without mutual interest, it's over.

In permission marketing, the opportunity for growth comes from increasing "share of customer", rather than scatter-shot attempts to gain "share of market". In a sense, it's a lot like radio trying to convert Cume to more and more TSL.

For many companies it works. "Share of customer" translates to "share of wallet", as customer relationships grow, more product offerings are offered (tailored to their interests), and ***ongoing trust*** is created.

Hooked-On Phonics™ is a great example. For all the commercials they've run (remember? "1-800-A-B-C-D-E-F-G!"). Have you ever heard a price? You call them, and if you're interested, you receive more information. If you like what you see, you buy. Satisfied customers (the vast majority) are offered information on additional products, and the process repeats. But everything *starts* when the prospective customer "volunteers".

However, Godin is quick to point out that Permission Marketing does have its limitations.

- ✓ **Permission is *non-transferable***. Just as you wouldn't send a stand-in for a date, you never rent, transfer, or sell your database.

(Continued — see **Permission Marketing** on page 3)

Notable & Quotable from *Permission Marketing*

"Permission Marketing isn't about games or sweepstakes. It's about taking a businesslike direct marketing approach to high-frequency, relevant, personal, and anticipated interactions and prospects."

"Most marketers don't notice, track, or interact with people until they are customers. Unfortunately, a few don't notice their customers until they become disgruntled *former* customers."

"The internet is going to change marketing before it changes almost anything else, and old marketing will die in its path."

"Never build anything that isn't fun on a 14.4 modem, or over AOL, or with an old browser. **The reason e-mail is the killer app is that it's simple and it does *exactly* what people expect it to do.** Your Permission Marketing campaign should work the same way."

TW Tip #

"Permission" Marketing

(Continued — from page 2)

- ✓ **Permission is *selfish***. The consumer is in control, and can cut you off the minute you begin to waste their time. (How long does it take you to start "clicking" when commercials come on TV?) The key is to keep giving them a reason to stay interested and involved, and never, ever send meaningless "spam".
- ✓ **Permission is a *process*, not a moment**. Unlike Interruption Marketing, which is all about impact at a given point in time, permission rapidly becomes a dialogue. Like gardening, you plant the seeds, water and fertilize them, watch them grow, and finally reap the harvest. But it doesn't happen overnight.
- ✓ **Permission can be *canceled* at any time**. While traditional advertisers can send ads as often as their budgets allow, with permission marketing, the tables are turned. Consumers can "break it off" at any time.

As direct marketing goes, it does have its advantages. The stamps are free. The speed of testing (even trial and error) is much faster, with response rates up to 15% higher – and you can't beat the printing costs!

Like Ries & Trout's *Positioning* series in the 80's and their *22 Immutable Laws* in the 90's, *Permission Marketing* may well be the first "must read" of the new millennium, especially if you want to make your station's marketing efforts "Y2K compliant"!

TW Tip #3235, #15079, #16088

Available from *Amazon.com* ($16.80 for hard cover; $13 for paperback, $14.40 for audio cassette)

Practicing what he preaches, Seth Godin has made the first four chapters of ***Permission Marketing*** available, FREE. Download it by visiting ***www.permission.com.***

Kipper McGee is a 20 year broadcasting vet who has programmed winning radio stations in various formats (CHR, Urban, AC, Full Service AM, Oldies, Country, and Rock. You have "permission" to contact him in San Diego at 858-674-7491. Or by e-mail: *kippermcgee@compuserve.com*.

Kipper's Tips On Activating PM At Your Station

1) Remember, this is an ongoing program, not a one-shot "project". The goal is to move consumers up the "permission ladder" from stangers to friends to customers, and ultimately, to loyal customers. This takes time — and planning.

2) Make 'em an offer they can't refuse! The incentive you offer listeners for "signing up" can range from information to entertainment (like a station e-newsletter) to contests or even outright payment (gift certificates, etc.) Be careful to align your offer with the interests of your target audience. While "contest actives" may delight in getting advance notice of "secret songs", or whatever, "music lovers" may be more interested in new release information.

(Continued — See **Kipper's Tips** on page 11)

Radio Examples Of "Permission" Marketing

Rewards. The Fairwest Direct *Listener Rewards* point-system is a stellar prototype — it essentially adapts the simplicity of the greatest example of loyalty marketing, the frequent flyer rewards programs airlines use, to *radio* usage and inter-activity, while giving listeners a chance to claim prizes, on-demand (thus overcoming the "chance" aspect of contesting).

Research. Bill Troy's RADIORESEARCH.com model is another good illustration. The website invites listeners to sign up and periodically "vote" on songs and other station features. It also gives the station the chance to e-mail back to them (including/excluding prospects by age, ZIP, etc.)

E-Letters. Many stations like KFI/LA, KSAN in San Francisco, KFYI in Phoenix, CHUM-FM in Toronto (among many others) offer listeners the opportunity to sign up (on their web site) for regular e-mail newsletters, which bring listeners up to date on station activities, contests, and events. To preserve the integrity of the "permission" concept, most stations include instructions on how to "un-subscribe" (this one simple step prevents these newsletters from ever being viewed as spam, since it reinforces the listeners' perception that *they* are always in control)

More BLORE

Continued from page 1



"PD": So many things in this business come full-circle — do you think the time has come for another attempt at a KIIS-like format?

CB: Well, as I mentioned, I think that stations with entertaining personalities, Rick Dees, Howard Stern, etc., attract audiences because listeners like the *personality*. I think Rick plays maybe three records an hour — the attraction is clearly the *entertainment*. So, yes I definitely think that a station that *entertains* people *all day long*, rather than just in AM drive, would do very well. You can't imagine how really attractive KIIS was, especially when you consider the fact that there was no actual budget with which to do all of what we did. I think it's also important to include that the big difference at KIIS was we had *a Creative Department* — six people whose job it was to turn create all of the features and the program elements which were what KIIS was all about, in many cases even supplying a lot of the deejay ad-libs.

"A big difference at KIIS was we had *a Creative Department* — 6 people whose job it was to turn *create* all of the features and program elements which were what KIIS was all about.

"PD": How would a "new millenium version of The KIIS Format be different?

CB: Well, it would, of course, be adjusted for the time, probably be a lot more kickass. But still *entertainment* based, not just the music but the kind of real entertainment *only* <u>*radio*</u> is capable of doing (not jocks sounding like every other jock in every other market).

"PD": Would you incorporate research into the game plan.

CB: An important thing to remember about research is that it can only tell you what people like, not what they are *going to* like.

"PD": As you listen to radio in Los Angeles and around the country, you must register an opinion about what's coming out of the speakers. First, let's look at the state-of-the-art. What do you hear on radio stations today that you especially LIKE?

CB: Rick Dees, Kevin and Bean, they are real entertainers.

"PD": Do you see any dangerous trends ahead for radio programming and programmers?

CB: Absolutely. As more and more emphasis is placed on research and as the research is done basically by the same people using the same methodology, the sameness of radio itself grows. Stations, seeking to compete, carve out ever and ever smaller niches, resulting in ever and ever smaller audiences. I'm sure we'll never see the 35-45 shares I had at KFWB, or the 20+ numbers that Ron Jacobs had at KHJ, but man, if I couldn't program a station that would be number one by more than one or two points, and I mean overall, not in some particular demographic, I'd get out of the radio programming business. Actually, come to think of it, I guess I *am* out of it. Alas.

"PD": What are some of the things you think are MISSING from Radio as you listen today?

CB: Basically three things. Entertainment. Respect for the audience. And a really *definable difference* in formats.

"PD": If you were programming a station today, that was designed to become #1 with 25-54 Adults, what are some of the things we'd be hearing on that station?

CB: I don't think I would design a station to appeal to any particular demographic. My station would be designed for *all* people who want a little more from the medium than just a source for music.

"PD": And what are some of the things that would be going on *behind the scenes* at that station?

CB: That creative department, for one thing, racking their skulls every day about new things to stimulate, surprise and delight the audience. Jocks and newspeople preparing *and rehearsing*, and anything that doesn't answer in a very positive fashion the audience question "what's

(Continued — See **More Blore** on Page 6)

Nothin' But 'Net

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Looking for new ways to maximize your web presence and increase daily page views? Don't overlook the fact that your web site is *more* than just an information source for listeners. The audio and visual inter-activity gives you the capability of enhancing other promotional ventures, too — like stunts and events. In this way, your web site can become a *virtual* traffic-builder.

In the pre-internet era, a listener had to physically "show up" at your event to be "counted". If this was staged as part of a client remote, some advertisers were underwhelmed if only a few dozen people showed up. But the addition of a simple web-cam can now give *every* listener a front-row seat to such future station activity — and your pageview counter can enable your Sales Department to document (and claim credit for) these additional listeners who've shown an online interest (this helps you justify higher rates at future remotes). Some recent examples:

Star 100.7 in San Diego let listeners follow the excitement of their Whirl Til You Hurl II roller-coaster marathon last summer by just logging on. (www.histar.com).



Recently, KBIG/LA staged the Ultimate Bachelor Sit-A-Thon at Santa Monica Place Mall, tied in with the opening of the movie "The Bachelor". As five eligible bachelors sat upon La-Z-Boy recliners, and were asked curly questions in hopes of being crowned the Southland's "Ultimate Bachelor", K-Big listeners could access the 29-hour event via a live web-cast. KBIG reported 360,000 hits during the promotion. (www.kbig104.com).

After a fun event, you can retain the afterglow by devoting a page to recapturing the essence both for listeners who were there and those who wish they had been. Mix 103.1 in Anchorage regularly covers their charity stunts online (see pictures on page 8), complete with a Real Audio highlight montage (www.kmxs.com)

If a picture is worth a thousand words, streaming video may be worth millions. Making it just a click away enables you to provide web-savvy listeners with an enhanced promotional experience.

TW Tip #3238, #4124, #15081, #16045

PDQ&A

Q: We all brag about how we one-up our competitors. Has a competitor ever pulled a fast one on you?

A: Yes, and it's a good example of why it's important to think through every potential "chess move" on every single programming or promotional element.

When I was PD of News/Talker KTAR, we designed an image and TV campaign called *The First Name In News*, based around a custom jingle and rejoiner package we commissioned **Tony Griffin** Productions produce for us. The jingle concept was devised to burn-in the first-names of our well-known personalities (which were reinforced with visual supers of their full names and timeslots in the TV creative). The campaign was very effective in lifting the station's profile and cume, while contemporizing the image music both on-air and in the TV spots).

One of the jingles which promoted the morning show started off with a hard-hitting male-vocal solo, with the lyrics "Wake Up Arizona!". About six weeks into the campaign, vertical competitor KFYI re-named their morning show *Wake Up Arizona* to introduce some recall confusion into the market. *Touche'!* While it could be argued that such confusion was a two-way street, it still became one of those little pains in the neck that you wish you didn't have to deal with.

(Continued — See PDQ&A on page 11)



More BLORE

Continued from page 4

CB: "in it for me?" would be automatically thrown out. Also, getting the *audience involved*. I think I would have someone on the street *all* the time, getting brief and amusing audience responses and/or opinions on things. Some real, some made up strictly for entertainment value. Nothing pops out on the air as obviously as a "real person" and those real people don't say things or even *think* things that the "pros" do, so *their* inclusion adds a real spice to the air. Also, we would be making damn sure the promos on our air didn't sound just like the promos on everybody else's air. I can hardly tell the difference, really, between promos on KIIS-FM, KPWR, and KROQ.

"PD": In this day of corporate takeovers and efficiency downsizings, turning a profit is generally considered Job One at most stations. From a practicality standpoint, are there any lessons we can learn from your experience about how to successfully marry "show" with "business" on the radio?

CB: I was blessed. On my stations, "show" ran the "business" and the "business" had to run to keep up. I think the corporate "bottom line" mentality these days is probably a little too short-sighted, or at least too "safe" to ever really capture all the gold that is possible with a station that is truly dominant.

"PD": Finally, let's talk about TV commercials. You're the guy who started it all years ago when you produced the first TV spot for a radio station years ago for our mutual friend **Ted Atkins**. What's your general impression of radio-imaging-on-TV today?

CB: I think a lot of it is pretty good. I think a lot of it is very old hat, and the stations that use the kind of "tired testimonials" for example, are not realizing that the image of the station, particularly with the *non*-listeners you are trying most to attract, is tied to that "tired" ad. It's difficult for listeners to connect "The *new* KAAA" with the same old testimonial spot they saw last year.

"PD": I understand that you've re-licensed your "Remarkable Mouth" and "Janitor" spots.

CB: The "Remarkable Mouth", now called "Hot Lips", is being marketed by Bob Benderson at CMI, and it has gone through a ton of changes to make it hotter and more contemporary, which still centers around showing off the hottest parts of the radio station. It really is exciting to see what technology and imagination can do to a proven winner.

"PD": Do you have any new commercials in the planning process?

CB: I have one called "kickass radio" which features a great looking TaeBo female (Billy Blank's daughter) kicking the crap out of some guy who is trying to talk while she is listening to the station. I haven't produced it yet. I'm looking for a station who wants to be the prototype.

"PD": Your career has been an inspiration to so many of us over the years. I'm curious, what do *you* find inspiring? What turns *your* crank every morning?

CB: Entertaining things I didn't hear yesterday.

"PD": Do you have any "life-lessons" or "words to live by" that you could share with us? You know, advice for a young, say, 30-year-old PD who's moving up the food chain?

CB: Trust Yourself. Keep on believing in *you*. Know that what you believe in your secret heart is probably asleep in *a lot* of secret hearts, and covet the opportunity to wake it up.

"PD": What's ahead for Chuck Blore? Are you at liberty to talk about your future projects or plans?

CB: I guess it's keep on loving what I'm doing and doing what I love and trying my damnedest to keep up with all those 30-year-old PDs you mentioned.

"PD": Wow, we've covered a lot of territory today! What have we left unsaid?

CB: Thanks for the opportunity to let off a lot of pent up steam. I enjoyed this.

"PD": If any of our readers around the world want to reach you, what's the best way?

CB: By e-mail: *Bloregroup@aol.com*, or phone 1-800-443-2020.

TW Tip #3237, #7254, #9203

Chuck Blore is CEO of ***The Chuck Blore Company***, providing creative consultation services for media projects and Radio/TV commercial production. His company is the most awarded in the history of the business.

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Fun! with Public Service

One of the most effective ways to make sure a stunt or station event is a success is to tie it to a non-profit organization, cause campaign, or a popular public initiative that obviously benefits your community. (For more philosophical background, see "Here To Make A Difference" in "PD" issue #45, page 1).

The most successful public service projects are *originals*, often spur-of-the-moment affairs. What this requires is always being *poised to act* whenever you see the need.

Because there are so many ways to approach this goodwill projects, we thought you'd find the following collection of events to be useful thought-starters.

- **Public Sentiment.** Remember, a service to the public project doesn't always have to necessarily involve an actual charity. Simply reflecting public sentiment can often put a station on full frontal display (on the front-page of print and prominently featured in TV newscasts) as you sprinkle the fairy dust of positive vibes. Good example a few months ago is the way Mix 96 led the charge to have 99th Street in Edmonton (the street the station is located on) renamed in Gretzky's honor upon his retirement from the NHL. The station invited their listeners to sign petitions (via fax, web, or in person) which encouraged the City Council to launch a Gretzy Hotline (seeking ideas from the public). Gretzky is still majorly revered in Edmonton even after he moved to the US. (He set most of his records during his 10 years with the Oilers). Just how popular? Note the bronze statue in front of the Skyreach Centre. (Another Todd & Kathy photo opp!)



- **Band Together For The Odd "One-Off".** Some projects are hard to categorize, but you know it when you see it. WXTU/Philadelphia came to the rescue of an area high school band. When their storage bus caught fire, the school lost most of their equipment. XTU Morning team **Harman & Evans** issued a plea for ex-band geeks in the audience to come to their aid by bringing in (or loaning) no-longer-used instruments to the school. End result: the band was able to play for their homecoming parade a week later.
- **Rock Auctions.** Many Rock stations like KLOL in Houston stage an annual Rock & Roll Auction to benefit charities in their community. Artists are usually eager to have an item of their paraphernalia represented. Most usually strive to hold the event at a major arena or shopping center (there's a sales angle there for NTR).
- WZPL/Indianapolis raised over $150,000 for Make A Wish auctioning hot concert tickets. (A pair of up-front tickets to see Ricky Martin fetched $9,000 alone).
- After the Oklahoma City tornadoes, **Sammy Hagar** did more than just appear at KATT's 23rd Anniversary Concert. He raised money for the United Ministerial Alliance disaster relief funds by auctioning off nearly $20,000 of VIP tickets to the show.
- **Miracle Mile Of Quarters.** K-Best 95 helped the San Diego Kiwanis Club raise funds for Children's Hospital. Morning man **Chuck Buell** broadcast live, on location, as listeners collected three miles of quarters in one morning.



- WOXY/Cincinnati will take their "97X Modern Rock Auction For Charity" entirely to the internet. The bidding window runs for "the 12 days of Christmas".
- WRRM/Cincinnati acted on a phone-tip from two young boys who mobilized the community to provide a wheel-chair access van for one of their young schoolmates. The Warm morning team quickly solicited donations of items which were auctioned at a local auto dealer.
- You don't need to be a music station to run an on-air auction successfully. Every year, NewsTalk KFYI in Phoenix devotes a weeklong "silent" auction to local charities. New items are announced/recapped at the beginning/end of each talk show hour. The charity provides all the support personnel for answering phones; the station makes it magic on-the-air..
- **Stuff-A-Bus Marathons.** KKSS morning team **Mikey Fuentes & Chad The Phone Boy** broadcast live from on board a City Of Albuquerque Transit bus. They stayed on the bus until it was completely filled with canned food for the Roadrunner Food Bank.
- WBBF parked two school buses inside Rochester's two biggest malls, inviting listeners to fill each bus to the top for the Open Door Mission.
- **Food Fests.** KOKQ/Portsmouth, NH raised $7,000 for the Prescott Park Arts Festival with a Chowder-fest, where 2,700 listeners sampled the chowder from local area restaurants.

(Continued — See **Fun With Public Service** on page 8)

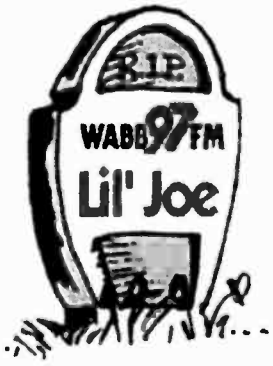
Fun! with Public Service

(Continued — from page 7)

- **Basketball Jones.** Have you considered organizing a sports team (basketball, softball, ice hockey, cricket) featuring your air personalities for fund-raisers? Some stations schedule weekly, fortnightly, or monthly games against local school teachers (with proceeds benefiting the school you're playing) while others organize larger-scale less-frequently-scheduled events for bigger causes (featuring recording artists, sports stars, and local TV celebrities on both teams). Either way works.
- **In The Doghouse.** Mix 103.1/Anchorage morning personalities **Hal (Abrams) & (Lauren) Holladay** spent five days living in a large dog house. They raised nearly $15,000 for a local animal recovery organization which saved several dozen pets from being put to sleep. The entire stunt was broadcast live on the internet, via the Mix "Dogcam" (at www.kmxs.com)



- **Kidds Kids.** Every year, **Kidd Kraddick** at KHKS/Dallas takes a whole plane load of terminally ill children for a weekend of fun at Disneyworld. Several listener events during the year help fund the project (like his "Second Chance Prom" (see "PD" issue #1, page 11).
- **Buried Alive.** KEX/Portland morning man **Bob Miller** allowed himself to be buried alive in a concrete box to benefit the Needy Kids Fund.
- **8 Days, 8 Nights, 8 Feet Under.** Meanwhile in Mobile, WABB morning team member **Lil' Joe** (who stands 6'7" and weights in at 300 pounds!) was broadcasting live from a coffin to benefit the University of Southern Alabama and Toys For Tots. A "coffin-cam" let listeners see him live via Real Video stream (at www.liljoeinabox.com). To pass the time, he corresponded with well-wishers via e-mail.



- **Roof-Sits.** WPXY's **Scott Spazzano** raised $60,000 for the Rochester Salvation Army.
- WABB/Mobile morning guys **Darrin Stone** and **Jay Hasting** team up with WalMart for an annual roof-sit. The event lasts until 10,000 toys are collected. (Speaking of roof-sits, check out my ultimate roof-sit — atop the Astrodome — in "PD" issue #1, page 8)
- **Coats For Kids.** Every year, WBAL/Baltimore joins forces with the Maryland Dry Cleaners Association and local fire departments to collect coats for needy kids. Over the past 13 years, over 300,000 donated coats were restored and distributed.
- **Awareness Campaigns.** Fox10/Phoenix Meteorologist **Dave Munsey** was the first to mount an ongoing awareness campaign about pool and water safety (a major issue in the Swimming Pool Capital Of The World). His message: Watch Our Kids Around Water (he has mentioned it in every one of his TV weathercasts for over 20 years). Several other Phoenix TV stations have since jumped on the bandwagon with similar campaigns, as did KTAR with their effective "2 Seconds Is Too Long" awareness reminder campaign.
- **No Smoke.** Channel 93-3/San Diego teamed up with San Diego County in launching the "93 Smoke-Free Days Of Summer". Kids and parents were urged to sign a pledge on the back of the campaign's car sticker. The pledge: that they will wait til they're 21 to make a decision on smoking. At the end of the summer, one kid won a concert for his/her school (and the parents won a family vacation).
- **Change For Good.** This is not a radio promotion, but it serves as a good thought-starter for how simple a great idea can be. British Airways flight attendants make an on-board announcement encouraging travelers to deposit their loose foreign coin-change (which they'll never use) in an envelope in the seat-back in front of them. Envelopes are collected to raise funds to help UNICEF improve children's lives all around the world.
- **Pledge The Last Hour Of Your Millennium.** Children's Hospital in Sydney urges consumers to dedicate **the last hour of the last day of the last year of the millennium** to help a child. Send a pledge in the amount of your hourly wage.
- **Playoff Fever.** Sports is a great way to mix fun with goodwill. Mix 96/Edmonton turned the fervor surrounding the Oilers NHL playoff series with the Dallas Stars into a cool charity project. Listeners were invited to "Grease Us For Your Oil" by donating something they own that they would trade for a pair of Oiler playoff tickets. One man donated his '83 Chevy (which in turn was donated to a local Kidney Foundation car auction).

(Continued — See **Fun With Public Service** on page 9)

Fun! with Public Service

(Continued — from page 8)

- **Radiothons.** WMC/Memphis raised over $350,000 during their "28 Hours For Officer Overton" radiothon, to benefit the family of a slain officer. (See **"PD"** issue #36, page 6, for a similar example of the chronology of how a successful grassroots fundraiser takes flight).
- Kiss 95-7 in Charlotte morning duo Ace & TJ raised over $110,000 and filled two semi's with bottled water and other supplies and non-perishables to help displaced flood victims from Hurricane Floyd.
- Mix 100.3/Denver morning team **Dom Testa** and **Jane London** raised $45,000 for the Food Bank Of The Rockies with the 1st Annual "28-hour Dom & Jane Charity Marathon". It means that 360 Colorado kids will be fed for one year.
- **Number 9 . . .** After WTHI/Terre Haute completed its 9th annual Country Cares For St. Jude's Kids radiothon with a record $91,533 in pledges, an "anonymous" donor added another $8,466.99 so that the final tally for the 1999 drive was $99,999.99. (the station's dial-position is 99.9).
- **Radio Relief.** Clear Channel's St. Louis cluster (KSLZ, KATZ, KMJK, KSD-FM, and KLOU) joined forces with the Emmis cluster (WXTM, WKKX), and Sinclair's KXOK for a coordinated radio-thon that raised funds to aid tornado victims in neighbor states Kansas and Oklahoma. The event at Galleria Mall quickly raised $80,000 and proved the power of radio.
- **Request-A-Thon.** WZPL/Indy staged their annual Request-A-Thon, raising $126,000 to benefit Make-A-Wish. The event kicked off by granting the first wish – a 13-year-old girl with Sickle Cell Anemia who wanted to meet her idol T-Boz of TLC (who has also been diagnosed with the same disease).
- **Contest/Charity Grand Finale.** I-94 in Honolulu tied a 94-hour March Of Dimes radiothon into the last days of their $94 Song Of The Day promotion (which ultimately gave away a total of $94,000 in cash).
- **Another Contest/Charity Tie.** An effective contesting-concept I like to use during the holidays is to offer a $1,000 prize plus a $1,000 donation in their name to the charity of their choice. In each hourly contest, you ask the contestant who they want the extra $1,000 to go to (and why). Really warms the air as they gush about their favorite charity (it almost gives the impression you gave the money away each hour, even if you didn't).
- **Tournaments.** KQMQ/Honolulu hosted a Sony Playstation/Madden 2000 tournament to raise money for the Make-A-Wish Foundation. Listeners got to battle Snoop Dogg and Warren G playing Madden 2000 (part of a pre-party to the recent Snoop Dogg and Dr. Dre Reunion Concert).
- **Golf Classics.** Former Arizona Attorney General (and KFYI Talk Host) **Grant Woods** capitalized on his connections to stage the 3rd Annual Grant Woods Golf Classic, with various corporate sponsors (including AMFM). The upscale event has raised over $125,000 for the East Valley Boys & Girls Clubs.
- **Public Events.** Skyshows, though not a charity, are always seen as doing something good for the community. They always draw a crowd – and can be linked to listening. Different twist: instead of 4th of July, KUDL/Kansas City plans their "Christmas In The Sky" fireworks show set to music for Thanksgiving Eve to officially kick-off the holiday season (150,000 attend every year)
- **Concerts.** Kiss 108 in Boston is credited with starting the ball rolling on this effective benefit vehicle with their annual Kiss Party (featuring multiple acts supplied by record companies). It's one thing to brag that 20,000 attended your station-sponsored concert, but it elevates it to the next level when you can add, "which raised $200,000 for (the charity of your choice)". Certainly local charities tend to benefit most often, but even international events can strike a responsive chord with listeners.
- WRVQ/Richmond recently held a "Concert For Kosovo" with 100% of the proceeds benefiting the Red Cross rescue efforts.
- Z-100/New York raised enough money around a Zootopia concert to equip NY area schools with 300 brand new computers in their "Computers For Kids" project.
- Alice at 107.7 night jock **Fat Guy** raised thousands of non-perishable cans of food items to benefit a Little Rock battered woman's shelter in the "Fat Guy's Free Ticket Food Drive". Everyone donating food was eligible to win tickets to an upcoming hot concert.
- Holiday concerts catch listeners in a giving mood. WDRQ/Detroit's Electric Kringle Jingle Holiday Concert benefits various DRQ charities (like the Make A Wish Foundation).
- Meanwhile Y101/Richmond is sponsoring a "Nutcracker Ball" benefiting the Central Virginia Foodbank (tickets are $5 at the door — or just $1.01 with 3 non-perishable food items).

(Continued — See **Fun With Public Service** on page 10)

Fun! with Public Service

(Continued — from page 7

- Kiss 108 (of Kiss Party fame) does a more intimate 2,000-seat event, The Kiss 108 Jingle Ball. You have to win your way in, but all winners are then asked to bring a toy for Toys For Tots.
- Even News/Talk stations can sell tickets to help those in need. WWBB/Providence raised money for a local charity selling tickets to a Don Imus remote broadcast. The event sold-out in less than an hour — the 1,100 tickets selling for $15 apiece netted $16,500.

Holiday Warmth

- One of the best Christmas warm-fuzzies is "The Christmas Wish" (see "PD" Issue 26, page 5), which mixes contest-giveaways with wishes-granted to those in need (which can often tug at listeners' heart-strings).
- KEGL/Dallas puts incentive to its Thanksgiving appeal with "The Eagle's Show Us Your Cans Food Drive". They schedule a series of live broadcasts at DFW Hooters locations where rock memorabilia, autographed guitars, tour jackets, gold records, etc. are offered as prizes for people to contribute.
- **Christmas CDs.** Year-end CDs are not only great stocking stuffers for listeners — but also a natural "clean" way to tie-in your station personalities with a charity. The KMLE morning team of **Ben & Brian** compiled their most recent "best of" bits CD *Millennium Babies* to benefit Phoenix Children's Hospital.



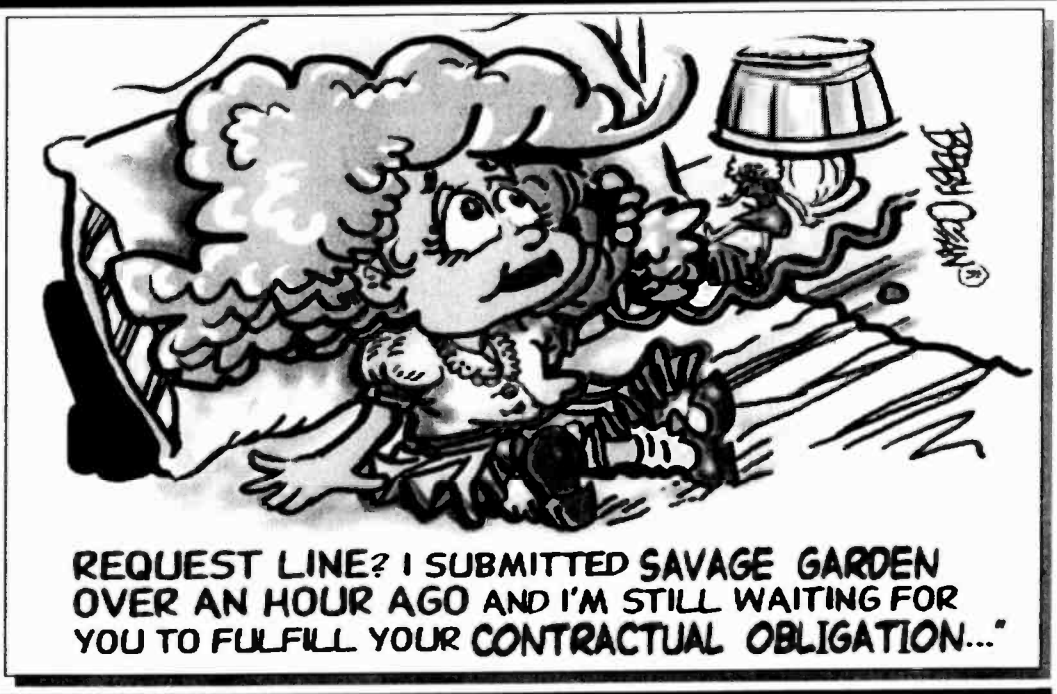
- KYOT/Phoenix tastefully helps out Hospice Of The Valley with the proceeds from the sale of their 5th Annual Smooth Jazz CD Sampler.
- SportsRadio 550/KGME is "Teaming Up Against Hunger" with the Diamondbacks/Suns/Coyotes Team Shops and a Phoenix area grocer. For every $100 purchase at a Team Shop, the Salvation Army will distribute a grocery gift certificate to a family in need of a good holiday meal.
- KKSN's annual toy drive is called "Toy Hill", which involves live remotes from various Little Rock malls.
- 6-foot-8-inch **Brad Cesmat,** KTAR's SportsTalk guy, does his annual "Big Guy Turkey Drive", collecting thousands of turkeys for local food banks with a series of on-location remote events. Every year, a clip of a local sports celebrity "turkey bowling" manages to make the TV sportscasts to further promote the event.
- WZTA/Miami raised 42 tons of non-perishable food for the Daily Bread Food Bank. Their Zeta Holiday Food Drive is a 3-day marathon broadcast from Bass Pro Shops Outdoor World. Each listener who contributes 10 or more cans receives a free pizza, with additional hourly prizes for the person contributing the most food.
- KUDL's annual "Adopt A Family" program, co-promoted by a local supermarket chain, invites listeners to purchase a gift for each member of a needy family plus a holiday meal. Result: 2,500 needy families have a merrier Christmas.
- WKFR/Kalamazoo finds out what the hot toys are each Christmas — not so they can be given away as prizes, but so they can be donated to the children's wards at local hospitals. WKFR's "Angel Tree" also lets listeners participate in spreading the love. Christmas trees are set up (at malls) with special tags listing the age and sex of kids who need presents. The listener buys the present and puts it under the tree for collection and distribution at special Christmas party for the kids.
- WWZZ/Washington morning man **Billy Bush** organized Bikes For Tots, collecting new or gently used bikes for the needy kids.
- KFYI/Phoenix personality **Grant Woods** has designated his last 12 shows before Christmas as the 12 Days Of Christmas. He'll broadcast live from a different location every day to raise donations for 12 different area charities.
- WVYB's annual "VYB Child's Dream" project involves the station broadcasting live from the busiest intersection in Daytona Beach, raising funds to send needy kids on shopping sprees.
- KKIX/Fayetteville's annual Christmas drive "Give A Child A Special Feeling" collects toys on the spot at local malls. Santa Shopper Helpers (including station personalities) drive local golf-carts, giving shoppers rides to and from their cars to call attention to this drive.
- KUBE/Seattle is staging it's "Miracle On Queen Anne Street" marathon. Personalities **Shellie Hart** and **Eric Powers** are living for a week in a motor home in the station's parking lot (on Queen Anne Street), collecting 9,

(Continued — see **Fun With Public Service** on page 11)

Ocean Toons®

Check out the official **Bobby Ocean** creative web-site at ***www.bobbyocean.com***. Full of interesting ideas, links, quotes, production samples, and voiceover demos. E-Mail Osh at *oceanvox@pacbell.net*

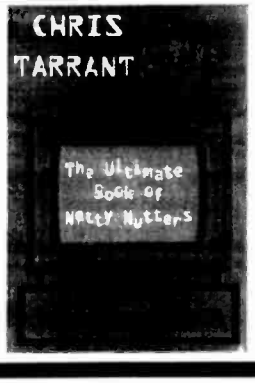
Jeff Young's Radio 411 ***(www.radio411.com)*** is the *cyber- home* of *Ocean Toons* and the *Bobby Ocean Cartoon Gallery*.



Fun! with Public Service

(Continued — from page 10)

- **Book 'Em!** Capital Radio Breakfast Host **Chris Tarrant** has compiled an eclectic collection of jokes, one-liners, brain-teasers, and crazy facts from the internet. All royalties from his *"Ultimate Book Of Netty Nutters"* benefit the organization Help A London Child.



Wallace Wisdom: ***Never*** underestimate the long-lasting power of a great public service project! Listeners (and diary-keepers) *do* give you credit when they see you doing obvious good in and for your community. **The key** is developing an *ongoing* schedule of such events, year-around. (It should be never-ending!) We are, after all, **here to make a difference.**

TW Tip #3239, #4125, #5064, #11022, #15082, #16093

Next **A "PD" How-To Checklist For Public Service Projects**

PDQ&A

(Continued from page 5)

Hindsight being 20/20, if the KTAR morning show had been renamed *Wake Up Arizona* as the campaign launched, this could have all been prevented. As irony would have it, KFYI is now one of the stations I'm directly involved with in my AMFM programming position — and six years later, *Wake Up Arizona* is still going strong on KFYI.

TW Tip #5063, #7255, #9205

"Assumption is the mother of most all big screwups."

TW Tip #7256

Kipper's Tips

Continued — from page 3

3) "Spam": May be good for Monty Python fans, but bad for marketing programs. The whole point behind permission marketing is giving people what they're interested in *without* bogging them down with useless information they don't want. Just because e-mails are free, don't feel you have to send one every day. Typically two or three times a month is plenty. (Otherwise it might be perceived as unwanted spam.)

4 Don't sell your database — or let your sales staff at it! *True* permission comes with a trusted, personal relationship with an individual. Selling names is a quick way to lose that privilege. Make sure any "third party" tie-ins are truly in the interest of the consumer *and* the station, since they add 100% clutter to your message and can violate the very trust you're trying to build. Encourage clients to create their own "permission" relationships rather than trying to hitchhike on yours.

TW Tip #3336, #15080, and #16089

Programmer's Digest

Elements of Stationality

Sweepers/Splitters/Bumpers/Liners/Ins&Outs

Once again, we've decorated our transmitter site for Christmas. Just look for those blinking red lights on top of South Mountain. That's *US!* — 99.9 K E Z.

It's Morning Magic. One-stop shopping for Weather, Traffic, News, and, of course, the MOST music in the morning. Magic 106.7

We can't hold it any longer.
(clip) "'scuse me while I whip this out"
Arizona's hit music channel is going stopless. 104-7 ZZP

Set the number one button on your car radio for Boston's original Oldies station. Oldies 103.3!

The FCC has rated this station W for Wild. WLLD, Holmes Beach/Tampa Bay. Content included, but is not limited to, constant partying (party sfx), full-frontal nudity and a dishload of music that doesn't stop.
(montage of song clips) Wild 98.7.

92.3 KGON, Portland's *real* Classic Rock. Home of the 25 Song Classic Rock Marathon.

(artist drop): Hi, this is Paula Cole, and you're listening to *my* favorite radio station in Boston, Mix 98.5.

Just how long is nine rocks songs in-a-row? Longer than anybody else's in town! 99.9FM KISW. Seattle's *best* rock!

94.7 NRK is New Rock. (short song clip) All new. (song clip) New music. (song clip) New. (song clip) Music. (song clip) New. (short song clip) Music. (song clip) New music. (short song clip) *First!*
(vo intro's song after) 311 "Come Original".
94.7 NRK, the New Rock alternative!

(female) *True* to the music
(male) KINK. FM 102.

Shrink your workday. Speed it up with fun music.
107.9 FM. Good times, great Oldies! Kool 108!

The *best* rock shows never end.
(song clip) "I want to Rock'n'Roll all night"
With 10 in-a-rows, hour after hour, who's got time for intermission? It's the longest running tour out there.
(song clip) "Rock'n'Roll can never die."
The hardest working station in show business. It's 100.7 WZLX, Boston's only Classic Rock.

(male) The best and most Country music!
(female) It's what we do best!
(male) 94.1 KMPS!

Can you tell me how (suburb) spells Country?
(listener clip) "K U P L!"

TW Tip #9204

Coming Up Next

In The World's *Fastest Growing* Programming Newsletter

21
Now in ~~20~~ countries!

A "PD" Special Salute to

McLendon

by the programmer who knew him best **Ken Dowe**

And . .

How To Transform Endorsements into **Media Campaigns**

Also . .

Sticker Mania!

An in-depth series about WHY car-stickers *work!*

Subscriptions

Your Investment

One Year	$US295
Six Months	$US165

Complete Set Of "PD" Volume One: $US99

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By Fax: (480) 948-7800
By E-Mail: Tw3tw3@aol.com
By Snail Mail or Fed-Ex:
6044 E. Foothill Drive N.
Paradise Valley, AZ 85253

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Programmer's Digest
Volume 1
Issue #22

The Ultimate Clock

Continuing Education For The Dedicated Radio Programmer

Hot-Clock Games Part 6

Some of the best ideas in music strategy are first drawn-up on cocktail napkins or sketched-out on scrap paper.

In fact, some PDs say they *prefer* that kind of "unstructured" approach, feeling that the very *abstractness* of such hot-clock "doodling" seems to somehow *enhance* the *creative* side of the process, which often leads to the truly *breakthrough* concepts.

Out Of Chaos Comes Order!

Never me to inhibit your "style", but there does come a time when it's useful to collect all of your doodles (music clocks, presentation clocks, and commercial placements) and combine them into a composite overview that represents "the big picture". (Especially when presenting "state of the station" reports to management, you want to look totally "organized".)

If you ever wish you'd taken the time to construct "the ultimate hot-clock shell",

(Continued — See Ultimate Clock on page 2)

Squeezing out of Research

Can "gut-feel" radio still *win* in the new millennium? The quick answer is . . . yes, some of the best radio today *is* gut-feel! But, as I always tell my clients, the *key* is: **keeping your gut *well-educated***.

You do that with audience research.

(Continued — See **Squeezing More** on Page 2)

Inside "PD" Issue # 22

Page 2 How To Use "The Ultimate Clock" (Including Example)
Page 2 Walt Disney Quote: On "Perfection"
Page 3 The Ultimate Clock (Virgin Stealable Template)
Page 4 Dr. Snap! (Bill Drake)
Page 5 TW's Aussie Address: Consolidation Warning Signs
Page 6 TW's Aussie Address: The *Good* News About Consolidation!
Page 7 WWWebWWWise: Jon London's Fax Of The Day (KDWB)
Page 8 Event Radio: Manufacturing Station-Exclusive Events
Page 9 Ocean Toons: The Short Summer Admonishment
Page 10 Food For Thought: Disagree With Me — It's A Good Thing!



Programmer's Digest Publisher/Editor **Todd Wallace** is a 30-year programming veteran — as a #1 jock, PD, GM, and station owner. Over the past 24 years, he has provided programming consultation services to over 100 radio stations. Internationally recognized as the "founding father" of the "callout" research concept, over 200 stations have used his systems of "in-house" music, tracking, and perceptual research.

Squeezing *MORE*

(continued from page 1)

The Research Efficiencies of Consolidation

The "new world order" of radio consolidation is presenting multi-opoly stations with many great new opportunities and economies of scale — not the least of which is *more efficient* audience research (on all levels — tracking, perceptual, and music research).

And it goes far beyond mere *cost*-effectiveness.

"Big Picture" Overview

Multi-station market-cluster research can now uncover a much clearer "big picture" overview than stations used to get from most of the narrow target-lifegroup studies in years past. Too often, such tight-niched studies were "over-filtered" to the point they displayed, in many ways, a *distorted* view of a station's true audience *potential*.

As a result, many stations ended up preaching so much to the choir (their already-converted P1 partisans) that they totally *ignored* format-broadening opportunities that could expand audience much faster – like finding out what it would take to quickly turn *second* and *third-preference* cumers into P1's. It, thus, became a rather self-limiting exercise.

On "Perfection" —

"I'm not a perfectionist anymore. It's my staff. They're the ones always insisting on doing things better and better. I'm the fellow hurrying them to *finish* before they spoil the job. You can overwork drawing or writing and lose the sponaneity."

— *Walt Disney*

TW Tip #7132 and #6075

Now, as clusters are fielding broadly-targeted *larger* studies, all stations in the cluster are better able to *see* their true audience potential (the huge spillover windfall beyond just the artificially-imposed 7 or 10 or 15-year limitations of an "imagined" core target).

Less Expensive Research

So does this new kind of research cost a lot more? No! Actually *less!* Conducting one *big* project for several stations *costs much less* than doing 2 or 3 or 4 smaller hyper-targeted studies.

Why It Costs Less: It's a simple fact of life: the tighter you make your filter, the greater the cost of each interview

(Continued — See **Squeezing More** on page 7)

The Ultimate Clock

(Continued — from Page 1) but just never got around to it, **"PD"** may be able to help you. (At least we can save you a little time!) On page 3, you will find a virgin "stealable template" which you may want to photocopy for future use.

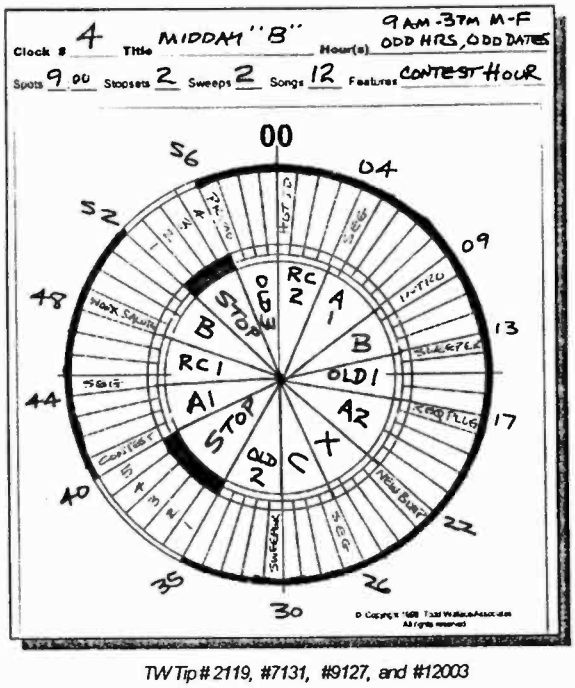
It's based on an efficient little overlay that *Todd Wallace/Associates* clients have been using for years. I think you'll find it a good starting point in your quest for the perfect clock.

It enables you to combine the "structure" of minute-by-minute accountability with the free-form liberation of hand-sketching music categories.

Some of the features:

- ☑ The clock-summary at the top covers such details as spot-load (based on minutes), number of sweeps and stopsets, song-count, and other features.
- ☑ The outer "ring" can be "shaded" (or color-coded) to display a music sweep (in the example, see that sweeps encompass :56 to :35 and :40 to :52).
- ☑ The inner "rings" can be shaded or color-coded to indicate commercial islands at-a-glance (in the example, you see spot-clusters from :35 to :40 and :52 to :56).
- ☑ You can, of course, reverse the rings if you prefer (sweeps on the inner rings, stops on the outer rings). Whatever turns you on.
- ☑ Minute-by-minute, format notes can be depicted (like "req plug" at :17).
- ☑ Commercial minutes can be counted.
- ☑ Morning/Breakfast Show features can be plotted minute-by-minute.
- ☑ Music categories can be deployed by hand-drawing an inner "wheel" (using a ruler, start at the centerpoint and draw outward to the "minute" desired). Note that quarter-hours and 5-minute breaks have slightly longer hash-marks to make it easier for you to "find" them. Most computerized scheduling systems have an "average length" feature, so you can plot categories based on the average length of each music-tier or rotation.

Happy hot-clocking! Knock yourself out!!!



TW Tip # 2119, #7131, #9127, and #12003

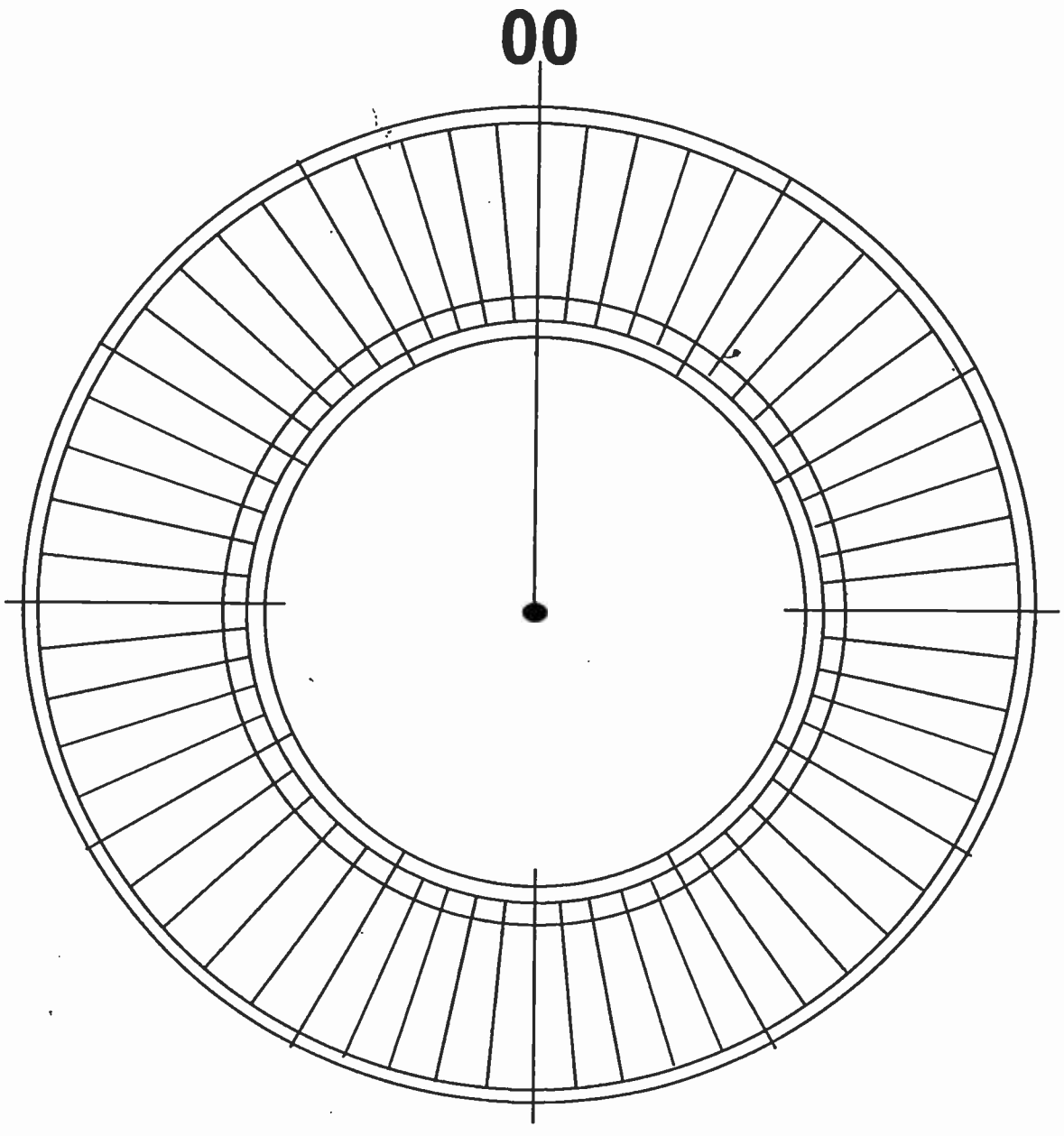
The Ultimate Clock

Stealable Template

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Clock # _____ **Title** _____ **Hour(s)** _____

Spots ___:___ Stopsets ____ Sweeps ____ Songs _____ Features _____



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TW Tip # 2120, #7132, #9128, and #12004

Dr. Snap!

"And now, ladies and gentlemen . . ." Arguably the most imitated programmer in the history of "format radio" was the tall Southern gentleman from Georgia, **Bill Drake** — who started the "Boss Radio" ball rolling at KHJ in Los Angeles and went on to become the most famous "radio programming doctor" (consultant) of his day.

Some of today's greatest programmers (like **Steve Rivers** and **Scott Shannon**) echo my own sentiments that Drake was the single biggest influence on their programming style and philosophical roots.

His listener-driven, logical formatic structure revolutionized the presentation sequence of radio stations all around the world. After successes at KGB/San Diego, KYNO/Fresno, and KHJ, Drake was given the programming responsibility for other RKO stations like KFRC/San Francisco, WOR-FM/ New York City, WRKO/Boston, CKLW/Windsor-Detroit, and WHBQ/Memphis.

What Drake did best went far beyond just improving programming, however. He managed to put the programming department *in the driver's seat* of the radio stations he consulted. He crystallized the very best business procedures behind-the-scenes with a consistency of purpose to match the on-air efficiency of what became affectionately known as "the Drake format".

Some Drake firsts that were part of that format included . . .

- ✓ The short a capella jingle (sung to perfection by the Johnny Mann Singers), utilizing what most people consider the most memorable musical logo in Radio *("nnNine-ty-Three K H Jayyyy")* — a recognizable sig, known in every jingle-house as "the Drake logo" (and still used today in nearly every market)
- ✓ Using subliminal effects to reinforce memorability and recall – like slotting jingles last in commercial stopsets, next to music, and promos last so the "message" was always associated with music and "lingered" over the intro of the song that followed
- ✓ Establishing an hourly "limit" on the number of spots, so the station could truly live up to a "plays more music" promise
- ✓ Embellishing the "more music" image with the concept of long music *sweeps* (playing many songs back-to-back while quantifying how many songs were being played in each sweep, "the 2nd of 10 in a row")
- ✓ Streamlining commercial stop-set procedure to make pods fly by faster (no talking between spots, talking-up spot "intro-times", color-coding spots by type, etc.)
- ✓ Limiting DJ chatter — keeping the pace fast, the pitch *up*, and the content always *positive*
- ✓ Re-naming jocks with easy to remember aliases (usually 3-syllables, avoiding "gimmick" names)
- ✓ In a world filled with 40 and 50-record playlists, Drake was one of the first programmers to tighten his playlist to a "Boss 30" (enabling his station to not only play the most music, but the best music, concentrating on the true hits)
- ✓ The development of landmark promotions like "The Christmas Wish" and "The Big Kahuna" (in collaboration with Ron Jacobs)
- ✓ Production and syndication of long-form special "rockumentaries" like "The History Of Rock & Roll" and "The Top 100 Of The 60's"

Besides efficiency-orienting the programming blueprints for his clients, Drake had a knack for identifying (and hiring) exceptional talent — both programming management and jock-talent. He installed super-achievers like **Ron Jacobs, Tom Rounds, Les Garland, Paul Drew, Jim O'Brien, Mike Phillips, Mark Denis,** and **Ted Atkins** into key PD positions. And it was Drake who was responsible for the hiring of **Robert W. Morgan** and **The Real Don Steele** as book-end drive-time anchors at KHJ.

As a consultant, he was first to control the programming of several stations simultaneously and established the "gold standard" for hands-on involvement with clients and servicing follow-up that most consultants still model today. His staff collaborated with clients regularly. During the hey-day of KHJ, RJ and Drake would talk 3 or 4 times a day, but most other stations dealt with Drake's National PD, **Bill Watson**. Thus was created a "power mystique" of Hollywood proportions (fueled by the intrigue and mystery surrounding the long-distance "listen-lines" and the instant hotline critiques his PDs would offer).

Drake's success was so highly regarded that it spawned literally *hundreds* of "fake Drake" imitators in the 60's and early 70's. (One way you could tell the real thing: Drake *personally* voiced the jock-IDs on his client stations). His formatic structure was blamed by some for the demise of "personality" in Radio, but one listen to an aircheck of KHJ would prove that *organized* personality was very much alive and well on a bona fide Drake station. (It was, in fact, the fake-Drake stations that didn't "get it" when it came to how to properly showcase true personality).

With partner **Gene Chenault**, he went on to establish **Drake-Chenault**, which became one of the most successful syndication companies of the 70's and 80's.

Today, Drake still consults a select list of clients (most notably Oldies-giant KRTH in LA).

TW Tip # 7133, #9129, #12005

ACNielsen·McNair
PRESENTS

RADIO 2000 and beyond

Programming In The Consolidated New Millennium

The final installment of TW's address to Australian Radio executives:

The Warning Signs Along With The Good News

Okay — we've talked about the realities of consolidation and the new workplace that it's creatiing. Now, let me give you some of the *warning signs* that the zeal for profits may be going a little too far, because I needn't tell *you*, there's incredible pressure to keep building the bottom-line — and outperforming the previous quarter's results.

Anytime there's that kind of profit-pressure, you need to make *extra sure* that your expense-cuts aren't cutting off an important life-support system somewhere. Or a limb!

I know of a lot of stations who've downsized, and divied up all the tasks so that everybody's doing four or five jobs.

Then, when that's not enough, they cut back on research — instead of two auditorium tests a year, they may only do one. Or maybe none. Instead of weekly callout, they're going back to just once a *month*. Or cutting sample-sizes. Or — they're just stopping research altogether.

Still not enough! So they cut back on consultation input — so now they can't see the forest for the trees 'cause they no longer get an objective overview from the outside lookin' in.

After that, about all that's left to cut is promotional funds — so suddenly there's no more contest-marketing, or TV, or direct-mail.

The sad thing is — many of these stations are now seeing their numbers going down the gurgler — and they're wondering "why?".

Some stations are doing the exact opposite of what we tell our advertising clients to do — and that's to *invest* in your *product* — and invest in the *marketing* of your product.

What's wrong with this picture? Why is this happening?

Reason is simple. What they're doing — is the exact ***opposite*** of what we tell our advertising clients that they should be doing — and that's to ***invest in your product — and invest in the marketing of your product!***

But it doesn't stop there. At the same time, we're seeing commercial loads *mushrooming*. in many cases way beyond the threshhold of noticeability. As recently as just a year ago, most major market competitive stations in the United States would have been running 8 or 9 minutes of commercials hourly. Today, many of them are up to 12 or 13 minutes. And I really fear that it's headed for 14 or 15 minutes before sanity returns — and they realize that they're chasing listeners off in droves . . .

. . . which, I submit, is a step ***backwards***. Backwards maybe *30 years!* And, mark my words, it's something that listeners ***will*** notice (and research says *are* noticing)!

Now, you may say — well if we own the competition, it doesn't matter — all the shares have to add up to 100%. Right? No, they don't!

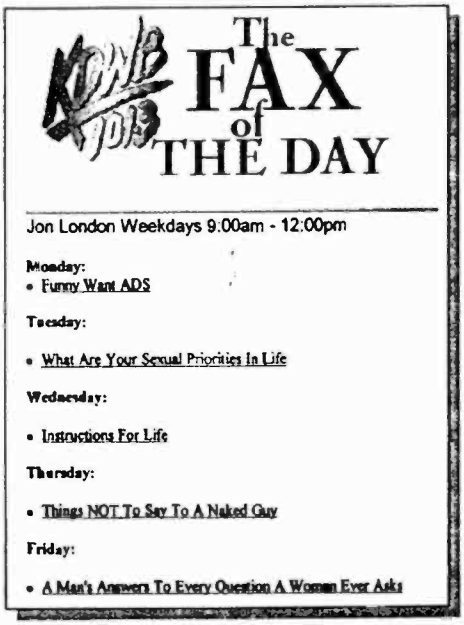
A phenomenon we've been seeing in the States for the past four years is . . . year after year after year, the total market Persons-Using-Radio levels are going steadily *downward*. And this is *not* a Chicken Little thing — the sky really *is* falling. And the reason that's important is *this:* when PUR-levels go down, that means average quarter-hour *total persons* goes down. And *that* has an effect on both Cost Per Thousand and, much more importantly, on **Radio's *effectiveness* as an advertising medium.**

The *reason* it's happening stems from several factors —

Some are things that are largely beyond our control, like new types of competitive interactive media that compete for the overall share of a consumer's media time. The internet. for example (athough there are a lot of us who think that we have the potential of turning the internet into an *advantage* for Radio, especially if we can condition web-surfers to automatically *listen-while-they-surf*. (That's something other media, like newspapers and TV, can't really do — it's either one or the other, but with Radio you *can* both surf and listen, very easily).

(Continued — See **Radio 2000** on page 6)

Nothin' But 'Net



WWW EB WWW ISE™

Clever feature done by KDWB/Minneapolis midday personality **Jon London**. London invites listeners to send in funny or creative faxes to win a prize.

In addition to using it on-the-air, he posts the winning Fax Of The Day on the KDWB website *(www.kdwb.com)*.

The station maintains a two-week archive of the winning faxes, serving a dual purpose:

- listeners can access and download their favorites (resulting in the KDWB letterhead being shared with co-workers) and
- websurfers who normally don't listen to KDWB may be drawn to the station if they like what they see.

TW Tip #3144, #4074, #5099, #6076, #15041, and #16045

Next Week ***Easy*** **Ways To Maintain A Web News Presence**

Squeezing *MORE*

Continued — From Page 2

(because it takes more "snorkeling" calls to reach a "qualified" respondent who'll cooperate). So when several stations participate in a shared-study, you're able to "use" more of the trolling calls (as the various core-targets are combined during the canvassing process). In short, *fewer "recruiting" calls are "wasted"*. And the more stations you include in your single-hit research project, the more this efficiency "strike-rate" improves.

The Objective Of A Market Cluster

Remember, what you're trying to do is to ***maximize*** **your cluster's total market share.** This is usually best achieved by minimizing the duplication between the stations within your own cluster. To do that, you need to know in what areas your stations *intersect*.

On this basis, the main objectives of a shared-research study should be:

- ☑ To identify any shared audience-groups, using cluster-analysis (in this case, we mean "*research* clusters" which involve identifying quantifiable segments of listeners with similar music preferences or programming leanings).
- ☑ To pinpoint cume-duplication between your stations and, more importantly, *preference*-sharing — what percentage of the P1's from your Station A also listen to your Station B and Station C, and vice versa — this is usually a lot more revealing and useful than the much broader (therefore less specific) cume-duplication study.
- ☑ To determine each of your stations' performance (as perceived by target-demo and target-lifegroup listeners) in key positioning and perceptual attributes that apply to programming. And then . . .
- ☑ To construct a "station mosaic" based on rank-orders of the *composite* of the various programming attributes. In this way, you can clearly see which elements of each stations positioning and branding efforts are paying off (and how well).
- ☑ To pinpoint the efficiency at which each of your stations deliver their long-term (1 month) cume into weekly cume, and their weekly cume into P1 preference-partisans (relative to each of your station's vertical format competitors). Often these "conversion" patterns speak volumes about levels of audience satisfaction.
- ☑ To identify the personalities in your market who have the most *impact*, *likeability*, and *loyalty*.
- ☑ To trend the *momentum* of each of your stations via various camera-angles of "better/worse" and "growth/loss" ratios (charting only one angle can many times be deceiving)
- ☑ To establish a series of benchmark standards by which each station's future growth (or lack thereof) can be efficiently measured and quantified.
- ☑ To shine a light on any burning issues unique to any of the stations in your cluster with more detailed probes and follow-up questions.

TW Tip # 1066, #7136, and #19046

Coming Soon **How To Keep Research Going When Budgets Get Crunched**

Program Note **Measuring Mornings** *Useful Camera-Angles To Improve Your Perspective* will appear in Issue #23

Event Radio Find A Parade . . . And Get In Front Of It (Part 3)

Over the past two weeks, we've examined the art of identifying "natural" events, "ferreting out" interesting angles that can turn "ordinary" news stories into station events, & ways to outdistance your competition at pre-planned market-wide events.

This week, we'll turn the spotlight on ways to "manufacture" an event that is exclusive to *only* your station (or cluster).

Station-Exclusive Events

Mind you, to gain maxmimum benefit from an event, it needs to become a ful-fledged ***"on-air"*** event. And I don't mean just promos that proclaim X-109 "welcomes" Barenaked Ladies. Many music stations make the mistake of thinking that such off-air "associations" gain them brownie-points in listeners' minds. In my experience, arms-length "associations" merely occupy promo-inventory that could be better spent on something more truly *productive*. Reason: concert-goers tend to go to and from a concert listening to the station(s) they normally listen to (regardless of who is "shadow-presenting" a concert).

Unless, that is, your involvement **stakes claim to it** and makes it *larger than life*. Add a few simple on-air twists to a concert co-promotion and it suddenly "comes alive" as a true station "event", compelling listeners to go out of their way to *find* you. Like . . .

- ✓ **Show us your X-109 signs** inside the arena for a front-row ticket-upgrade or backstage pass
- ✓ **Innovative ticket-giveaways (like the "concert countdown",** giving away row 5 tickets five days before the event, row 4 tix four days before, row 3 three days out, etc.)
- ✓ **Interviews with concert-goers before a big concert builds anticipation** and underscores your commitment
- ✓ So do **interviews with the stars** (both in advance & day of)
- ✓ **A late-night post-concert "afterglow" special,** spotlighting 30-60 minutes of songs that were featured at the concert, is a natural for concert-goers who scan their car-radio dial for such an "encore". Remember, in most markets, 20,000 sudden turn-ons represents a huge infusion into 11pm PUR-levels (so herding them into your stall could result in a major night spike).

Sometimes sales-driven promotions can be turned into events — but this must be done *very* carefully. Overtly commercial overtones can risk making it appear that your station is nothing more than a shill for its advertisers (which could have future ramifications when you're trying to convince listeners of the purity of your event-focus).

One of the more effective styles of sales-events is the theme "fair", where you bring together a consortium of varied advertisers (many of them "new-to-radio" advertisers). Bridal Fairs, Fan Fests, Kids Fairs, Medical Symposiums, Women's Expos, Success Forums, etc. etc. etc. Interesting on-air angles can usually be found in theme-events, especially station-*exclusive* events. For this reason, it's important that the PD be involved early on in the planning of such an event, to ensure that programming integrity is maintained and to help contribute sparklers that will make the event as interesting to *listen to* as it is to attend. (Remember, it's what comes out of the *speakers!)*

Holidays often serve as a natural springboard for great radio events. Let me share with you some of the better events from my tenure as OM/PD of News/Talk KTAR in Phoenix.

"The KTAR Players". As part of the festive prelude to the Christmas season, KTAR presents a live theater production of Dickens' *"A Christmas Carol"* featuring "The KTAR Players", an always changing ensemble of local media, political, and sports celebrities (including, of course, all of the station's on-air personalities). Recent regulars in key guest roles have included such image-stretchers, for a N/T station, as **Stevie Nicks** and **Alice Cooper** (both of whom gave excellent performances, I might add).. At least one news anchor from each local TV station is cast in a key role, thus guaranteeing full coverage on the nightly news. The event is videotaped and shown (several times) on the local City Of Phoenix cable-access channel (with KTAR mike-flags very prominent). It's like watching an old-time radio drama, complete with the sound-effects-person on stage. A standing-room-only crowd is admitted free for a donation of a can of food for a local food bank's holiday pantry. (Another warm fuzzy).

One of the most original "from scratch" events I've ever been associated with was orchestrated three years ago . . .

War Of The Worlds '95. To commemorate the classic **Orson Welles** Mercury Theatre broadcast of Halloween 1938, KTAR presented an *updated* version, written and produced by **Duffy McMahon***. Every creative angle was masterfully ***localized,*** and produced to sound apparently live (complete with true-to-life sound effects). All of the KTAR news reporters and talkhosts were included in the drama, reporting in exactly the way they would if they were covering a modern-day alien-invasion as a breaking news story. The station's usual format-identifiers were included in the script (making it sound even more realistic). Best of all — it was a sponsorable event (tastefully understated)).

* If you would like to purchase the script for adaptation to your market, write to: Duffy McMahon in care of The Idea Factory, 7128 N. 23rd Way, Phoenix, AZ 85020

Which brings me to another important ingredient in the creative process of Event Radio — **Promotion**

First, remember to attach your call-letters to it. Claim the credit! **Always look for ancillary reinforcement of an event.** In the case of both "Christmas Carol" and "War Of The Worlds", these programming events were **heavily pre-promoted.**

And *post*-promoted. Instead of letting a station-exclusive event play only once and then vanish into the ether, **bring it back** "by popular demand"!

Look for other unique ways to sell the sizzle and essence.

Example: After "Christmas Carol", a live, backstage "cast party" featured KTAR talkhost **Pat McMahon** (who also starred as Scrooge) interviewing all the celebrities about the fun they had prepping for their roles and participating in the production). The station then *replayed* the event several times as part of its Christmas Eve & Christmas Day programming, resulting in many more listening-appointments by entire families.

(Continued — See Event Radio on Page 9)

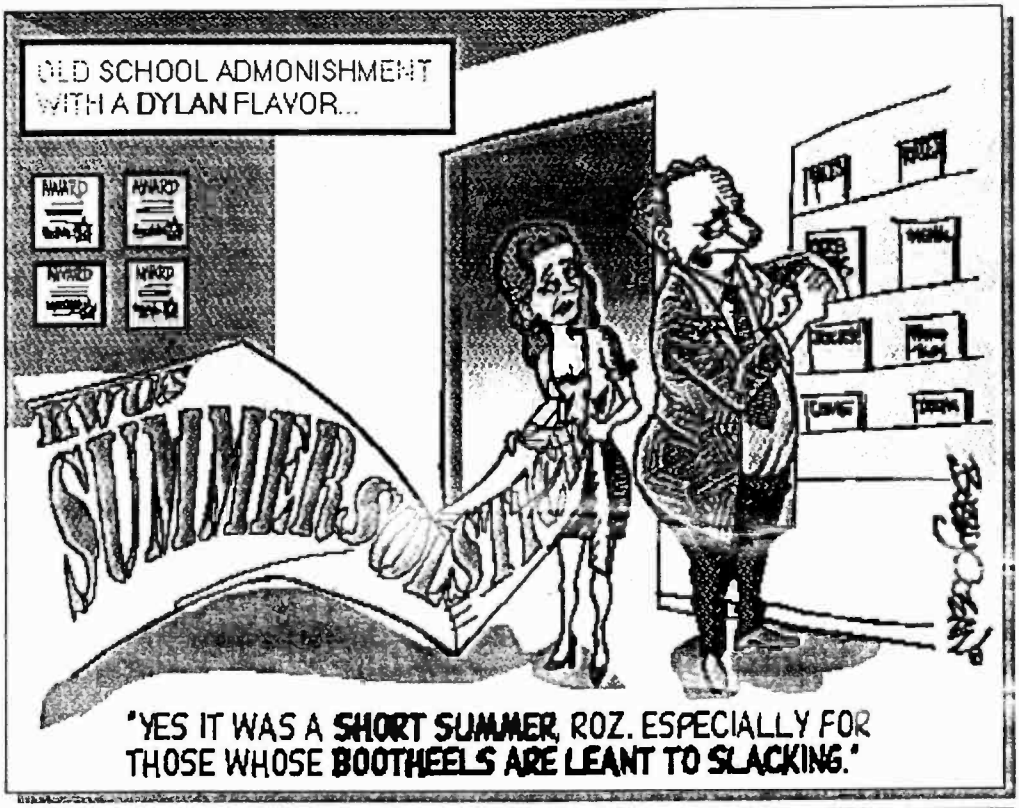
About *"TW Tips"*

At the end of each quarter, we'll issue a free **"PD Index"**, to cross-reference every *TW Tip* into the following programming categories —

- 1000 series - The Audience
- 2000 series - Music
- 3000 series - Promotion/Marketing
- 4000 series - Contests
- 5000 series - Mornings
- 6000 series - Talent
- 7000 series - Leadership
- 8000 series - Morale
- 9000 series - Presentation
- 10000 series - News/Info
- 11000 series - Public Service
- 12000 series - Operations
- 13000 series - Talk
- 14000 series - Technical
- 15000 series - Internet
- 16000 series - Computers
- 17000 series - Sales
- 18000 series - Production
- 19000 series - Research
- 20000 series - Ratings
- 21000 series - Life
- 22000 series - Bookshelf

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Jeff Young's Radio 411 (www.radio411.com) is the *cyber-home* of *Ocean Toons* and the *Bobby Ocean Cartoon Gallery.*



Event Radio — Find A Parade... And Get In Front Of It (Part 3)

(Continued — from Page 8)

Another example: Immediately after the 30-minute broadcast of "*War '95,*" KTAR presented a special 2-hour call-in show, *"The Making Of'.* Behind-the-scenes techniques like the impact of appropriate sound-effect use was demonstrated. Listeners could actually hear the program "being built", ask questions, and, of course, gush openly. The entire program, including "making of", was then given another complete airing that weekend in a loss-leader timeslot ("by popular demand", of course).

April Fool's Day is a great time for a News/Talk station to plan a "made for radio" event that leaves a smile on everyone's face. The best I've ever been involved with was "Suns Pay-Per-Listen". That year, the Phoenix Suns starting placing several of their NBA games on pay-per-view cable TV and many viewers were very upset about it. So, since KTAR was the radio voice of the Suns, many people *believed it* when we said we'd come up with a "new technology" that would enable us to provide "pay-per-listen" broadcasts. A series of promos explained that listeners would get the entire game for $6.20 (our frequency) or pay 25 cents to hear the last five minutes. Newscasts even contained a soundbite from Suns owner **Jerry Colangelo,** who played along with the prank saying, "Well, it's another way for us to bleed another dollar out of the market". Pay-per-listen would require that all listeners buy new "pay-radios" with a slot where you could deposit your money to hear the games. A special "pay-per-listen hotline" was set-up for listeners to "find out more" (callers were greeted with "April Fool!", and then encouraged to tell a friend and suck them in, too). All of the local TV stations covered the event. **Note:** In late February, **Programmer's Digest** will feature a run-down of some more of the world's greatest April Fool's radio pranks. If you'd like us to salute any of your favorites, please e-mail them to *tw3tw3@aol.com* or fax to (602) 948-7800.

Don't forget the "magic". Look for inventive ways to add the "pizzazz" to your coverage of an event. Even little things like creative use of rejoiner music, for example, can enhance the theme of an event and make it more appealing and accessible. (Use the Green Book to find song snippets that "fit"). Multiple reporters on-the-scene at multiple locations (even at the same venue) tend to make an event *come alive* (if it's important enough for you to cover from two or more audio "camera angles", the listener perceives that it must be BIG, therefore something they should find out more about, and thus can get "caught up" in).

TW Tip # 3143, #4073, #7135, #9130, #10042, #11011, #18013

Food For Thought

Disagree With Me — It's A Good Thing

Got a call from an enthusiastic **"PD"** subscriber the other day who said he found himself in agreement with my programming philosophies about 95% of the time.

But what he *really* liked was the challenge of the other 5% of the time when he disagreed (or maybe wasn't in *total* agreement) — because it forced him to *think* (deeply) about what he *really* believed in (and why).

Putting You In Touch With Your Radio Brain

That's what our mission at **Programmer's Digest** is all about — presenting theories and concepts you may not have thought about top-of-mind for awhile and encouraging you to "take a position" (even if only in your own mind) so you have a better knowledge of *exactly where you stand* on all programming issues.

That's the cool thing about radio programming — there's not just *one* "right" way to do things. And what works well in one market may not work at all in another market (even a so-called "similar" market just 90 miles up the road).

So — If you disagree with one of my philosophies, chances are *you* are the one who's *right* (you will especially know what's "most right" for *your* market)!

As a consultant, I've always prided myself on helping my clients become more self-reliant than consultation dependent. So, as you might guess, my Top 5 pet-peeve responses from a PD justifying a flawed theory are:

- "I don't know" (although I actually admire the honesty of this answer compared to the following lame reasons)
- "It just feels right"
- "We've always done it that way"
- "They were doing it that way before I got here"
- "Because Z-100 (or KIIS-FM, etc.) is doing it" (not necessarily in that order)

The TW Challenge: *Think It Through*

The important thing is: make sure you *examine all angles* and *think through* any philosophies you challenge — *all the way* through (don't overlook the importance of thinking several "chess-moves" ahead). Most of all, remember to pinpoint a good reason *why* you believe the way you do.

Whatever you do, don't just accept what I'm saying as "gospel" (without considering how and why it applies to your market and competitive situation). Remember, I'm just trying to lob grenades (which will hopefully explode into "productive thought" in your mind, maybe even lead to a breakthrough or two).

All The Best,

TW

Coming Next Week In The World's Fastest Growing Programming Newsletter

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"The Worst Spot First" Theory

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Seattle Soundbites

Also . . .

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Programmer's Digest
Volume 1 Issue #21

Find A Parade...

Continuing Education For The Dedicated Radio Programmer

. . . And Get in FRONT Of It Part 2

As we discussed last week, being intensely event-driven and event-reactive is a programming strategy that can add *affiliation* and *emotion* to a station that is already *relevant, vital,* and *necessary.*

While News/Talk stations may be best *equipped* to capitalize on the concept of "Event Radio" (simply by virtue of the fact that N/T stations usually have the most people resources to "throw at" breaking opportunities), "format" should not be viewed as a barrier. Some of the greatest event-oriented radio stations of all time have come from other formats – Q105 in Tampa, Kiss 108 in Boston, KIIS-FM in LA, KVIL in Dallas, KFRC/San Francisco, KILT in Houston, KIMN in Denver, Capital Radio in London (UK), 2DAY-FM in Sydney (Australia), 2ZB in Wellington (New Zealand) which once had a 60% share of the Breakfast daypart, and KTSA during its 20-share days in San Antonio (among many others).

(Continued — See **"Find A Parade"** on Page 2)

The A-E-I-O-U Checklist

☑ Forgotten Morning Basics

One of the better methods of Morning Show prep that I've recommended for many years is a pre-flight/in-flight checklist that helps ensure *balanced* content, serving to *broaden* the show's composite personality.

(Continued . . . See A-E-I-O-U on Page 3)

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Page 3 TW's A-E-I-O-U Checklist (Suitable for Photocopying)
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Page 8 Find A Parade: Manufactured Events, Pre-Planned Events
Page 9 Ocean Toons: Why Consultants Consult Psychics
Page 10 Food For Thought: Easing Deadline-Pressure Improves Quality



Programmer's Digest Publisher/Editor **Todd Wallace** is a 30-year programming veteran — as a #1 jock, PD, GM, and station owner. Over the past 24 years, he has provided programming consultation services to over 100 radio stations. Internationally recognized as the "founding father" of the "callout" research concept, over 200 stations have used his systems of "in-house" music, tracking, and perceptual research.

Find A Parade ...

(continued from page 1)

The quality that all these great event-driven stations possessed was the ability to **make listeners feel *afraid* to not listen *daily* (for fear they might miss something).** This not only fuels strong cume levels (as even casual cumers try to find out what all the buzz is about) – the increased *occurrences* of listening and extended *spans* of listening also drive TSL, which punches quarter-hour share through the roof! It's "Local Radio" at its best, keying on things that are happening "right now" that capture your listeners' attention and/or imagination.

As we noted last week, there are generally three "ways" for a station to be poised for event-exploitation –

- ✓ **Natural events** (usually best covered by a News/Talk station, which can go wall-to-wall without the built-in limitation of "having to get back to music")
- ✓ **Finding events** (recognizing aspects of an unfolding event that can be uniquely utilized to "hook" your target lifegroup listeners),
- ✓ **Manufacturing events** (planning an event from scratch that becomes uniquely yours)

This week, we'll offer a few examples of each – along with a few "how-to's".

"Made For Radio" Events

Natural Events

One of the defining moments in the growth of KIIS-FM during the 80's occurred immediately after a major morning earthquake. Rick Dees abandoned his usual well-prepped yet spontaneous routine of bits, benchmarks, and big hits – and opened up the phones to let listeners just "talk" about the quake. No music, just talk . . . on LA's #1 hit music station. According to Steve Rivers (who was PD at the time), that single one-day programming event was still talked about a year later in focus groups (and even inspired praise from diarykeepers in the "comments" section of Arbitron diaries). It became a "shared experience" (*remember* this term!).

Such shared experiences needn't be of "disaster" proportions to make for effective Event Radio. During the Summer, many stations in the Midwest (even music stations) proudly wear the mantle of "your weather station" during tornado season. Down South, many stations lock-in updated hurricane coordinants "on the 10's". And in the depth of Winter, similar essential information airs on snow-belt stations. These stations all stand ready to abandon regular programming when conditions warrant, or when an "opportunity" presents itself. And again, I make the point that getting average listeners on-the-air works provides a common-thread that accentuates the "shared" part of the experience.

On a smaller scale (in terms of severity), I'll give you an example of how "working the phones" can be applied to something that happens rather often. Residents in my home market of Phoenix, Arizona go nuts during the Summer monsoon season, especially when the first big rain storm of the season occurs. (I know, I know, we're pansies – but when your annual rainfall is only 7 inches and a third of it gets dumped in one night, it commands the attention of most listeners, especially when the electricity has just gone off in the middle of their prime time TV shows). When I was OM/PD of N/T KTAR, one of our more effective coverage techniques was to *take lots of calls from average listeners* about what the conditions were at their particular vantage point. These calls were interspersed between reports from our staff meteorologist, our professional reporters in the field, and newsroom calls to officials. The total package made for *very* comprehensive storm coverage. Even in the middle of a Sports-Talk show, we'd go "modal weather" – and it sounded great! (It showed the Sports-Talk Host knew more than just Sports, he was a human being). Suddenly KTAR had dozens (even hundreds) of "microphones" on the scene in the midst of something that was affecting everyone in the Arbitron metro. (See "PD" Issue #9, page 8 for details).

Wallace Wisdom:

Be *totally* prepared way ahead of time. I'd rather be 6 months too early than 6 minutes too late.

Anticipate every event contingency. Having a list of phone numbers for "go to" experts already compiled and handy in both the Control Room and Newsroom puts you ahead of your less-prepared competition and makes you sound "in control". (In the middle of an unfolding event, when every second counts, is not the time to be "looking" for phone numbers).

"Finding" Events

Leave no stone unturned in your quest for event-branding twists.

Sometimes it requires seizing the moment – knowing how to capitalize on an event other stations are overlooking (even though it's right under their noses).

After the Oklahoma City bombing, 62 Phoenix firefighters volunteered to take their dog-sniffing units to OKC to sift through the rubble, looking for survivors. (KTAR sent a reporter along with them, to localize this national event, but that's not the real story). When they returned, they were heralded as heroes on various talkshows. One caller suggested that we ought to figure out a way to tangibly recognize them – like give them tickets to an upcoming Phoenix Suns NBA Playoff game (not an easy thing to do, since the game was a sellout and scalpers were commanding stellar premiums). But that's all it took for Team KTAR sprung into action (on various department levels).

(Continued — See **Find A Parade** On Page 7)

Excellence Isn't Something New

"If you do common things in an uncommon way, you will command the attention of the world."

— George Washington Carver

TW Tip #7130

The A-E-I-O-U™ Checklist

(Continued from page 1)

Make your morning personality/team aware of the items on this list. Encourage them to try to touch on each of these elements at least twice per show. When they do, they'll soon notice how much more well-rounded their show becomes.

A
Artists & Activities

- ❑ The songs and artists we play _____
- ❑ The things local people are doing _____

E
Emotion & Essentials

- ❑ Tugging at heart strings _____
- ❑ Enhancing listeners moods _____
- ❑ Surveillance Ingredients _____

I
Imagery

- ❑ Reinforcement of the brand _____
- ❑ Helping the station _____
- ❑ Helping fellow personalities _____

O
Our Town

- ❑ Local flavor _____
- ❑ Local voices (warts & all) _____
- ❑ Big local scoop _____

U
Useful Info

- ❑ News you can't hear elsewhere _____
- ❑ "I didn't know that!" _____

Important Note: In my experience, personality content is not something that can be "legislated", top-down. So I do *not* recommend *forcing* a personality to use this checklist. Some will do it willingly (and will be the better for it). But some personalities view checklists as "pre-fab", "formula" radio. If you're dealing with an "anti-checklist" personality, try to at least *mention* all of these elements during one of your regular planning or critique sessions (or maybe drip-fed over the course of *several* sessions). Then follow-up: from time to time, make a point of raising areas that you've monitored which are being ignored. That's all part of the critiquing process.

TW Tip #1064, #5097, #6071, #7125, and #9124

Recent Morning Show articles appearing in Programmer's Digest —

See "PD" Issue #10:	"Win Mornings, Win The War (Great Stations Have Defining Morning Shows)"
See "PD" Issue #11:	"Forgotten Basics: What Goes Into A Successful Morning Show)"
See "PD" Issue #4:	"Successful Morning Show Features"
See "PD" Issue #7:	"Bedrock Breakfast Benchmark Bits"
See "PD" Issue #10:	"How To Justify Big Bucks For Your Morning Show"
See "PD" Issue #14:	"More Morning/Breakfast Basics"
See "PD" Issue #7:	"Building Name Equity"
See "PD" Issue #8:	"Longevity Builds Name Equity (Secrets Of Loyalty)"
See "PD" Issue #20:	"More Breakfast/Morning Basics"
See "PD" Issue #19:	"Secrets Of A Great Morning Show TV Spot"
See "PD" Issue #12:	"Stupid Human Tricks: Building Names & Audiences"
See "PD" Issue #13:	"Smart Human Tricks: Using Gimmicks & TV"

Next Week In "PD"

Cutting-edge ways to measure the effectiveness of your Morning/Breakfast Show

On How To Make It In Showbiz

"Be so good they can't ignore you!"

— Comedian Steve Martin

TW Tip #7126 and #6072

Hot-Clock Games — CHR

Part 5 of the "PD" *Music Science 101* Series

Let's quickly pick up where we left off last week with an efficient review of the categories and rotations for a typical CHR (Adult CHR or Hot-Hot AC):

A1	Top 4 proven hits	4 songs	2 per hour	2:00 rotation
A2	Next 3 proven hits	3 songs	1 per hour	3:00 rotation
B	Upwardly mobile	9-11 songs	2 per hour	4:30-5:30 rotation
C	Downwardly mobile former-A's	7-9 songs	1 per hour	7:00-9:00 rotation
X	Exposure songs	6-7 songs	1 per hour	6:00-7:00 rotation
RC1	Hottest former C's	11-14 songs	1 per hour	11:00-14:00 rotation
RC2	Next hottest former C's	25-29 songs	1 per hour	25:00-29:00 rotation
Gold 1	Hottest Gold (1990-97)	35 songs	1 per hour	35:00 rotation
Gold 2	Next Hottest	70 songs	1 per hour	70:00 rotation
Gold 3	Next Hottest	140 songs	1 per hour	140:00 rotation

TW Tip # 2117

Note: due to a word-processing glitch last week, the "B" category did not reflect 9-11 songs on 4:30-5:30 rotation and the "X" category did not reflect 6-7 songs, as we show in this example.

Flexibility

As you can see, most categories contain a *flexible* number of songs (enabling you to better reflect each week's music-product strength, or lack thereof).

Also note that this kind of category-structure can support easy loosening or tightening of rotational-tiers (like the following examples).

In a hot CHR battle, you could reflect:

A1	4	2 per hr	2:00
A2	3	1 per hr	3:00
B	9	2 per hr	4:30
C	7	1 per hr	7:00
X	6	1 per hr	6:00

Yet in a less intense battle (or as a Hot AC), you could add another Gold hourly and lessen the hotness of the harmonics:

A1	3	1 per hr	3:00
A2	4	1 per hr	4:00
B	11	2 per hr	5:30
C	9	1 per hr	9:00
X	7	1 per hr	7:00

Scattergories

Now, let's deploy these categories around a typical non-breakfast hour —

:00 RC1 / RC2
:04 A2/A1
:09 B
:13 Gold 2/ Gold 1
:18 A1/A2
:22 X
:26 C
:31 Gold 1/Gold 2
:35 STOP-SET
:40 A1
:44 RC2 / RC1
:48 B
:52 STOP-SET
:56 Gold 3

- ✓ This hour reflects a song-count of 12, based on an 9-minute commercial load.
- ✓ It allows for a 40-minute hitstreak followed by a triple-play, with teasing of both sweeps
- ✓ Current/Gold Ratio: 75/25
  Current 58%, Recurrent 17%, Gold 25%

Concentrically-Balanced

Try to capture the essence of your station in first 15-20 minutes. Ideally, you'll want to continue to reflect this essence-balance in each quarter-hour (which, of course, isn't always possible, but something to strive for). Note the concentric-balance on how categories are arranged —

- Gold is balanced in the :13, :33, and :56 slots
- Proven Hits are featured at :04, :18 and :40
- Upwardly mobile songs at :09, :22, and :44
- Counting a C as a Super-Recurrent, recent hits slot at :00, :26, and :44.
- Note that the exposure category (X) is sandwiched between two strong proven hits (A2 and C) in the middle of a sweep (thereby minimizing tuneout risk due to unfamiliarity). Another way to minimize familiarity-risk tune-out: slot your X at :48 (in the fourth quarter-hour, usually the *least* listened-to QH of each non-breakfast hour).
- Note: we've rotated RC1/RC2 and A1/A2 (alternate hours) to moderate any predictable "pattern" of the same RC into the same A (which is particularly noticeable in top-of-hour sweeps). In this way, there are as many as 40 RCs interconnecting with the 7 A's (instead of as few as 11 RC1's mixing with 4 A1's had we locked-in an RC1 followed by an A1).

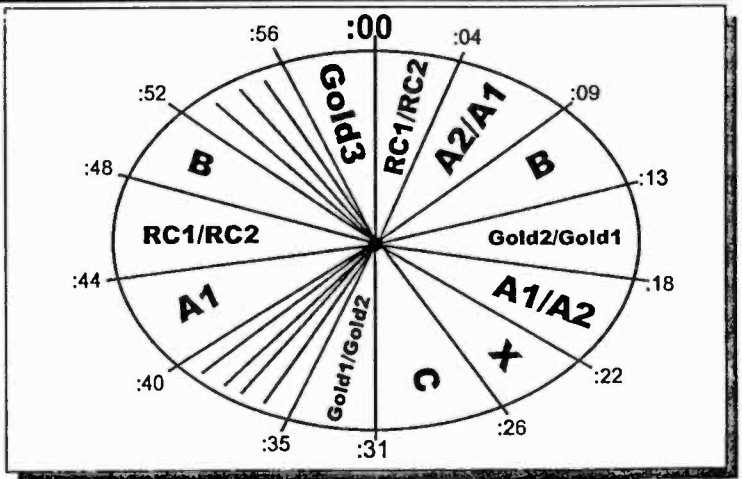
How To Avoid "Black Holes"

Problem: Have you ever noticed that, due to excessive restrictions in your music-scheduling system (whether computerized or manual), there are times when some songs seem to get "stuck" somewhere between Siberia and Cyberspace? For weeks, sometimes months, these "unlucky" songs are relegated to airplay only between Midnight and 5am, and thus are never exposed to most listeners in a ratable time period. In short, your scheduling system is not achieving optimum performance (and your well-researched library-list isn't being heard by your target lifegroup listeners).

Solution: Program *two* radio stations –

- one for the 19 hours between 5am and Midnight, and
- one for the 5 hours no one ever hears (between Midnight-5am).

Reminder: You need to factor this into your rotation-planning (one "day" now becomes 19 hours, not 24). *TW Tip # 2118*



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RADIO 2000 and beyond

Programming In The Consolidated New Millennium

Part 5 of TW's address to Australian Radio executives:

The New Millennium PD: Wearing *Many* Hats

Multi-tasking has always been part of a Program Director's job description. But these days, the "new millennium" PD is wearing more hats than ever. And when that happens, the resource of time becomes a diminishing commodity. What it's coming down to is . . . incredible time-pressures – and unprecedented demands on your time. Which is leading to exectuive burn-out in many cases.

In this day of downsizing and consolidation, many PD's are enticed into "saying yes" to this added responsibility, fearing that if they don't, they may be "right-sized" right out the door. When management comes to you and says, "Hey, if we paid you another $10,000 a year, do you think you could be PD of two stations?", what's your response going to be? Most PD's fear turning down a raise and added responsibility might be misinterpreted as a sign of "weakness".

So it's easy to see why this trend is spreading. In the States, it's not unusual to have one PD overseeing 3 or 4 stations. Which I think is dangerous. *Overseeing* four stations as a Cluster Programmer is one thing, but having direct "hands-on" *responsibility* for all four is practically a physical impossibility (at least in *this* lifetime)!

Like I said earlier, if it used to take you 50 or 60 hours to program just *one* station, how do you effectively program 7 . . . or 5 . . .or even just 3 or 4 in the same amount of time?

What's happening is that things are beginning to slip between the cracks than never used to. Mistakes that a proud PD would never have allowed when he or she was responsible for just one station are now creeping onto the air . . . just because there aren't enough hours in the day to get everything done – even if you're working an 80-hour week.

But most of all, I'm a big believer that every single radio station needs its own Program Director. Especially so, in cluster situations. Because each station *needs* someone to *champion their cause*, and fight for what's right for that station. If you have one PD in charge of two stations, he or she is going to have a "teacher's pet" favorite of the two – and that's unfortunate for the other station. It comes down to basic human nature.

So . . . how do you stay on top of things?

For openers, be prepared to work longer hours. Some PD's used to work 40-hour weeks. I don't know of a good PD anywhere today who's working less than 50 or 60, just to keep treading water. And it's only going to get worse. So you need to be prepared for it.

Make sure you're using your day-planner efficiently. And, as you do that, don't forget to schedule-in *brain-storming time*. That's so important! It used to be – the PD and GM would get together several times a week and kick around theories about how they can make the station better and more effective (for both the listener and the advertiser). These days, those meetings aren't happening as often as they used to. And it's important to make sure you *keep them happening*.

(Continued — See **Radio 2000** on Page 6)

Leadership Cliff's Notes — Putting Meetings In Their Proper Perspective

NOTICE

Are you lonely? Hold a meeting!
You can see friends, draw organizational charts, feel important, impress your colleagues, eat doughnuts and drink coffee.
All on company time! Meetings: the practical alternative to work.

TW Tip # 7128 *(Sign at National Institute For Occupational Safety & Health in Washington DC)*

ACNielsen·McNair PRESENTS

RADIO 2000 and beyond

Programming In The Consolidated New Millennium

(Continued — from page 5)

Make sure you've surrounded yourself with great department heads. If they're not great, you may find you'll have to upgrade – because "mediocre" is just not good enough anymore. If your Promotion Director is just a banner-hanger, you're headed for trouble. Cause you can't cover for them anymore. You don't have the time.

Like I said earlier – the resource of time is running very thin these days. As a result, multi-tasking is just simply a way of life for Radio in the new millennium. Here in Australia, you don't have tea-ladies around the station anymore . . . back home in the States, we won't have show-and-go jocks anymore.

And in the near future, especially in smaller markets, *everybody* is going to have a second, or a third, or maybe even a fourth job around the radio station. And that's only fair, because, after all, the PD has to wear 6 or 7 hats. Maybe more.

You need to do more things with fewer people, in less time. The good news is that you can *use* these cross-utilization programs to make the *most* of teamwork, so *everyone* feels like they're *contributing* to your winning effort. And that's a really great feeling!

Which brings me to Participative Management. There was a time when it was pretty much up to the PD to have all the ideas (almost to the point where it became a little self-indulgent, as you listened to some stations). Well, nowadays, especially in a large corporate culture, it's important for the programmer to learn to function as the leader of a *team* . . . and to help make that team a well-oiled *machine*.

The upside is – that means YOU don't have to have all the ideas yourself anymore. But – you have to know how to bring all the good ideas out of your people – and how to *empower* them (so they're not just following you around and sniffing your farts -- that doesn't accomplish anything).

Okay – we've talked about the realities of consolidation and the new workplace that it's creating. Let me give you some of the *warning signs* that the zeal for profits may have gone a little too far.

TW Tip #6073 and #7127

Next Week	**"The Warning Signs" & "The Good News"**

The Most Effective Promotions Of All Time

"The Song Of The Day"

One of the "cleanest", least-intrusive promotions ever-devised is the "Song Of The Day" promotion.

How It Works: Listen tomorrow morning at 7:15 for Bubba and Booby to announce the X-109 $5,000 Song Of The Day. Be first to call when it plays and win $5,000. (Or: caller #109).

Why It Works: "Song Of The Day" efficiently builds audience on two levels:

- ✓ It forces listeners to tune-in your morning/breakfast show. Most stations lock the "announcement" into their #1 PUR (Persons Using Radio) quarter-hour, but it can be selectively utilized to boost any other quarter-hour that needs a jolt with a contest-marketing defibrillator.
- ✓ Then it forces listens throughout the day until the song actually plays.

New Twists & Fun Variations

- **The Guaranteed-Win $96,000 Song Of The Day.** One of the better new variations on this theme has been devised by PD **Steve Jones** of CKRA/Mix 96 in Edmonton, Alberta (Canada). The song was played three times during the day. The morning announcement tells *which hour* it will be played in (thus resulting in listening-appointments). Each daily winner wins $96 and is qualified to win the $96,000 cash prize, given away the last day of the BBM survey sweep. Promos centered around how winning $96,000 could change your life forever. People do crazy things to win $96,000 (listening for a song and calling-in is a very easy hoop to jump through).

(Continued — See **"Song Of The Day"** on Page 9)

Find A Parade

Continued — From Page 2

The station donated the 24 tickets from its luxury suite at America West Arena and talkhosts went on-the-air inviting listeners to donate tickets for the other firefighters and very quickly the ticket-donations hit 62. Then an anal Fire Chief tried to spoil things for everyone, saying the firefighters couldn't accept the tickets. We took the case to the air, imploring the Mayor to step in and grant papal dispensation (which he immediately did). End result: 62 firefighters were saluted at half-time with a two-minute standing ovation by 19,023 people, seen on national TV, with not a dry eye in the arena! The local newspapers even covered it ("a local radio station . . . ")

Cause campaigns are naturals. Kids who need kidneys. Help for heart-transplants. The recent example of a North Carolina morning team raising $100,000 for the family of a slain cop. You know it when you see it. The important message is: don't ignore it. *Run* with it!

Look for the "hidden" opportunity. When **Drew Hayes** (now at KABC/LA) was PD of WLS, he spotted a big local opportunity everyone else in Chicago missed. As an elderly Black woman on Chicago's south side was being beaten and robbed, she managed to find a nearby gun and killed the attacker. The next day's topic on WLS Talkshows: "Should we name a street after her?"

Freeway Race. When a new section of a Phoenix freeway was opened (with the promise it would save drivers lots of commute-time), KTAR staged a live "freeway race" between two of our mobile-units, going the speed limit – one the "old" (long) way, one the "new" (shorter) way to give listeners a practical demonstration of exactly how much time it would indeed save them.

Be ready to show up at an event on a moment's notice. At KTAR, for example, the flagship unit of our street fleet was *Roadrunner One, The KTAR Mobile Newsroom.* This marti-equipped rolling full-studio could be on-the-scene of a breaking event anywhere in Phoenix metro within 30 minutes and was a particularly effective visibility-presence for large-crowd events that could be pre-planned.

Know what constitutes "Local Radio" for your market. One of the more unusual events we covered at KTAR was broadcasting the funeral of local beloved TV kid-show host, along with a tribute-retrospective on one of the talkshows. We had listeners calling for weeks afterward, thanking us for doing it. (And the bottom-line: an Arbitron Maximi$er-run later revealed this was one of the station's highest rated events!)

(Continued — See Find A Parade on Page 8)

Lifestyle File™ Laughter Remedy

Here's something most of us in this business already know — but occasionally it's useful to remind ourselves: about the therapeutic and centering benefits of laughter.

If you've forgotten how to laugh, you'll want to meet **Paul E. McGhee,** a developmental psychologist specializing in humor. His company, The Laughter Remedy, teaches humor skills to folks who need it (corporations, health-care organizations, and the general public).



McGhee is the author of 11 books, including his latest, *Health, Healing, and the Amuse System: Humor As Survival Training.*

($20, Kendall/Hunt Publishing)

Study after study has shown that . . .

- ☑ laughter blocks pain (filling the body with endorphins, the body's own opiate-like painkillers)
- ☑ laughter fights infection (by activating certain immune system components)
- ☑ laughter reduces emotional stress (by giving good-humored people a resilience that helps them make it through particularly stressful days),
- ☑ laughter relaxes your muscles
- ☑ and it is a fact that laughter has even proven effective in fighting diseases (including cancer, the "humor your tumor" cure).

If you find that you've gotten out of a daily humor habit, here are some steps to re-tickle your funny bone:

- Read comic strips in daily newspapers and weekly magazines (all it takes is an extra few minutes)
- Listen to audiotapes or CDs of your favorite comedians while driving (there's nothing like a good laugh to de-stress a traffic jam)
- Watch sitcoms on prime-time TV (don't overlook some of the all-time classics, which can be found in syndication and on cable networks)
- Try to watch or listen to something humorous right before bedtime (you go to sleep happy, preparing you for a peaceful night's sleep)
- Wake up listening to a funny morning radio show (hopefully yours)
- Don't be afraid to be "playful". Spending time with kids helps, even if they're not your own (Usually behaving like a child puts a smile on your face).
- Add light humor to your office communications (when appropriate).
- Develop a sense of irony (when something unpleasant happens, this can help promote a sense of detachment that reduces stress levels and prevents excessive worry)
- Don't take yourself too seriously (good-natured self-deprecating humor keeps everyone loosey-goosey and naturally at-ease)
- During times of stress, try to "automatically" react by "lightening up" (finding the humorous side of things can help you make it through even the most trying situations).

(Wallace Wisdom: Thank God for sick humor!)

Perhaps McGhee's most salient point is: No matter how big a role humor plays in your life, there's *always* room for more.

Contact Paul E. McGhee, PhD, at (973) 783-8383 or by e-mail at his full service website which is full of articles/jokes/bloopers/schticke (*giggledoc.com*). Fun stuff!

TW Tip #8033, #21024, and #22017

News & Surveillance Ingredients

Events

Find A Parade . . .

(Continued — From Page 2)

Remember that a "local event" may be a *national* shared-experience. Great "local" radio involves recognizing events local people are interested in. Often this might be a national or international event. The trick is in knowing how to view it from a local perspective (and also knowing when not to "get in the way" of something so compelling that localism isn't needed or may miss the larger story).

Sometimes its all in *how* you cover it. During my tenure at KTAR, we covered the O.J. Simpson Murder Trial in great detail (probably in greater detail than any other heritage N/T station in America). When the content got really juicy, we would often broadcast the actual live feed of courtroom proceedings. But what separated us from stations that were "wall-to-wall OJ" (a "format" that only generated a national-average 3-share) and the stations that declared "OJ-free" zones (which meant they turned their back on listeners' natural curiosity about this ongoing event) was that we made our decisions on an *hour-by-hour* (often *quarter-hour by quarter-hour)* basis. Our talkhosts were always ready to pick up any slack (like when the DNA evidence was puting listeners and jurors to sleep).

Why it worked: treating the OJ Trial as an "event" gave KTAR the capability to "float like a butterfly yet sting like a bee" during an unfolding story that compelled listeners to turn into "audio voyeurs".

Manufactured Events

Coordinated events can range from **pre-planned city-wide events** (that all stations have access to, but most choose to ignore) to **station-exclusive, totally orchestrated events** (where you can tailor everything to your specifications).

Pre-Planned Events

KTAR nighttime talkhost **Bill Straus** (now with KXAM/ Phoenix) was very skilled at turning simple "shared-experiences" into interesting on-air events.

In one instance, he celebrated the evening fly-by of the Space Station Mir by doing his entire show from the roof of the KTAR Building. He did a short description of the 5-minute fly-by, then talked with other skywatchers about what they were seeing along with him. (Almost like laying on the ground and describing cloud-shapes with a friend). Weeks later, listeners were commenting about feeling of "community" that show possessed.

Another example: The Straus Firewalk. In a several week build-up, Bill shared with listeners that he was intrigued with the way some motivational gurus led their followers in a walk across burning coals – to the point where he wanted to try it himself. So he invited listeners to join him in a firewalk (which, of course, was broadcast live, with "play-by-play" provided by the voice of the Arizona Cardinals and ASU Sports **Tom Dillon** (Arizona's Sportscaster Of The Year for 15 years running).

Perhaps the Grand Master of Eventology is KTAR midday talkhost **Pat McMahon**. He was (is) so talented generating events from scratch we built an entirely on-location afternoon show around him, **McMahon About Town**. One of his more memorable events was . . . Nude Radio, his live broadcast from a nearby nudist camp (which still gets listener comments in perceptual research studies). Throughout his poolside broadcast (during which he was clothed), he kept talking about how he was really tempted to join the nudists for a skinny-dip, which he *did* in the last minute of the broadcast, with everyone screaming and hooting. A listener could "see" what was happening in the theater of their mind.

One of the opportunities event-driven radio presents a News/ Talk station, in particular, is the ability to "paint outside the lines", doing "fun" broadcasts that are outside the normal mold of what many consider "traditional" (stodgy) News/Talk Radio. Like covering the grand opening of the Phoenix Hard Rock Café. In Pat McMahon's past life, he was a well-known, popular rock-and-roll DJ/PD, so he was right at home interviewing all the stars as they came and went. The Hard Rock remote added a new (and hip) dimension to the KTAR image at the time, showing that the station didn't always have to take itself so "seriously".

In cities where fireworks are legal, many stations have promoted "The Shot Heard Round The World", where at 7pm on July 4th everyone lights a firecracker. Another shared experience (where listeners can hear others sharing it with them).

TW Tip #3142, #6073, #7129, #9126, #10041, #11010

Next Week: Station-Exclusive Events

Programming Note

"Squeezing More Out Of A Consolidated Research Study"
will appear in "PD" Issue #22

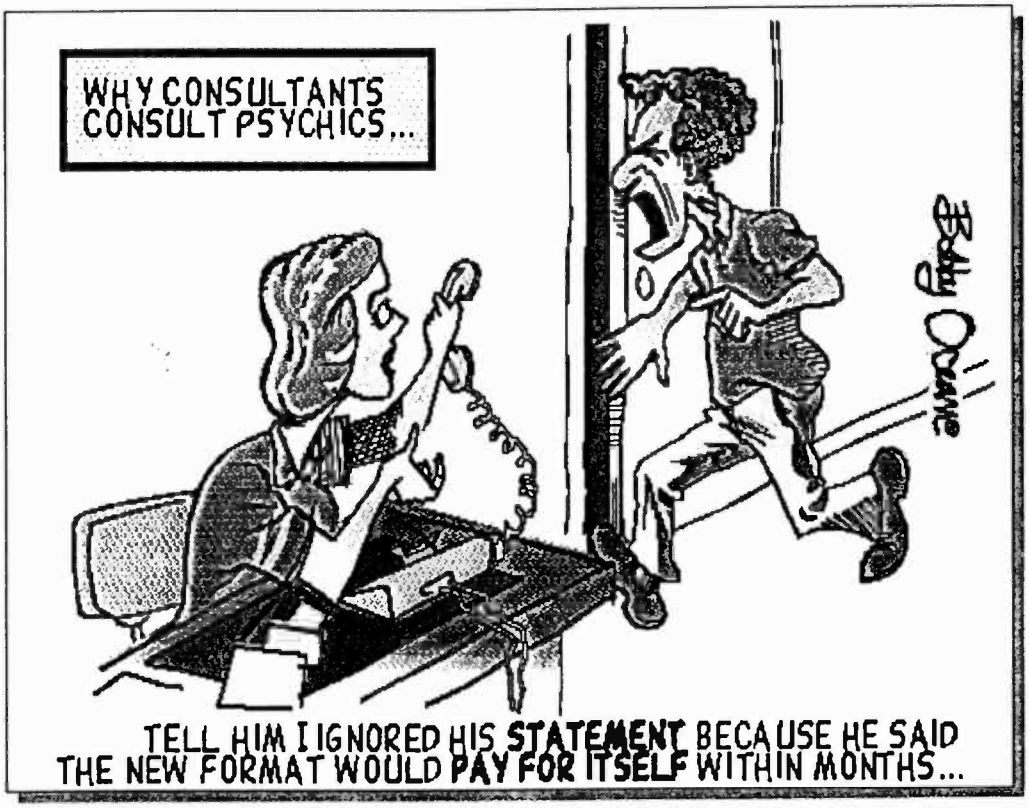
About *"TW Tips"*

At the end of each quarter, we'll issue a free **"PD Index"**, to cross-reference every *TW Tip* into the following programming categories —

- 1000 series - The Audience
- 2000 series - Music
- 3000 series - Promotion/Marketing
- 4000 series - Contests
- 5000 series - Mornings
- 6000 series - Talent
- 7000 series - Leadership
- 8000 series - Morale
- 9000 series - Presentation
- 10000 series - News/Info
- 11000 series - Public Service
- 12000 series - Operations
- 13000 series - Talk
- 14000 series - Technical
- 15000 series - Internet
- 16000 series - Computers
- 17000 series - Sales
- 18000 series - Production
- 19000 series - Research
- 20000 series - Ratings
- 21000 series - Life
- 22000 series - Bookshelf

Ocean Toons®

Check out **Bobby Ocean's** creative website (www.bobbyocean.com). Full of interesting ideas, links, quotes, production and voiceover demos. E-Mail Osh at *oceanvox@pacbell.net*
Jeff Young's Radio 411 (www.radio411.com) is the *cyber-home* of *Ocean Toons* and the *Bobby Ocean Cartoon Gallery.*



The Most Effective Promotions Of All Time

"The Song Of The Day"

(Continued — from Page 6)

- **Win Double When It Plays Again.** Win $1,000 when we play the Song Of The Day. Then if we play it again, it's worth $2,000. One concern: the word "if". This could leave a sour taste in some "players" mouths if they listen for another 5-6 hours and you don't play it (somewhat like descending jackpots used to do before they were outlawed). Solution: Just play it again, thereby putting daily closure to each contest (the upside: builds anticipation, big-time; the downside: triples your budget).
- **Twice The Winners.** Some stations split their $1,000 daily prize in half, using two songs (both announced at 7:15am): a before noon winner, and an afternoon winner ($500 each).
- **Consolidated Contesting.** Tear a page out of the Jacor notebook. If you own 10 like-formatted stations in your group (or can coordinate a consortium), pool the prize-money for a daily grand-prize with big clout. Instead of each station being stuck with a lowly $500 Song Of The Day, the "collective" prize-pool becomes a whopping $5,000 a day. (Big difference in a listener's mind). If you're concerned that listeners might think you're pulling a fast one, remember **Randy Michaels'** comment that *McDonalds does this with all of their promotions and it doesn't concern consumers one bit.* He's right.
- **In A Row.** Australia's Triple M network did a similar consolidated-prize contest, The Triple M *Triple Play Of The Day.* "Listen for us to play (song 1), (song 2), and (song 3). When you hear 'em in that order, call in to win 10 — $10,000 cash!". So simple any idiot can understand it!
- **Topical Song Relevance.** When possible, try to tie a song into a forthcoming concert or other event that has the attention of listeners in your lifegroup (like spotlighting the Theme From Friends on the day of the season premiere).

Wallace Wisdom:
The real beauty of this contest is that it's the ultimate example of a *clean* promotion that's ***"there for those who want it, not there for those who don't".*** Perfect for a music-intensive station (or any station that doesn't want its presentation bogged-down with excessive contest mechanics).

TW Tip # 3141, #4072, #5098, and #9125

Food For Thought

Easing Deadline Pressure To Improve Quality

For the past few weeks, I've been fighting an uphill battle against the deadline pressure of publishing a "weekly" newsletter. It seems I'm my own worst enemy when it comes to the practicalities that would make it "easier" to do — for example, instead of strictly adhering to the 8-page format we originally announced, I've regularly been adding "bonus" pages to each issue because it made it better and more complete (in fact, you'll recall we recently even had a *double* issue because "it just felt right").

The Problem. Because right from the beginning we started putting a "born-on date" on each issue of **Programmer's Digest**, I've felt an urgency to try to "hit" that publication date as close as possible. This makes sense for a "breaking news" publication like *R&R* or *Billboard*, but it's a needless step for a theory-letter that's *not* dependent on delivering time-sensitive "news" while it's hot.

The Solution. You know me — I've always looked at "problems" as "opportunities for solutions" and "opportunities for improvement". So here's a "win-win" solution that I think makes sense for everyone

- it will ease the deadline pressure a bit for me, and
- it will lead to better quality of writing (when I'm not under the gun to get an issue out the door to hit a publication date, I can take the extra time to finesse an article or two -- thus making it even more useful to you)

Here's the plan: Starting this week, instead of locking-in to an arbitrary weekly Monday deadline, I will keep writing until I get an issue fully completed and fully polished to my high standards (from now on, it will never be "rushed") It may roll out on Monday, or it might be Thursday if a particular issue is full of complex articles. We will still maintain the roughly once-a-week cycle of publishing, but there may come times (like my recent extended Australian consulting visit) when I'll need to put a hiatus week between issues. (We'll always try to notify you ahead of time whenever that occurs).

What This Means To Your Subscription:
Basically, just a switch from "dates" to "issue numbers".

- ☑ Instead of Volume One (the charter subscription) being based on a specific anniversary "date", it will be revolve around your receiving 51 issues (the number of issues we promised for each annual volume).
- ☑ Each volume thereafter will be 51 issues (Vol 2: #52-102, etc.)

Bottom line: you'll get what you paid for (actually *more*, because of our regular practice of value-adding "bonus" pages).

Being an obsessive perfectionist, I'm really looking forward to being able to spend the extra time *embellishing* the articles you read, triple-checking for typos, and, in general, making what you get out of **"PD"** just that much better and more meaningful.

I trust you approve of this change-for-the-better. TW

Coming Next Week

In The World's *Fastest Growing* Programming Newsletter

The Ultimate CLOCK

Stealable Template

And

Measuring Mornings
Useful Camera-Angles To Improve Your Perspective

Also

Consolidation Warning Signs

Year-to-year and "book-to-book" —
"PD" is the world's *fastest growing* programming newsletter!

Subscriptions

Your Investment

One Year	$US295
Six Months	$US165

Charter Subscription:
$US195 for first year
Call us for special group and multiple-copy rates

How To Reach Us

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Programmer's Digest
Volume 1, Issue 20
September 14, 1998

Event Radio!

Continuing Education For The Dedicated Radio Programmer

News & Surveillance

Concept One of the better strategies applied to News/Talk/Sports Radio is one that I believe can be selectively utilized by stations in other formats who have an interest in branding themselves as "the most involved" station in their market ("local radio" at its best). Especially so in smaller markets, where a station's long-term (monthly) cume can approach critical mass levels of full-service "localism".

The strategy: **being "*event*-focused"**.

A lot of my programming colleagues often ask me *how,* as the "hands-on" OM/PD, I managed to lead News/Talk KTAR from the 5.9% QH share/#4 rank I inherited to ***five straight #1 books*** (12+) with share-levels as high as 9.3%. (For perspective, now just two years later, KTAR is #7 with a 4.6% in the Summer Phase I Arbitrend).

What was the "secret"? Of course there were *many* factors in the KTAR success story – but the ***main thrust*** came from making the station *intensely* ***event-driven*** *and* ***event-reactive***.

(Continued — See **Event Radio** on Page 2)

Hot-Clock Games II — CHR

Starting this week, we'll present some good examples of basic clocks and music policies that have been proven effective over the years for various formats. In this series of articles, we won't be getting song-specific or suggesting core-artists. Rather, we'll keep the emphasis on *clock-structure* (and how to get the most out of music-deployment).

First cab off the rank: Mainstream CHR.

(Continued— See **Hot-Clock Games** on Page 3)

Inside "PD" Issue # 20

Page 3 Hot-Clock Games II (Mainstream CHR Clocks)
Page 3 More Morning/Breakfast Basics
Page 4 Cut-Through Campaigns: Listen At Work Rewards Program
Page 4 Forgotten Basics: Cleaner Music-Sweep Transitions
Page 5 Part 4 of TW's Address To Aussie Execs
Page 7 The Authorized Boss Memo dated 5/25/66 ("The Big Kahuna")
Page 8 How To Simplify Your Life (Linda Manassee Buell)
Page 8 Leadership and Loyalty (According To Dave Robbins)
Page 9 Ocean Toons (Operating Systems Are Like Formats)
Page 10 Elements Of Stationality: Sweepers, Liners, & Rejoiners



Programmer's Digest Publisher/Editor **Todd Wallace** is a 30-year programming veteran — as a #1 jock, PD, GM, and station owner. Over the past 24 years, he has provided programming consultation services to over 100 radio stations. Internationally recognized as the "founding father" of the "callout" research concept, over 200 stations have used his systems of "in-house" music, tracking, and perceptual research.

Event Radio!

(continued from page 1)

Sales Consultant **Jim Taszarek** (of TazMedia) says it better than anyone when he says . . .

"Find a parade and get in front of it!"

There's a certain *power* to be derived from event-driven radio. You become the station listeners are naturally conditioned to tune-to for urgent or late-breaking news stories.

It comes down to basic Marketing 101 and "positioning" strategy as **Ries & Trout** would want us to implement it – owning "something" in the consumer's mind.

In KTAR's case, we chose to own major news events that Phoenix listeners found interesting or cared about. But we went a step further – we also decided to add a dimension of *station involvement* to many stories and issues.

Listeners may consider a good N/T station a handy "utility" most of the time, but a Full Service station really *comes alive* when covering events that *capture* their attention or imagination. That's when the station goes beyond just being *relevant, vital,* and *necessary* (all great virtues for a News/Talk station) . . . and adds *affiliation* and *emotion* into the mix of attribution.

Poised To Pounce

Natural events. What it requires is always being poised to *instantly react* to "natural" events. That's the easy part – wall-to-wall coverage of an Oklahoma City bombing, for example, is a no-brainer.

Finding events. But it goes much deeper – it requires training yourself to have the ability (and the willingness) to maximize an issue that otherwise might simply pass by as another "ordinary" non-event. To do this, you must on an ongoing basis have the discipline to analyze *every* story, issue, or event in the expectation that you'll be able to *recognize* a "hook" that will *captivate* your target listeners (especially boomers). ("Uncovering" events is arguably the hardest part of Event Radio mentality).

Manufacturing events. Often, an Event Radio philosophy gives you the opportunity to "manufacture" an event, from scratch (almost like a "promotion", but be careful, it normally shouldn't have any hint of "commercialism" or "exploitation" attached to it). This requires lots of advance-planning. (My calendar-whiteboard was a 12-week rolling timetable of future events)

On New Millennium Journalism —

"Once you've satisfied all the journalistic obligations, there's nothing wrong with trying to "attract" an audience by spicing things up and making them more interesting and appealing".

— Sam Donaldson, ABC News

TW Tip 10040,#9118 #7121

Because good N/T stations are very complex patch-quilts of personalities and behind-the-scenes internal processes, maximizing events often means cutting through a thick layer of bureaucracy. This is no small feat – but you've got to do it! The payoff is worth it!

Flush The Format

Cutting-through the red-tape begins with the philosophy that a format foundation is there to serve as a loose structure for creative programming content. It should *never* become a *restrictive* framework. A formattic overlay should be strong enough to provide consistency and interesting features to the station on slow news days, but not so imposing as to get in the way when a compelling event is evolving (sometimes minute-by-minute)

It's way too easy for N/T stations to become process-driven – constructing many layers of artificial formattic barriers which become overly predictable. KTAR did, indeed, have a solid "Top 40 news" format structure applied to each hour, but *how* that structure was utilized was entirely dictated by the unfolding events of each broadcast day and hour.

This . . . Is CNN

In many ways it's almost a "CNN" philosophy . . . only better, because it takes the CNN philosophy of "special report" coverage of breaking news and *localizes* it (which often means much more to a local listener, because you're presenting it with *their* perspective in mind).

Event Radio Can Be FUN

But don't get the idea that Event Radio has to be mired in gloom and seriousness. You also have the flexibility of developing inventive "fun" events (that can take you *far* beyond the normal realm of what a News/Talk station would normally cover)

This week we've talked mainly about the philosophy and strategy behind Event Radio.

Next Week: We'll give you some specific examples of great "made for radio" events (including many "how-to's" that will help you adapt many of them to your station).

TW Tip # 7120, #9117, #10039, and #13002

More! Breakfast/Morning Basics

Jock Name Identification. Almost as important as giving the station's call-letters regularly is giving your name frequently. Preferably your full name, as often as possible. It's a known fact in political circles that mentioning both first and last name is known to improve name recognition during election campaigns (just ask Bob Dole and Bob Dole will tell you how important it is to say Bob Dole). Same applies to radio "elections". One of the ancient sacred basics (said only half in jest) was that the jock who mentioned his/her name the most times in an hour was usually the #1 jock in town.

Bonding Your Name. One of the least cumbersome, and therefore most effective, ways to affect name recall is to tie your name into everything you do, hopefully in a clever way. As noted in **"PD"** Issue #3 (page 3), this is one of the keys to a personality being able to build longevity in a market.

- ✓ **Rick Dees** of KIIS-FM/LA is the master at name-bonding. With Dees Sleaze, and Dee-Grees.
- ✓ The late **Robert W. Morgan** used to Morgan-ize listeners to bring them good luck, "every morgen".
- ✓ **Don Bleu** of K-101/San Francisco is another master – with his Bleu-Ribbon Office Of The Day. And his taped "set-up" phone bit involving wedding plans, Wedding Bleu-pers. Which brings us to another solid morning/ breakfast feature – phone usage.

The telephone is one of the most important tools of a radio morning show. It puts "a microphone" in the hands of potentially every listener (not to mention celebrities) and gives you the capability of doing the radio version of "candid camera".

Phone-Jobs. Phony phone calls aren't really as much a "basic" as it is an art-form. Perhaps the most famous put-on call was **Don Imus's** "12,000 Hamburgers To Go" back in the early 70's (calling McDonalds, posing as an Army General to order lunch for his troops). **Rick Dees** has a complete library of his Candid Phone calls on his website (www.rick.com). **John Lander** (now at WBMX in Boston) has used "Bum Your Buns" calls throughout his career as a Morning Personality. Down Under, "Club Veg" (Malcolm Lees & Vic Davies) call their put-ons "Sucked In" (complete with "that giant sucking sound" sfx at the end).

Phone-Starters. One of the most effective ways of reflecting your community is to get lots of average listeners (especially the ones who sound "very local") on-the-air in short-soundbites talking about interesting or titillating subjects. Topics can range from "best pizza or hamburger in town" to "the weirdest place you've ever made love", from "the grossest thing you've ever seen happen at a restaurant" to "the best looking local TV anchor". The key is to use the listeners to bring out the best of your morning team's collective "personality". *TW Tip #5096, #6070, #9123*

Next Week in "PD" **TW's AEIOU™ Checklist**

Hot-Clock Games II — CHR

Part 4 of the "PD" Music Science 101 Series

(Continued — from Page 1)

First, we'll categorize songs according to Currents, Recurrents, and Gold.

Current Music

I am a big believer in making a song

- ✓ *earn* its way onto a chart (it may start in an exposure category, but shouldn't stay there more than 3 weeks; if a song hasn't shown audience reaction, as measured by callout and/or requests, within 3 weeks, it usually won't make "A" status)
- ✓ earn its way *up* the playlist,
- ✓ and stay there until the song's net-positive (in music research, "net positive" or "positive advantage" represents "positives" minus "negs and burnout") gradually moves out of deserving "current" status (into recurrent)

On this basis, a logical way to break out a 20-record playlist using a 12-song hour would utilize the following categories. Counting Recurrents as "currents", our Current/Gold ratio in this example would be 75/25 (75% currents, 16% recurrent, 8% gold).

A1	Top 4 hits	4 songs	2 per hour	2:00 rotation
A2	Next 3 hits	3 songs	1 per hour	3:00 rotation
B	Upwardly mobile	11 songs	2 per hour	5:30 rotation
C	Downwardly mobile	7-9 songs	1 per hour	7:00-9:00 rotation
X	Exposure songs	6 songs	1 per hour	6:00 rotation

On the way UP: A song starts as an X, earns its way to B, earns its way to A2, then A1.
On the way DOWN: A song drops from A1 to A2 to C then to Recurrent.

A true hit can remain in the "C" category for as long as doesn't register high burn. So effectively the "C" category becomes kind of a "super-recurrent". As a result, if a song hasn't moved down to Recurrent status after 26 weeks, I generally tend to bump it down to the recurrent stash at that point. Remember, the purpose of playlist management isn't to squeeze every last breath of hit-potential out of a hit, which could result in long-term "toast"-burn (like what happened to "You Light Up My Life" and "Feelings", and to a degree "Baby Baby", actual hits that couldn't stand up to the over-repetition of extended airplay). Cont — See **Hot Clock** on Page 9

Cut-Through Campaigns

Listen At Work Rewards Program

FairWest Direct has designed a multi-level screensaver software promotion, intended to continually encourage daily at-work listens, track them, and reward them. FairWest claims their copyrighted "Listen At Work Rewards Program" is now on-the-air in 53 markets, include bigs like New York, LA, London, and Toronto).

Here are the high points:

- **Pop It In To Win $10,000.** The workplace listener receives a direct-mailed computer disk, or can request one. (In fact, listeners can even download a copy from the station's website. The label has a compelling come-on: "You could win $10,000! Just install this onto your computer to see if you've won!" (along with printed setup instructions).
- **A screensaver self-extracts,** which instantly tells you if you won $10,000 and contains easy "how-to" directions about other ways to win on the station.
- **Second Chances To Win $10,000.** Even if you don't instantly win, you get several "second chances" for making copies of the disk and distributing them to friends – if someone you've given a copy to wins the $10,000 grand prize, you also win a $10,000 prize from a sponsor (like American Express Gift Checks).
- **"Song Of The Day".** The screensaver generates a specific "song of the day" each day (along with instructions on how to win).
- **The *Listener Points* Program.** Then there's an innovative loyalty-listening plan, the *Listener Points* program, which applies on several levels. Listeners amass "frequent listener" points which can be used for discounts at specified advertisers. (You print out your own "point-checks" from the screensaver and the program automatically keeps track of your points-balance). Or you can bid on major prizes during "Points Payoff Week" (an on-air auction that occurs every 3 months).
- **Earning Points.** First, there's "the 9:20 Password", given on-the-air every morning. Listeners just type in the password in the appropriate place on the screensaver, and they receive 500 points each day.
- **Then there's "Trivia Thursday".** Every Thursday, listeners can add points to their balance by inputting the correct answer to a trivia question (the answer is mentioned on-the-air, a further incentive to listen on Diary Thursday).
- **"Thursday Salute".** Hear your name mentioned on-the-air at 9:20, win points. (You print out a listener-profile from the screensaver and send or fax it in to become eligible).
- **"Event Points".** Earn points by visiting a station remote.
- **On-Air Points giveaways** occur several times a day (for example, when Song Of The Day plays, everyone who calls-in within 20 minutes gets 100 points for their account).
- You even earn points just for making copies of the disk to distribute to friends.

Wallace Wisdom: This is a very clever, very well-thought-out, all-encompassing program, which even includes many non-traditional-revenue sales opportunities. While it is a bit involved (more so than the simplicity of, say, "know how much is in it to win it"), the attractive screensaver dumbs-down the various aspects of the program so even a simpleton can understand each element. Judging by the success of airline frequent flyer programs, consumers can get "addicted" to such loyalty-schemes, which in this case could mean "addictive (repetitive) listening" (just what you want if that person is also keeping an Arbitron diary).

Bottom-line: Ratings on the beta-test station, WRMF/West Palm Beach, this Spring increased impressively. After 4 "down" books ("before"), they went from #4 to #1, 18-49 and #3 to #1, 25-54. In the first 10 days of the promotion, website hits went from 4,000 a week to over 52,000.

Cost: The program is market exclusive with a renewable one-year license fee. Top 5 US markets will pay $49,000, markets 80+ pay $12,950.

For more info: Call Reg Johns at FairWest Direct (619) 693-0576 *(e-mail: reg@fairwest.com).*

TW Tip #3139, #4070, #9120, #15040, #16044, and #17027

Forgotten Basics "Cleaner" Music Sweep Transitions

When trying to polish your "music-intensive" presence in music-sweeps, here's a trick (that some stations seem to have forgetten) which *enhances* the "more music" perception:

Make sure your personalities talk on *only one side* of song transitions

(as opposed to backselling in the sweep, starting the next song, and then talking some more)

If you don't already utilize this as a foundational format basic, try it for a week and see if you don't notice how much "cleaner" your sweeps sound – and how much more music it seems that you're playing.

TW Tip #9121

ACNielsen·McNair PRESENTS

RADIO 2000 and beyond

Programming In The Consolidated New Millennium

Part 4 of the transcript of the **Todd Wallace** address to Group Heads, GMs, and PDs in Australia.

"Virtual Radio" — Digital, Voice-tracked, Computer-Automation

it's primary objective is to make "local radio" sound better. What it does — is give a station, say, Leadville, Colorado the ability to have a San Francisco caliber jock on-the-air, instead of the usual poor quality of jocks who work in Leadville.

Let's take this to a big market – it means instead of having to put up with bad weekend jocks, you can maintain the standards of quality you've set during the week.
So there are lots of interesting possibilities.

The reason it works is this – *anything* you say *live* can be said *pre-live* or apparently live, and played back at the appropriate time — to *sound* live! And I mean *anything* — including — "Ladies and Gentlemen, the President Of The United States has been shot — for full details, tune in our sister station, News/Talk KXYZ".

Now the conventional wisdom, at least in the US, and I think pretty much around the world, is that Local Radio IS very much alive – and a desirable thing – but –
"local" usually only "counts" (in terms of chalking up Brownie points with listeners) *before* 9am. After 9, when most Music Radio listeners go into music-mode, it's much less important.

Now, that doesn't mean you should abdicate your responsibility to sounding local, and just hook up to a satellite – or tha there isn't an opportunity here – it's just that being intensely live and local after 9am on a music station is *not* as crucial as it is in the Breakfast Daypart. But if you really put your mind to it you can even make it work 24 hours a day.

Let me show you how it works. And this is *not* a new idea – it's something I did 20 years ago. Let me take you back to Las Vegas, 1978. That was before the explosive population growth, and Vegas was the #110-rated market. My client asked me to come up with a Programming action plan to launch a new AC station for their new AM property.

Now, remember, Vegas is a market that was used to having regular headliners like Sinatra, and Elvis, and Johnny Carson. So having a major league airsound would really be important, especially for an AC station targeting 25-54 adults.

Trouble was – somehow a $6 or 7 an hour jock just isn't capable of sounding like a "major leaguer". So what my client wanted – was a process that would enable them to have a **major market "local" sound** with an affordable price-tag. (And mind you this was before satellite programming was available – that didn't start-up until 1984).

The solution was – what I called "apparently live" Custom Syndication. The station's custom-*localized* programming was totally reconstructed in every daypart , 24/7.

Here's how we did it.

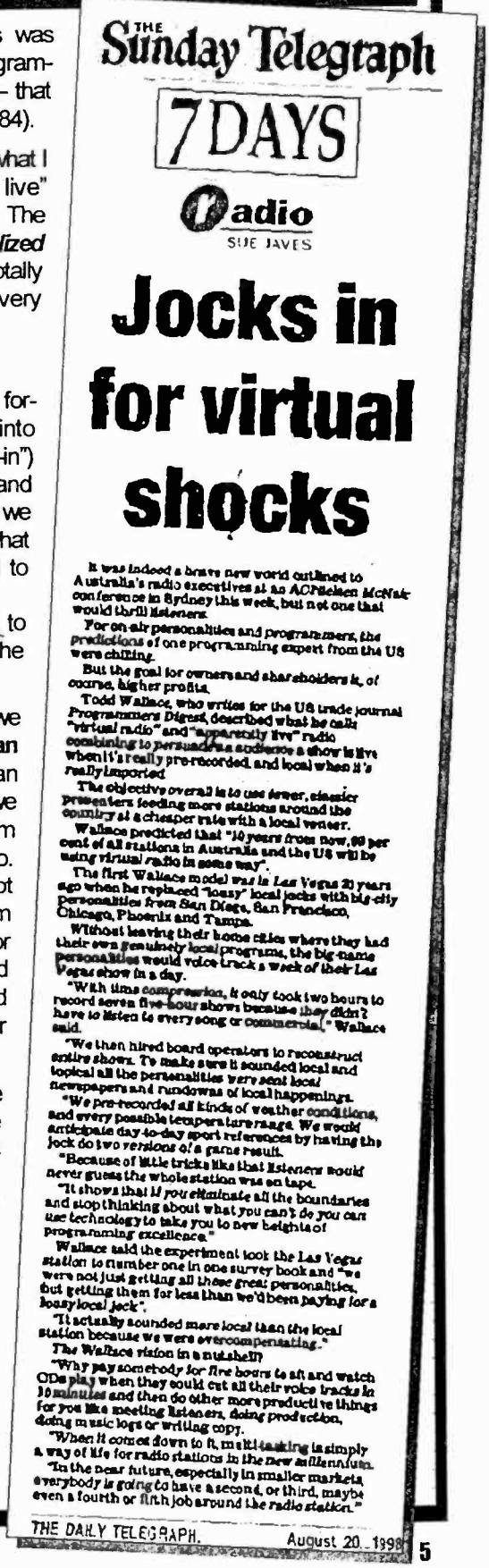
- ✓ We broke the format down into "modular" ("plug-in") components and workparts, so we could identify what the jock needed to say, when.
- ✓ Then we set out to pull together the ideal jock-staff.

For Morning Drive we got **Charlie & Harrigan** from KCBQ in San Diego. Middays, we got **Rick Shaw** from KFRC/San Francisco. PM Drive we got **Chuck Buell** from WLS in Chicago. For nights, we used **Chuck Morgan** and **Randy Lane** from our staff in Phoenix.

The only difference was – that each one of the personalities *voice-tracked* their entire shows *in advance* (one week at a time).

Continued — See **Radio 2000** on page 6

TW's address even made headlines in the Autralian mainstream press, like this article, which appeared in the *Sydney Daily Telegraph*.



THE Sunday Telegraph

7DAYS

Radio

SUE JAVES

Jocks in for virtual shocks

It was indeed a brave new world outlined to Australia's radio executives at an ACNielsen McNair conference in Sydney this week, but not one that would thrill listeners.

For on-air personalities and programmers, the predictions of one programming expert from the US were chilling.

But the goal for owners and shareholders is, of course, higher profits.

Todd Wallace, who writes for the US trade journal Programmers Digest, described what he calls "virtual radio" and "apparently live" radio combining to persuade a audience a show is live when it's really pre-recorded, and local when it's really imported.

The objective overall is to use fewer, classier presenters feeding more stations around the country at a cheaper rate with a local veneer.

Wallace predicted that "10 years from now, 80 per cent of all stations in Australia and the US will be using virtual radio in some way".

The first Wallace model was in Las Vegas 20 years ago when he replaced "lousy" local jocks with big-city personalities from San Diego, San Francisco, Chicago, Phoenix and Tampa.

Without leaving their home cities where they had their own genuinely local programs, the big-name personalities would voice-track a week of their Las Vegas show in a day.

"With time compression, it only took two hours to record seven five-hour shows because they didn't have to listen to every song or commercial," Wallace said.

"We then hired board operators to reconstruct entire shows. To make sure it sounded local and topical all the personalities were sent local newspapers and rundowns of local happenings.

"We pre-recorded all kinds of weather conditions, and every possible temperature range. We would anticipate day-to-day sport references by having the jock do two versions of a game result.

"Because of little tricks like that listeners would never guess the whole station was on tape.

"It shows that if you eliminate all the boundaries and stop thinking about what you can't do you can use technology to take you to new heights of programming excellence."

Wallace said the experiment took the Las Vegas station to number one in one survey book and "we were not just getting all these great personalities, but getting them for less than we'd been paying for a lousy local jock".

"It actually sounded more local than the local station because we were overcompensating."

The Wallace vision in a nutshell?

"Why pay somebody for five hours to sit and watch CDs play when they could cut all their voice tracks in 30 minutes and then do other more productive things for you like meeting listeners, doing production, doing music logs or writing copy.

"When it comes down to it, multi-tasking is simply a way of life for radio stations in the new millennium.

"In the near future, especially in smaller markets, everybody is going to have a second, or third, maybe even a fourth or fifth job around the radio station."

THE DAILY TELEGRAPH. August 20 1998

ACNielsen·McNair PRESENTS

RADIO 2000 and beyond

Programming In The Consolidated New Millennium

(Continued — from page 5)

Through the magic of *time compression* it only took about 2 hours to record *seven* 5-hour shows, because the personality didn't have to sit there and listen to every song playing, and every commercial on their show. Then – we hired a staff of Board Ops, who reconstructed the entire show, set-by-set, in *real* time. Like we said before – anything you say *live*, you can say *pre-live*, and can be "re-constituted" at the time you intend it to be broadcast.

Now to make sure we sounded *local* and very topical, we made sure all the personalities were sent local newspapers and a complete rundown of relevant local happenings to talk about. But we went further than that – we pre-voiced all kinds of weather conditions, and every possible temp-range and current condition.

And we'd anticipate such contingencies as day-to-day local sports references by having the jocks cut *two* versions of a comment – "way to go, the Runnin' Rebels won again last night" or "not a happy day around the UNLV today, after the Rebels lost night" (then, we'd just make sure the right one got played back).

Because of little tricks like this, you would never guess that the whole station was on tape (and certainly the listener wouldn't). We even pre-voiced *contests workparts*, which the Board Ops spliced together to make it sound like the jocks were actually talking LIVE with listeners on-the-air. Even did lost-pet reports. "Let's check-in with the Magic 11 Snoopy Patrol, hi who's this?" (and then the person would give us their lost dog report).

The reason I'm mentioning all this is just to demonstrate to you . . . if you eliminate all the boundaries, and stop thinking about what you CAN'T do, you can use technology to take you to new heights of programming excellence – in the exact same way that Capstar has done in 39 of their markets.

The neat thing about the Las Vegas example wasn't so much that we were getting all these great personalities (although that was pretty neat). The great thing was – that we got them all for $500 a month. Which, back in those days, was about $200 less than we would have paid for a *lousy* jock.

The net result, just so you know . . . The station instantly shot to #1, 25-54, within one book – and it stayed there for many years. And let me make the point that, if we'd had to "settle" for the kind of lower quality air-talent that we would have gotten for $700 a month at the time, I don't think the station would have had anywhere *near* the great success it enjoyed.

Like we said before – *it's what goes up the stick and comes out the speakers!*

And you can bet that Las Vegas listeners didn't say – "aww, that's just a bunch of taped voicetracks". Or "wait a minute, that's not local." They just *liked* the station cuz it sounded better than anything else in town. And actually sound more local than any other local station.

So, what does this mean to Regional Radio in Australia? I think it means a very positive thing – that the opportunity to have a Sydney-caliber jock on-the-air in Darwin, talking about local things of interest to most Darwinians, is a quality step *UP*, not a step backwards.

And – it's probably something that's going to be happening *everywhere* in the next 5 or 10 years. I will make the prediction that 10 years from now, 99% of ALL radio stations will use VR in some way as part of their broadcast week. It may only be to fill a weekend shift. Or it maybe to fill the all-night show (and then, only from 1:30 til 4:30 in the morning). But it's gonna' happen.

What we're talking about – is giving you the capability to re-deploy your people assets more effectively, and more productively. Why pay someone for 5 hours to sit there and watch CD's play – when they could cut their all of their voice-tracks in 10 minutes and be doing other, more productive things for you . . . like meeting listeners, or doing production, or doing music logs, or writing copy? (You name it).

Make sense? You bet it does! *TW Tip #7123, #9119, and #16043*

Next Week — Part 5

The New Millennium PD: Wearing *Many* Hats

Word Of The Week — "Idiotlocator"

The part of a map that says "You are here".

(Thanks to **Gerard Dulgnan**, Radio Course Leader of the *New Zealand Broadcasting School,* Christchurch for this tidbit of enlightenment)

The AUTHORIZED "BOSS" Memos



Flashback to May 25, 1966 . . .

The Top 3 songs on the KHJ "Boss 30" are:

1	**A Groovy Kind Of Love**	**The Mindbenders**
2	When A Man Loves A Woman	Percy Sledge
3	Along Comes Mary	The Association

And "**The Big Kahuna** is *in* Los Angeles
He could be looking for *YOU!*"

Promo on the back of the Boss 30 hitsheet —

HOW LONG will the Big Kahuna remain in LA?

WHY is the Big Kahuna looking for Bill Cushenberry?

WHERE will the Big Kahuna find the precious stone of Luana?

WHEN will the Big Kahuna be handing out more cash?

Date: May 25, 1966

To: Boss Jocks
From: Ron Jacobs

1) Thanks to those of you who have been filling in for the various vacationing, sick, and crippled boss jocks. I hope we will have a full staff in time for the Hooper, which begins Tueday.

2) The P-1 promo at :19 will be a taped report on The Big Kahuna's activities during the past 24 hours. This will always end with the cue " . . . reminding you The Big Kahuna is in Los Angeles." When these are outdated, and if no new material is available, shift to P-2 on my instructions which will come either on the hotline or by way of a note.

3) The P-2 is "Ballad Of The Big Kahuna", sung by The Bobby Fuller 4. When using this say, sometime over the 10 sec. Instrumental opening, " . . . now here's The Bobby Fuller 4 with 'The Ballad Of The Big Kahuna'". This fades out at one minute with the group singing a second time, "The Big Kahuna on KHJ".

4) The third possible item to go in the :19 sequence is a live report if the Kahuna is actually out in the field. If this is happening, you would obviously not play P-1 or P-2, but instead replace with the live shot. This should go last in the :19 sequence and will end with the standard cue, ". . . reminding you The Big Kahuna is in Los Angeles". (These live reports will always come in on EO-1-10-98: remind the engineer to stand by with Bossline #2).

5) We are now giving away one Kahuna coconut per show (also one per show on the weekend). Blow the conch shell whenever you feel like it, but be sure to backplug your coconut winner several times after giving away the coconut and also during you

6) If you are assigned to go out with The Kahuna, always begin your live reports "This is _____ _____ with The Big Kahuna reporting from (location)." When cueing for a live report, the intro should be "What's happening, (name of jock)?"

7) The acceptance of this promotion is extremely good, however, don't overdo it! Every other one-liner should be a general station plug. Also, back-off using Kahuna in song titles.

8) Be sure to plug whatever the day's Kahuna activity is. This will be noted on the board.

9) Please continue to alternate Goldens on Million Dollar Weekends between '62ish and '65ish sounds, religiously. THIS IS IMPORTANT!

10) Be sure before going on-the-air you check what's happening with The Kahuna:
What he has scheduled to do today, or
Backplug what he has done, or
Whether you fill with "The Ballad Of The Big Kahuna" (P-2), or
Whether you will have live feeds coming

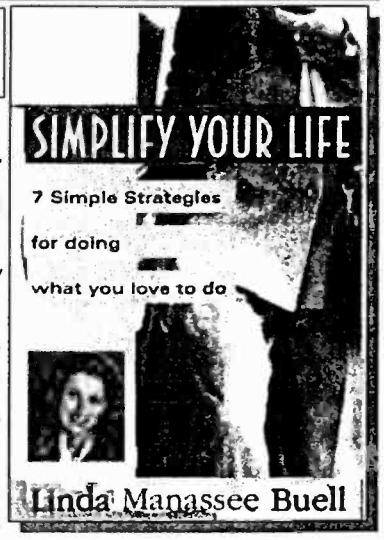
The station sounds very groovy and exciting with The Big Kahuna as long as you don't overdo it and you vary your ways of plugging.

Today, RJ can be reached via e-mail: *whodaguy@lava.net*

Coming in "PD" Issue #25: A Hand-written Boss Memo dated 11/29/66 Sneak Preview —
"Project friendliness! Warmth! Sincerity! *Under*-confidence! This is *not* an *occasional* requirement!"

TW Tip #9122, #7124, #4071, #3140

Lifestyle File™ How To *Simplify* Your Life



Personal and business coach **Linda Manassee Buell** has produced a useful audio tape which offers 7 simple strategies for *doing what you love to do* and *living the life you really want to live*, entitled *Simplify Your Life*.

Strategy #1: Define a simpler, more satisfying life.
Start by scheduling time for yourself to envision a full descriptive picture of what your life should be like. Try free-form writing or journaling, if that works for you.

Strategy #2: Toss your tolerations.
Figure out the little things in your job or homelife that bother you (but you "tolerate"). Write down what you're putting up with. Then take action. It may mean learning to say "no" or putting yourself first for a change. Many people find they eliminate "tolerations" just by being aware of them. Start where you can, but *start*. (For example, write down just 3 things that sap your energy and deal with them).

Strategy #3: Decide what you want your life to look like.
What do you want to do *while* you grow up. Establish a progressive timeline (14 months works well) that leads you to the life you want. Start simple, add more. Which activities in your life would you do for free? Where do you want to live? (What kind of climate? In the country, near mountains, in the desert, or near water?). Know yourself, know your dreams, your likes and dislikes.

Strategy #4: Get clear on your finances.
Be realistic. There are reasons to make money, but *total* focus on money-making can increase tolerations and problems. Remember: we all live an *abundant* life. Every day, give thanks for at least 5 things you have to be grateful for.

Strategy #5:
Create a change-plan for the changes you want in your life.
Be it formal or informal, *any* kind of plan will help you. What is your *current* sate (where you are right now)? What is your *desired* state (where you want to be)? Also remember to leave room for the "unknown opportunities" (the little "surprises" that make life even more special).

Strategy #6: Develop your support community.
Look for like-minded individuals. Don't forget people from the "non-paid" part of your life (religious groups, exercise groups, networking, service organizations, etc..

Strategy #7: Have fun!
Fun is not just for kids. It's for us big kids, too. What makes you giggle? What makes you forget what you're doing? Amass your own unique "toybox". Then go get your toys and go out and "play".

In Sum. Simplifying life may not always be simple. You have to eliminate before you can add. But there are *no wrong answers* (it's what *you* want to do, after all). When you do what you love, the money will follow.

Find out more by visiting Linda's website, *www.simplifylife.com*)
To order *Simplify Your Life*, visit the website or call (602) 877-2021

TW Tip #21023, #22016, and #7122

Leadership Cliff's Notes On Loyalty and Leadership

"Loyalty is all there is. No team in history has ever won anything long-term without undying loyalty for the leader and the associated cause.

When people believe in the cause and have a dynamic leader, they will fight to the death, regardless of how often the leader, the team, or the cause is attacked.

With loyalty, the incoming attacks only strengthen the resolve of the team to emerge victorious.

Put your team in that mental condition, and they cannot, or will not, be defeated. There's no turning back!"

— ***Dave Robbins,*** *VP/GM, CBS/Columbus, OH (WLVQ/WHOK/WAZU)*

TW Tip #6069 and #7123

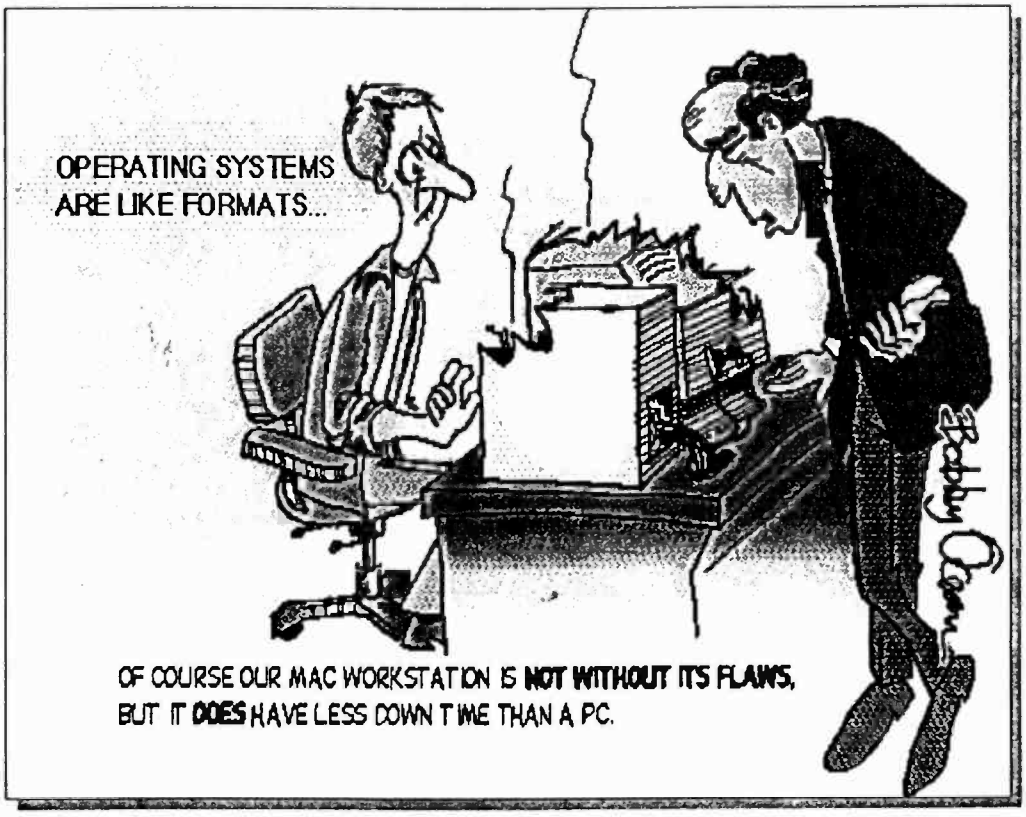
About *"TW Tips"*

At the end of each quarter, we'll issue a free **"PD Index"**, to cross-reference every *TW Tip* into the following programming categories —

- 1000 series - The Audience
- 2000 series - Music
- 3000 series - Promotion/Marketing
- 4000 series - Contests
- 5000 series - Mornings
- 6000 series - Talent
- 7000 series - Leadership
- 8000 series - Morale
- 9000 series - Presentation
- 10000 series - News/Info
- 11000 series - Public Service
- 12000 series - Operations
- 13000 series - Talk
- 14000 series - Technical
- 15000 series - Internet
- 16000 series - Computers
- 17000 series - Sales
- 18000 series - Production
- 19000 series - Research
- 20000 series - Ratings
- 21000 series - Life
- 22000 series - Bookshelf

Ocean Toons®

Check out **Bobby Ocean's** creative website (www.bobbyocean.com). Full of interesting ideas, links, quotes, production and voiceover demos. E-Mail Osh at *oceanvox@pacbell.net*
Jeff Young's Radio 411 (www.radio411.com) is the *cyber-home of Ocean Toons* and the *Bobby Ocean Cartoon Gallery.*



Hot-Clock Games II — CHR

(Continued from page 3)

Recurrent music

Nothing sounds worse than a "mid-chart" hit-that-never-was being still played as a recurrent. So I believe in imposing this rule. For a song to become a "C" it must have been a former A1 or A2 (in other words, a Top 7 hit). (If it didn't make "top 7", it really isn't a "hit" that most listeners will miss). This automatically insures that all Recurrents are strong former A's.

As we noted last week, out of any "stack" of like-categorized songs, there are some songs that are more deserving of required emphasis (hotter airplay) than others. For that reason, I like to separate recurrents into a "stress" category and a "secondary" category, labeled RC1 and RC1.

Normally recurrents should extend back as far as roughly a year (which means songs in RC1 and RC2 will be 5-13 months old. As a general rule, there are about 50 "top 5" true hits in any given 12-month period. So, if the RC categories represent eight months worth of songs, a logical cut-off point for RC-list-length would be between 30 and 38 songs (depending on the strength of the songs in the category).

With CHR (and Hot AC), I recommend playing two recurrents an hour.

RC1	Hottest 11-14 former A's	1 per hour	11:00-14:00 rotation
RC2	Next hottest former A's	1 per hour	25:00+ rotation

Oldies

Again, Oldies should be tiered according to *present* audience acceptance. The more tiers you have, the more precise you can be when assigning rotational harmonics. Generally in CHR, you should avoid going back further than 5-6 years, playijng only currently-relevant artists (there are exceptions, but that's a good general rule). This rule, in itself, tends to limit the total Gold list to under 300 bona-fide former-hit titles, max.

TW Tip # 2116

Next Week: Construction Of The Actual Clocks — And A Trick To Avoid "Black Holes"

Elements Of Stationality
Sweepers, Liners, & Rejoiners

"The best mix of the 80's, 90's, and 70's.
It's music for the rest of us. Mix 96.9."

"(Male) Eric Clapton (Female) is *ON* (together) K S 95".

"The *exact* frequency for Lunchtime At The Oldies is 107.9 . . .
KOOL-FM/Minneapolis".

"K-101 listeners have something to say" (played before a vox-pop listener testimonial)

"Z100 New York . . . it's where music is going".

"The modern workplace. Where carbon paper has been replaced by copy machines, typewriters have been replaced by computers And instead of the old radio stations with lots of commercials and chatter, smart businesses are turning to 105.7, The Zone."

"Proudly serving Miami-Dade, Broward, Palm Beach, even parts of Martin and Monroe counties. FULL coverage of South Florida, with *NO* annoying BUZZ. 100,000 watts of PURE Rock and Roll.
W . . . Z . . . T . . . A, Miami Beach. 94.9, Zeta!"

"One hot beat after another – Channel 9 3 3."

"The shortest distance between two straight lines . . . is a point.
Or something like that. 94.3, the Point."

"KSLX . . . the Classic Rock evolution. Expect variety!"

"Where can you hear all Celine Dion, all day? *Not here!*
106-1, the Buzz."

"We're your *radio station*, not your role model! The Party at 103.9."

"The smell of playoff football is in the air. At SportsRadio 1250, WTAE."

"From Candy Dulfer . . . to David Sanborn. Good sax is never hard to find. Jazz 100."

"103.5 K-Rock. Listen closely . . . you can hear the pin drop."

"New Country, Kickin' 104.3. Country music the way it oughta' be played. Constantly."

"You can't see the end from here! A Texas size music sweep never seems to end. 30 minutes of non-stop music. On Kicks, Hot Country."

"When you hear this (song snippet) and this (snippet) and this (snippet) without any button-pushing, you're hearing Z95.7. More hit music – *NEXT!*"

"Rock 103. This is 23, commercial free . . . how the hell are we payin' our bills?"

TW Tip #3138 and #9116

Coming Next Week
In The World's
Programming Newsletter
Song Of The Day
New Twists & Fun Variations
And
Laughter Remedy
Also
The Research Efficiencies of
Consolidation

Subscriptions

Your Investment

One Year	$US295
Six Months	$US165

Charter Subscription:
$US195 for first year
Call us for special group and multiple-copy rates

How To Reach Us

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Programmer's Digest
Volume 1, Issue 19
September 7, 1998

Hot-Clock Games

Continuing Education For The Dedicated Radio Programmer

Music Science 101

Part 3 of a "PD" Mini-Series

Most music radio stations that operate in a *hit-axis format* utilize some form, however loose, of popularity-based category-tiering (or "pacing") to disperse their music product.

As I've always been fond of expressing the most basic of music basics: **any song we play *is, was,* or *will be* a hit.** So it simply becomes a game of *finding out* what songs are most popular with your target audience *this week** and *giving it to them.*

* Remember, you can't freeze-frame music tastes. They're *always* changing, thus creating a *constantly moving target* which requires regular, *ongoing* monitor-points.

But there's a corollary at play when it comes to song selection: in any given week, there are usually only 5 or 6 *true* hits, so it also becomes a process of "which stiffs do you play?" (and how you deploy them).

The Concept Of Hit Concentration

The premise is simple and logical enough: every song you play that *isn't* mass-accepted takes the place of a song you could be playing that *is.*

(Continued — See **Hot Clock Games** on Page 2)

Leadership Cliff's Notes

Keeping Strategy 1-Page Simple

Most great format programming strategies, the ones that really *break through* and have a major impact on a target market, can be summarized onto just one page. In fact, some of the most effective programming and marketing plans of all time were "born" on a

(Continued — See **1-Page Strategy** on Page 7)

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Page 8 The Joys Of International Marketing (Language Barriers)
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Page 10 Food For Thought: The Up-Book/Down-Book Syndrome



Programmer's Digest Publisher/Editor **Todd Wallace** is a 30-year programming veteran — as a #1 jock, PD, GM, and station owner. Over the past 24 years, he has provided programming consultation services to over 100 radio stations. Internationally recognized as the "founding father" of the "callout" research concept, over 200 stations have used his systems of "in-house" music, tracking, and perceptual research.

Hot-Clock Games

"Be willing to make decisions. That's the most important quality in a good leader. Don't fall victim to what I call the 'ready-aim-aim-aim-aim' syndrome."

TW Tip #7113, #19042 — ***T. Boone Pickens***

(continued from page 1)

So the station that concentrates on mainly the upper-tier *bona-fide hits* (be they current or past hits) almost always has *more positive familiarity*, song-for-song, when A-B'd against a station that chooses a policy of "broader variety".

The cumulative impact of this "net positive" advantage can be substantial – often noticeable to even the most casual listener. It's one reason why many of the most successful hit-axis stations (in various formats) have limited lists and very hot rotations. Their reasoning: **you don't get hurt by the songs you don't play**. (While this is true, you also don't get *helped* by the songs you don't play, which in some hit-driven formats can also be an important factor)

It's important, at this point, to note the difference between true "mass-acceptance" and mere "mass-appeal":

- ✓ **Mass-appeal songs** are items that *could possibly have* positive appeal to your core target audience.
- ✓ **Mass-accepted songs** are items that *have proven their appeal in some quantifiable way* to your core.

Frequency-Controlled Rotation

Out of any stack of like-categorized songs, there are some songs that *deserve* more airplay than others (they've earned it by winning more "positive", especially "favorite", votes than less popular songs). This is the case no matter how many songs are in the "stack".

- For example, out of any batch of the 7 top current "hits", the #1 song will have more positive-familiarity and net-positive acceptance than the #7 song (and top 3 or 4 songs will have greater appeal than the bottom half of the category)
- Out of a collection of, say, 100 oldies, the upper 20 or 30 songs of the tier will be more popular (thus more *potent a weapon*) than the bottom 20 or 30.
- And so on.

You can extend this out to practically any length of playlist or size of pacing-tier.

The key: placing the appropriate *required emphasis* on the songs that are most deserving of heightened airplay.

Let The Games Begin

With all this in mind, this series of articles will put forward a few examples of music policies that have been proven effective over the years in various formats. This mini-series is not designed, of course, to be used as a "cookie-cutter" template – in my opinion, *every* music strategy needs to factor-in the *local* competitive environment. But these base-clocks will serve as a good starting point (and hopefully, *useful perspective for you* to compare *your* clocks to).

The Math – And The Passing Parade

One of the great benefits of computerized music-scheduling is: it makes it easier for the switched-on PD to use *the mathematical element* of radio programming to his/her best advantage. But massaging the math goes beyond just establishing rotational-harmonics.

It starts with the view that the radio programming continuum is *one giant passing parade* – if you miss somebody this week, you'll usually be able to get them next week, or the week after.

In our diary-driven world, in which we want to *think like an average diary-keeper in a ratable time-period,* this doesn't mean the traditional 168-hour week. Rather, *126* hours a week (6am-Midnight, 7 days a week) during a ratings sweep in which we can make a ratable impression (129.5 hours in Australia, where the Total Day encompasses 5:30am-Midnight). Out of which the average listener generally listens to the radio a little over 21 hours a week (many demos and ethnic minorities are substantially higher), usually 7-11 hours to a favorite/preference/partisan station.

You'll, of course, want to localize this information when you plan your hot-clock strategies – do so by checking the Radio Time Spent Listening table of your Arbitron report, usually found on page 9. Then personalize it further by determining *your station's* weekly TSL, usually starting around page 202). To do it from scratch using narrow demo-cells, see the TSL formula on page 3.

OES and Music Scheduling

By taking a long-term view when designing your music-tier rotations, and viewing it from several perspectives, you can be quite precise in establishing desired frequency. You'll know with relative certainty what percentage of your audience will be hearing your hottest rotations – and approximately how often.

Calculating Average Impressions. To get a very rough thumbnail sketch of how often your listeners will be hearing your hottest tiers, you can simply divide your station's TSL

(Continued — See **Hot Clock Games** on Page 3)

Hot-Clock Games

(Continued . . . from Page 2)

into the hourly harmonic of each rotational category.

For example, you may think that your hottest oldie tier is squeaky tight at 28 hours. But if the average weekly TSL of your target-demo is just 7 hours, it means your average listener will hear the average song in that tier an average of *just once every four weeks.* In short, not likely to generate major burnout or repetition-induced tune-out. (Remember, of course, with every average there is *distribution*, so don't interpret this too literally).

Looking at current music in the same way: if your hottest current-tier is 3½ hours, it means the average listener would hear the average current hit twice over the course of a week. But don't stop there. Use Arbitron's Maximi$er program to calculate a TSL for your P1 (first preference) listeners, to make sure you're not force-feeding repetition into your partisan-core. *TW Tip #*

Applying OES To Music Scheduling

To determine the number of times you need to play a song in order to reach at least half of your cume, three or more times:

- ✓ **First determine your Turnover Ratio** (divide your Cume Persons by QH Persons) For example a cume of 220,100 divided by an AQH of 12,500 would equal a Turnover of 17.6.
- ✓ **Then multiply your Turnover x 3.29.** In the just mentioned example, a Turnover of 17.6 x 3.29 = 57.9 – so you'd need 58 "spins" to hit half your cume at least three times.

Determining "Burn-In" Orientation

It's a fact of life – brainwashing works. We learn by repetition (first we talk about a subject in class, then we read about it and study it, then we're tested to see if it "took"). That's similar to how most listeners learn to like most new songs, too (they hear it a few times, then acquire a taste for it). Using this OES application, you can then get a better idea of **how long it will take** to achieve the critical mass figure of hitting "half your cume thrice or more". Using the 58 spins example would require *11.3 days if your hottest rotation is 3½ hours* (58 spins x 3.5, divided by the 18-hour Arbitron day, which is what the numbers are based on = 11.28 days).

Wallace Wisdom: This is one of the reasons I often encourage extremely hot rotations for hit-driven formats (I've used two-hour, even 90-minute, rotations very successfully in major markets). Remember the repetition-desirability research we told you about a few weeks ago: when you ask core listeners how often they'd like to hear one of their favorite songs played over the course of a 3-or-4 hour listening-occurrence, more than 70% of them will respond *twice or more.*

An unwritten rule-of-thumb regarding orientation patterns and callout research: 100 airplays is usually the "magic number", in exposure terms, before a song will start registering significantly in callout.

Unwritten rule of how many "hearings" before listeners realize they "like" a song: 3-5 times.

Precision Deployment. Because of the multiple dynamics of "burn-in" and "average impressions" (and a few other factors we'll tell you about next week), you may find that utilizing a rather large number of rotational categories will better enable you to improve your targeting-accuracy. I make the point that 5 or 6 current categories will allow you to be more precise than just 2 or 3 – and 10 or 12 oldie-categories will give you much more flexibility than just 4 or 5. Certainly it's possible to take this concept to a ridiculous extreme (and some PD's do), but the point is: by letting a computer to do the grunt-work for you, you're able to perform some minor miracles in mathematical targeting, very consistently. And that's where we'll go next week.

TW Tip #2114, #20018, #19043

Next Week: Basic Clocks For Mainstream CHR

And In Coming Weeks: AC, Oldies, Urban, Rock, Country

Plus: How To Avoid Noticeable Repetitive Harmonic-Cycles & How Many Exposures Before A Song Should Be Artificially Rested

The "TSL" Formula

If you prefer to figure time-spent-listening averages from scratch, here's the formula:

Daily TSL (in Minutes-Per-Day)

- ☑ **Multiply** Your station's AQH persons (00)
- ☑ **times** number of quarter-hours in the daypart*
- ☑ **divided by** your station's Cume persons (00)
- ☑ **divided by** the number of days in the daypart
- ☑ **divided by** the number of quarter-hours in an hour (4)
- ☑ **times** the number of minutes in an hour (60)

Example: If your AQH is 151 and your Cume is 2288:
151 x 504 / 2288 / 7 / 4 x 60 = 71.3 minutes per day

Weekly TSL (in Hours-Per-Week)

- ☑ **Multiply** Your station's AQH persons (00)
- ☑ **times** number of quarter-hours in the daypart *
- ☑ **divided by** your station's Cume persons (00)
- ☑ **divided by** the number of quarter-hours in an hour (4)

Example: If your AQH is 151 and your Cume is 2288:
151 x 504 / 2288 / 4 = 8.3 hours per week

TW Tip # 20019 and #19044

* For your convenience, here are the # of quarter-hours in some commonly used dayparts:
Total Day/Total Week (6am-Midn, Mon-Sun): 504 quarter-hours in a week **Morning Drive** (6-10am, Mon-Fri): 80
Middays (10am-3pm, Mon-Fri): 100 **PM Drive** (3-7pm, Mon-Fri): 80 **Nights** (7pm-Midn, Mon-Fri): 100 **Weekends** (6a-Midn, Sat-Sun): 144

Format Stunting: Kick-Off Transitions

On Thursday, September 3rd, **Jacor** began stunting on newly acquired KGLQ in Phoenix. Between ticking-clock sfx, the station delivered a message a minute, building anticipation for a Labor Day launch of a new format.

"The clock is ticking . . . the alarm will sound tomorrow afternoon at 3."

"Hear that? That's the sound of the other radio stations in the Valley thinking about what they've left out. What's missing in Valley radio? Find out tomorrow afternoon at 3 on this dial position."

"The most unique radio station the Valley has ever heard launches tomorrow afternoon at 3 on this dial position."

"We'd like to apologize to those of you who have to deal with anybody who works at the other radio stations in the Valley. You see, they're not going to sleep very well tonight. They could be very crabby. And frankly, it's *our* fault.

They know something brand new is coming to Valley radio tomorrow afternoon at 3 on this dial position. We think you'll forgive us."

"The eyes of the industry and the ears of the Valley will be on this dial position tomorrow afternoon at 3. Something brand new is coming to Valley radio."

"Wanta' know what's missing in Valley radio? Hear it for yourself tomorrow afternoon at 3 on this dial position."

"We're ticking closer to something brand new in Valley radio. You'll hear it for yourself, tomorrow afternoon at 3 on this dial position."

And so it begins. The new station, KMXP "Mix 96 9", is an upbeat rock-leaning AC (playing "the best mix of the 80's, 90's, and 70's"). They're presently using another great transition ploy, inviting listener comments as the station is re-built, block-by-block.

TW Tip # #3134, #9114

Classic Variations — Great Kick-Off Stunts Worth Revisiting

$10,000 Tones

Then-PD **Mark Driscoll** kicked off Pyramid's WRFX/Charlotte by broadcasting a series of "test" tones, even building a contest around it. Be caller #100 when the tones stop to win $10,000 cash. Result: get in a cab at the airport, hear the tones in the background; walk into a 7-11, hear tones in the background, etc. (Shows there *is* a core of "players" who'll jump through literally *any* hoop to win, when a substantial cash prize is offered).

Surf Sounds

25 years ago, KDKB/Phoenix was one of the first radio stations (if not the first) to use a looped effect of surfing background to "cleanse" the old format. Many other stations who've "surfed" their way into birth have added "whispered" liners of anticipation to the surf-fx every minute or so.

Countdown

8 years ago, KMLE/Phoenix, spent over a week transitioning to its new format with a voice-synthesized computer, counting backwards from 81,949 (including a legal ID once an hour). It sent a clear message that listeners could expect something new on the frequency, building curiosity.

KGB "Recycle" Documentary.

One of the most original and entertaining format transitions occurred over the Easter weekend of 1972 as KGB/San Diego "recycled" from CHR into what many consider the forerunner of the AOR format. PD **Ron Jacobs** wrote an interesting 30-minute "history of contemporary radio rockumentary" piece, voiced by actor **Michael Gwynne** and produced in part by **Bobby Ocean**, which was continuously played on the Saturday. "Today, we're recycling this announcement – tomorrow we'll recycle the radio station". It laid out a logical explanation to listeners about why a change was necessary, concluding with the bottom-line verdict of a large-sample research study: "If you don't like Rock radio in San Diego today, it's because it's either too hip . . . or too hype".

Note: The entire KGB Recycle Documentary is available for you to listen to via **Rick Irwin's** Reel Top 40 Radio Repository. *(www.reelradio.com/rj/kgbdoc/index.html).*

More "RJ" is coming next week in "PD" issue #20 – the KHJ "Boss Memo" dated 5/25/66: "The Big Kahuna is *in* Los Angeles – he could be looking for *YOU!*".

TW Tip #3135, #9115, #4068

Leadership Cliff's-Note Quote

"Born leader" is an oxymoron. Great leaders are made, not born. You either *choose* to become a leader, or you are a follower.

— From the *Leadership Network Newsletter*, published by the Leadership Institute For Managers, a cooperative effort between **Ken Greenwood, Norm Goldsmith,** and **Chris Lytle.**

TW Tip #7115, #8034

ACNielsen·McNair
PRESENTS

RADIO 2000 and beyond

Programming In The Consolidated New Millennium

Part 3 of the transcript of the **Todd Wallace** address to Group Heads, GMs, and PDs in Australia.

Okay – let's continue looking at Cluster Strategies . . . First of all, **the many strategies** that can drive a cluster, and make it successful.

Used to be – **everybody** was playing to **win**. You'd choose your target – and take your best shot. If you didn't succeed, they'd shuffle the staff, and shuffle the deck, and find somebody else who **could** win. Well, things aren't quite that simple any more.

These days, there's a lot of what I like to call "compromise programming" or "spoiler" programming going on. When you own 4 or 5 stations in a cluster, in a market full of 30 or 40 stations with lots of format redundancy, and one of your stations is not performing, **sometimes** it's more valuable to the overall-strength of your cluster to launch a station into a format that's deliberately intended to be a low-budget spoiler.

In other words, it's programmed to **lose**. And that's a hard pill for some of us to swallow, but we've got to learn why it sometimes is *important* that we do swallow it.

I'll give you a couple of examples . . .
Let's say, you're the only Hot AC station in a market. And you pull an 8 share, which is usually #1, but almost always Top 3, 12+ and 25-54. Whenever you're in the Top 3, you can almost "feel" the gun turrets turning your way, taking straight aim at you. Sooner or later, some station in the market will decide it's time to give you a run for your money.Now, if it's one of your competitors, **they** just might play to win. And take all the marbles – *your* marbles. And even if they only achieve parity with you, your formerly lofty 8 share suddenly turns into a 4. Even if they don't fully **succeed**, they'll still probably cut you down to a 5, and you're no longer in the Top 3, and you're suddenly off most of the big buys.

So what **some** clusters are doing, especially if they have a weak-powered station as part of their metro market cluster, is deliberately putting a weak competitor on-the-air

Usually it's a music-driven format, with very few bells and whistles, no personality, and no promotion budget to speak of. You can run it for next to nothing, especially if you voice-track with digital automation. It's not good enough to take more than 1 or 2 shares out of the market – but **its place** in the cluster-strategy is the **long-term protection** of your Queen. I like to call it "licking the cookie". You know, if you lick a cookie and put it back on the plate, nobody else will touch it, so you get to keep it.

But that's not the **only** way a losing station can be used as an effective spoiler in a competitive market. This time, let's say it's your **competition** that has the Adult Contemporary station that's #1 with an 8-share. And your CHR station is #2 with a 7.

Well, if you turn your under-performing, low-powered Country station into an AC clone, even if you only achieve a 2 share, you've just helped the strength of your total cluster by bringing your AC competitor down to a 6 share, thus making your CHR station #1 in the market. And so it goes.

I could go on and on, and bore you with more strategies. But the important point I'm trying to get across is – When you own a 3 or 4 or 5-station cluster in a market, there are now **new ways** to use each station in your cluster to achieve **overall** success.

At least that's the case in the United States, and you may see that kind of strategy coming to Metropolitan markets here. In fact, when you look at the impact of 96.1 on the numbers that 2DAY-FM used to have, here in Sydney, you're seeing a bit of that already.

Which brings us to another question . . . is there any rhyme or reason to how station's deal with their cluster strategies? Is there a magic "formula"? The quick answer seems to be "no". All the big chains, and in particular Clear Channel and Jacor, seem to be looking at cluster-strategy on a market-by-market basis.
Which is the way it **should be done.** Because that still means we're talking about **"local** radio". And being **locally listener responsive.** Which is, and always has been, one of Radio's great **strengths**.

And when you're looking locally, you have to examine **all** the angles.

- ✓ It depends upon how strong your **management** team is
- ✓ How strong your **programming** team is
- ✓ How strong your sales team is
- ✓ How **many** stations you've got
- ✓ What their **ranking** is
- ✓ How strong the **facilities** are
- ✓ Where the **holes** in the market are
- ✓ Who has the franchise **breakfast** show?
- ✓ And . . . perhaps most important of all – who you're going up **against**

There are **some** broadcasters in some markets who absolutely **refuse** to lose! And some of 'em have very **deep pockets** and have been socking away a war chest just **waiting** for a good fight. In a situation like that, it may be actually be more productive to your bottom-line, and the success of your cluster, to take on a competitor that doesn't have quite as strong a resolve to stay #1 or format dominant.

(Continued — See **Radio 2000** on Page 6)

ACNielsen·McNair PRESENTS

RADIO 2000 and beyond

Programming In The Consolidated New Millennium

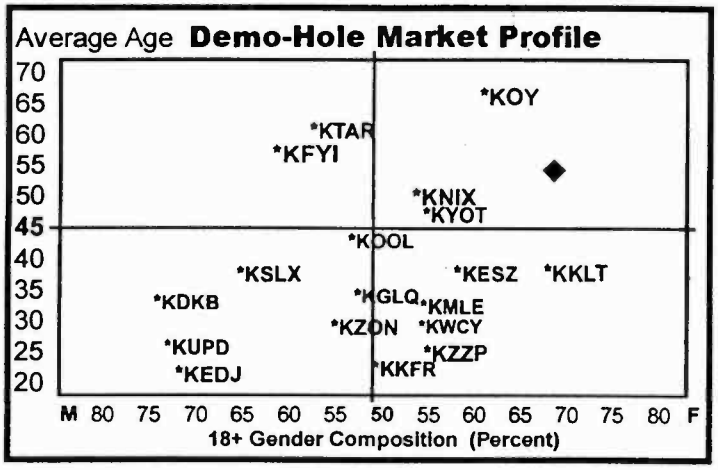
(Continued — from page 5)

So – how and where do you FIND the format holes? It's not as easy as it used to be. There was a time when any good programmer and most good GM's could "smell" a format hole a mile away.

These days, it usually takes more *technical* analysis. And the various research *probes* range from the simple to the sophisticated.

Let me tell you about one of the simpler ones, cuz it's an easy one you can learn do yourself, just by looking at information straight out of your ACNielsen/McNair book – or even your in-house research.

What you want to do is construct a plot-graph. Consisting of the average age of all the stations in your market . . . and . . . the gender-composition of each station, on an 18 Plus basis. (The one up on the screen is from my home base market of Phoenix, Arizona.) When you put this all together it shows the Top 20 competitive stations in the market.



What we're looking for – is a demographic hole. And if you look close enough – it usually hits you like a ton of bricks. Aha! There you see it! Female-targeted Easy Listening. When everybody else is zigging, you zag.

Now I'm not about to suggest that finding a hole is always this simple. But . . . sometimes it is! And, by the way, just so you know, the *other* side to why this hole is so gaping — and the reason it's still there — is that the "Power Ratio" (or revenue share compared to audience share) for older-demo Easy Listening is not strong enough for most groups to consider the format an attractive revenue player.

At the end of the day . . . when it comes to cluster-strategies, even the well-organized companies that have in-house experts, like Chancellor and Jacor, are admitting that they're all travelling in *un-charted territory*. At this stage, there is no right, and there is no wrong. And they're makin' up the rules as they go. And they could all be changing their strategies on a moment's notice if they find a better way to do it. Which brings us to . . . **Virtual Radio.** Digital, Voice-tracked, Computer-Automation. *TW Tip #3137, #7119, #19045, #20020*

Next Week — Part 4

- **Making VR Sound "Live & Local"**
- **Re-deploying Your "People Assets" More Effectively**

Cut-Through Campaigns
Secrets Of A Great Morning Show Spot

Tony Quin of IQ Television Group had some interesting points about how to promote a morning show on TV at the recent **Don Anthony** Talentmasters Seminar in Atlanta.
"PD" had a fly on the wall.

The key to a good Morning Show TV commercial is:
make it funny. This requires a set up and payoff within 30 seconds. If the viewer doesn't laugh or chuckle, it's a waste of time. And a *lame* TV spot can actually *hurt* you (because it destroys images).

The key to a funny spot:
If it's not in the script, it's not going to happen.
You can't wing it. Don't make the mistake of thinking you can.

Another key:
You need a good director with good comedic taste. Someone who knows how to refine everyone's timing (remember, good comedy is all in the timing).

Your Morning personality/team doesn't have to actually *deliver* a punch-line to make it funny. Let them *react* (or maybe what's called a "cold burn", a no-reaction reaction). (**Jack Benny** was The Master of this genre of comedy)

A commitment to taking comedic risk pays off. Using a comedic edge, which results in a spot that's not "predictable". It's amazing what you can get away with when it's unpredictable.

Make-up makes a difference. A good make-up artist should be part of your morning show TV spot task force. Especially if any of the personalities being spotlighted have a "face made for Radio". For more information, call Tony Quin at (404) 255-3550.

TW Tip #3136, #5094, #6068, #7119, #18012

Leadership Cliff's Notes

Keeping Strategy 1-Page Simple

(Continued — from Page 1)

cocktail napkin. Think it can't be done? Observe . . .

Magic 88.8 Launch Strategy

■ **Presentation:**
Station ID: "The All New MGC, Magic 88.8"
Branding/Positioning: "Podunk's ONLY soft rock"/"Podunk's HOME of soft rock"
"Where The Big Switch is ON" (once per QH and in promos)
Spotload: 14 units 5-9, 11 units 9-7, weekends and M-5, 9 units 7-M
Two stopsets hourly at :45 and :55
Start all music hours with "45 minute soft-rock block"

■ **Mornings:**
Hire X-109's Morning Team of Bill & Hillary
Morning format: their schticke, 6 songs per hour
News headlines (6 minutes including commercials) at :00 and :30 between 5:30 and 8
Up-Late Update at 7:20 featuring both Leno and Letterman

■ **Air-Lineup:**
5-9 Bill & Hillary, 9-2 Bob Dole, 2-7 Kate Foxx, 7-11 Robert W. Duck, 11-M Love Songs At Eleven,
M-5 VR of Bob Dole and Kate Foxx voicetrax

■ **Music:**
30/70 Current/Gold ratio.
Current playlist: 18 (5 tiers)
Oldies: 470 songs (10 tiers)

■ **Research:**
Weekly in-house tracking research using Radio Index system (200 sample)
Weekly in-house music research using MARS System (120 sample; 50 songs)
Ongoing Diary Oldies Testing™ (separate sample)
Weekly in-house perceptual research using TW/A Positioning Question system.

■ **Marketing:**
Launch "Big Switch" Campaign around Morning Team
Support with 300 target GRPs

■ **Contest-Marketing:**
"World's Easiest Contest" for first month (prize levels: $100 to $10,000)
Million Dollar Lucky Numbers in morning show (6:10, 7:10, and 8:10)
Hourly "$10,000 Magical Mystery Moment (one answer wins)
"5,000 Black Thunder Weekends" (two locations hourly 8am-7pm)

TW Tip #2115, #3135, #4069, #5093, #6067, #7117, #9115, #19045

Now you could add all kinds of frills and flares to the above thumbnail sketch, but 99% of what's going to impact on a listener is contained above.

That's not to say that your support theory, explanations, action plans, and how-to's can't go volumes deep. But – if the main thrust of your plan can't be summarized in bullet points of 250 words or less, you've probably moved way beyond strategic planks into manicure items – and your impact won't have much punch.

A challenge: Does *your* station's programming strategy stand up to the "one page" test? If not, consider going back to the drawing board til it does.

Programming Note

More! **Breakfast/Morning Basics Will Appear Next Week!**

"What I do best is share my enthusiasm."
— *Bill Gates*

Do *YOU* share *YOUR* enthusiasm? *Every* day?

TW Tip #7116, #8035, #16042

The *Most Effective* Promotions Of All Time — *1 Answer Wins*

This is a catch-all for all "call-in-to-win by identifying or pin-pointing (something)" contests. The variations are many —

- ✓ **Mystery Voice** aka Voices In Stereo, Mister Whisper, Who Am I?, etc
- ✓ **Mystery Song** aka Mystery Riffs, K-Lite Keynotes, Face The Music, Double-Gold, Double Shot, Musical Mystery Tour, etc
- ✓ **Mystery Location** aka Location X, Where Am I?, 7 Keys To 7 Cities., etc
- ✓ **Mystery Object** aka What Am I?, Secret Sound, etc.

How It Works:

(Using Location X example) **"Tell me the exact location of X-109's Location X, and win $10,000 cash".**

☑ **Why It Works:**

There are at least 7 efficient factors at work —

☑ **One easy answer wins.** Must be very easy (unlike "Secret Sound", which some listeners think is "just too hard"). When the "mystery" answer is revealed, the reaction you want on listeners lips is, "oh yeah!", not "what – are they crazy? how would they expect me to know *that*???"!

☑ **Big Money.** The bigger the jackpot, the bigger the bang, and the more people who will make a point of going out of their way to listen.

☑ **This hour.** Hourly deployment keeps "players" close and listening around the clock, several times a week (usually daily).

☑ **Every contest is a clue.** Gives listeners a "forced" reason to listen to every contest (even if the listener can't physically "play" each hour).

☑ **Additional hourly clues** reinforce enhance quarter-hour extension each hour.

☑ **Catch-Up Clues:** "Clue Reviews", "Wrong-song reviews", etc. are an effective way of forcing tune-in to a specific quarter-hour (with a natural cross-plug built-in). In this way, listeners who've "missed" a contest or a clue or two won't lose interest in the contest. "Remember, if you missed any of today's One-Word Clues, be listening tonight at 6:45 when Fred Nerk has a complete Clue Review".

☑ **Mental participation.** You can mentally "play-along" even if you don't call in. Maybe only 2,000 people might be calling in to play, but 25,000 may be *tuning in every hour* to play-along.

All of the above factors make for one very efficient contest. The message that sticks in listeners minds is: **the longer you listen, the better your chances to win, by just giving one simple, easy answer you already know.**

TW Tip #3132, # 4067, #9113

The Joys Of International Marketing

Despite the very best of intentions, sometimes language *can* be a barrier.

Scandinavian vacuum manufacturer Electrolux used this short-lived campaign here in the U.S.: "Nothing sucks like an Electrolux".

Clairol introduced a curling iron called "Mist Stick" in Germany. But the German translation didn't sell it. Mist is slang for "manure"! (Not many people needed a manure stick for their hair).

The Dairy Association's "Got Milk?" campaign didn't quite make it into Mexico. It was brought to their attention that the Spanish translation means "are you lactating?"

Coors put its slogan "turn it loose" into Spanish, where it became "suffer from diarrhea".

In China, Coca-Cola was first read as "Ke-kou-ke-la", meaning "bite the wax tadpole" or "female horse stuffed with wax" (depending on dialect). Coke researched over 40,000 characters to find a phonetic equivalent, arriving at "ko-kou-ko-le" ("happiness in the mouth").

TW Tip #3133 and #1063

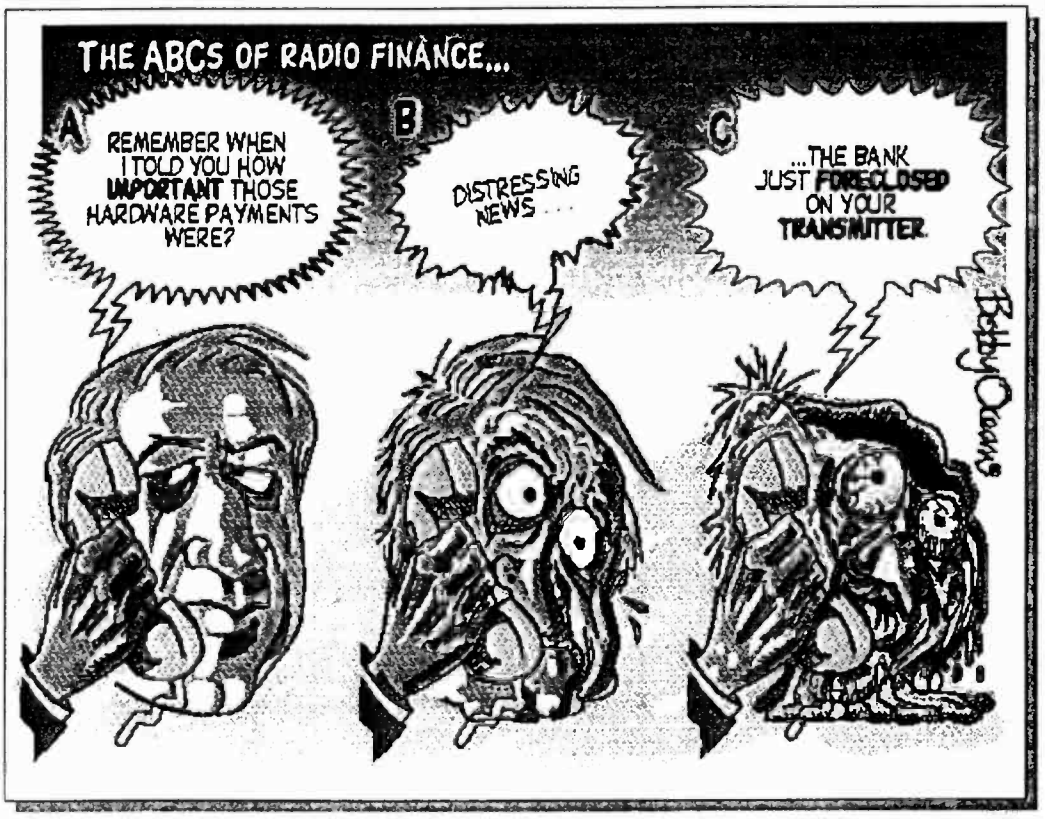
About *"TW Tips"*

At the end of each quarter, we'll issue a free **"PD Index"**, to cross-reference every *TW Tip* into the following programming categories —

- 1000 series - The Audience
- 2000 series - Music
- 3000 series - Promotion/Marketing
- 4000 series - Contests
- 5000 series - Mornings
- 6000 series - Talent
- 7000 series - Leadership
- 8000 series - Morale
- 9000 series - Presentation
- 10000 series - News/Info
- 11000 series - Public Service
- 12000 series - Operations
- 13000 series - Talk
- 14000 series - Technical
- 15000 series - Internet
- 16000 series - Computers
- 17000 series - Sales
- 18000 series - Production
- 19000 series - Research
- 20000 series - Ratings
- 21000 series - Life
- 22000 series - Bookshelf

Ocean Toons®

Check out **Bobby Ocean's** creative website (www.bobbyocean.com). Full of interesting ideas, links, quotes, production and voiceover demos. E-Mail Osh at *oceanvox@pacbell.net*
Jeff Young's Radio 411 (www.radio411.com) is the *cyber-home* of *Ocean Toons* and the *Bobby Ocean Cartoon Gallery.*



Learning, Planning, and Following-Through

One of the most successful programmers in Australian Radio history is **Greg Smith**, CEO of the #1 programming consultation firm in the Pacific Rim, **ESP Media.**

Before founding ESP, Greg was Group Programme Manager for the Austereo network. In collaboration with Managing Director **Paul Thompson**, he was the programming leader responsible for building Austereo into its unquestionable position of dominance Down Under. Greg continues to serve as the primary consultant to Austereo and is lovingly considered the "father figure" by PDs throughout the group — the essence of what they're all about.

"PD" Snap! Salute

Greg is known as a "no BS" kind of guy. He never pussyfoots and has a manner of taking the emotion of out business dealings. Very calculating, he has a knack for cutting to the heart of the matter, dealing with problems immediately, and finding the "nuggets" that *make a difference.* He is a big believer in using audience research to light the way and better understand the listener.

Quiet and unassuming, he doesn't seek the spotlight. As one competitor put it, "All he does is sneak into town and ruin your career!"

A voracious reader, he views continuing education as *a way of life,* feeling that a truly great programmer is *always* in school. He is dogged in his pursuit to *keep doing things better.* An avid student of marketing warfare, he has managed to translate the teachings of Ries & Trout, Sun Tzu, Clauswitz, and Chin-Ning Chu into practical, usable radio terms and actions.

More than just an ethereal "thinker", though, Greg Smith is a man who *gets things done.* And done well!
An intelligent slug-line on the ESP website* says it all:

"Strategic planning is one thing —
— *implementation* is everything"

*www.espmedia.com

TW Tip #7114, #8032

Food For Thought

The Up-Book/Down-Book Syndrome

Earlier this week, I got a call from a job-seeking PD (whose name I won't mention), who was ready to bail-out of his very cushy programming position – fearing that the end was near and he "didn't want to go down with the ship". The basis for his panic? Just two straight "down" Arbitrend results, even though, get this, his station was still *beating its vertical format competitor 3 to 1)!*
It reminded me of a phenomenon we tend to experience in this business that I like to call, for lack of a better name, "the up-book/down-book syndrome".

It works this way:

- The staff of the station that ***increases*** *its audience share* (book-to-book or trend-to-trend), however slightly, *is elated* (happy as pigs in slop).
- The staff of the station that ***decreases*** its audience share (in the corresponding book or trend), however small the decline, is depressed and ready to undergo bone surgery in major areas.

This syndrome seems to happen *regardless of share-level.* I once saw this happen, like the above example, where a station I was consulting dipped from 24.3 to 23.7, while our CHR competitor increased from 6.8 to 7.2. Management and staff at our station was ready to throw the baby out with the bathwater (until I talked some sense into them) – while the staff at Station B across the street was popping the corks on the champagne bottles (celebrating their "victory" . . . pulling to within just 16½ share-points of us)!

What you need to know: Your staff has been *conditioned* over the years to naturally react this way! So it's up to YOU to smack some sense into them when this happens (and bring them back to reality)! (Mr. X, above, obviously never got the message! Pity his poor staff – he's acting like nothing more than the Head Whiner and Chief Mutineer!!!)

Action Steps: Take the time to paint *the complete picture* for your people. Put the positive "spin" on it (if you look hard enough, nearly every "off" result has a silver-lining *somewhere* that enables you to present a more upbeat story, whether it be year-to-year increases, or TSL-spikes, cume-growth, whatever). Just be careful not to be too much of a Pollyanna about an obviously disastrous result. You don't want to be seen by your staff (or your boss) as being "in denial" or burying your head in the sand as a major trend is unfolding.

TWTip#6066, #7112, #8032, and#20017

And, of course, when the result is *good* – don't hesitate to celebrate. (Just remember to act like you've been in the end-zone before!)

All The Best,

TW



More Hot Clock Games

Also

Another RJ/KHJ Boss Memo

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Your Investment

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Six Months	$US165

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$US195 for first year
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Programmer's Digest
Volume 1, Issue 18
August 31, 1998

Consolidated Research

Continuing Education For The Dedicated Radio Programmer

Cost-Efficiency in the New World Order

It's no secret that the past few years of consolidation in the Radio business have had a major influence on related industries. Especially audience research. Some of the bigger names in the research arena are circling the wagons, or trying to align themselves with a major group owner, or even considering mergers with other research companies in order to remain afloat.

It is clearly a "buyer's market" when it comes to audience research these days. It's happened for several reasons:

☑ **Bottom-line pressures.** Some stations/groups, especially publicly-traded groups (who need to keep

- "bettering" last Quarter's result), are feeling increasing pressures to deliver a stronger bottom-line. Just as happens during a recession, one of the easiest expense-line items to trim or cut is audience research.

(Continuted — See **Consolidated Research** on Page 2)

"PD" Down Under
An Aussie Afterglow

Last week's "Koala" edition of **Programmer's Digest** gave you a 16-page overview of the state of Australian radio and media. But we still have many juicy tidbits left over.

This week, we'll look at the book Aussie PD's are raving about, *Thick Face Black Heart*. "Here Today, Gone To Maui", a simple but effective promotion that managed to effectively slip past the bullshit buzzers of the average consumers. A great full-service website (from News/Talk 2GB in Sydney). The Sex Show, More *OzSnap!* And Part 2 of TW's address to Australian Group Heads, GM's, and PD's.

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Page 10 British Tune-Out Study (with Chuck Blore Quote)



Programmer's Digest Publisher/Editor **Todd Wallace** is a 30-year programming veteran — as a #1 jock, PD, GM, and station owner. Over the past 24 years, he has provided programming consultation services to over 100 radio stations. Internationally recognized as the "founding father" of the "callout" research concept, over 200 stations have used his systems of "in-house" music, tracking, and perceptual research.

Consolidated Research

(continued from page 1)

☑ **Competitive complexion is different.** Ownership consolidation has changed the landscape – in many markets, it's not unusual to see one group cornering the market on a format (maybe even several formats). Thus, because the competition is less cut-throat, the need for an intense research focus is not as great.

☑ **This results in more "shared research" within a market cluster.** Especially if one group owns two or three stations in the same format. They reason (and rightly so): "Why should we do three studies from scratch to see roughly the same result or overview?" Even multiple-formats in the same cluster can be more efficiently researched when it's all done at once (with a very positive end-result: much less cost because more of the interviews during the trolling process become "usable").

☑ **Maybe not cuts, just trims.** Instead of eliminating research, many stations just taper-off on their research intensity. Stations that were auditorium tests 3 or 4 times a year are now only doing it 2 or 3 times a year (or maybe just once a year). Stations that were doing weekly callout research have cut back to fortnightly.

☑ **Or sample-size shaves.** Stations that were doing 120-130 sample music tests are nowmaking do with 75 or 100 completed interviews. Perceptual studies that used to examine 500 target-cell listeners now have only 300 or 400 in-tab. Weekly tracking that used to rely on a minimum of 200 fresh interviews is being cut to 75 or 100 new respondents each week (compensating by extending rolling-averages further "out")

☑ **Formerly farmed-out research is being brought in-house.** Many stations have found that when they do the work themselves, their annual research budget can be a small fraction of what it once was.

☑ **Some stations chop research completely.** Relying more on gut-feel. Unfortunately, this means that some stations have *less* of a line on their target audience than some of us did 25 years ago. I call that a major step *backwards*, but one that some stations *are* taking.

This all boils down to less work for research companies. (But that's their problem, not yours). As a programmer, the situation actually presents you with some new opportunities. *TW Tip # 19041*

Next Week

Squeezing *More* Out Of A Research Study

"If you always do what you always did, you'll always get what you always got."

— ***HO-FM PD Rod Spargo***

One of the daily motivational signs posted in the Control Room of HO-FM (in Hobart, Tasmania) during the ratings period. *TW Tip #7106, #8025*

Quote Worth Requoting

"A team effort is a lot of people doing what I say."

— *British Director* ***Michael Winner***

Elements Of Stationality

"That Damn Station" With Attitude

New Century Broadcasting's Alternative Rocker KEDJ in Phoenix has used several interesting vehicles to convey their rude 'tude.

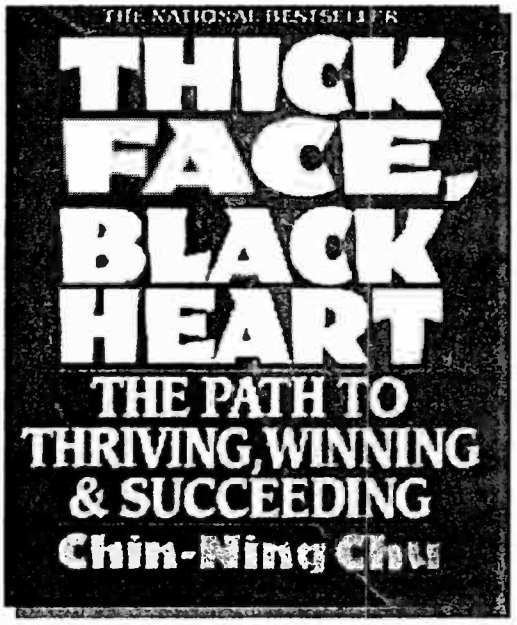
"That Damn Card" . . . their loyal-listener plastic-card (with all the usual discounts and premiums).

"That Damn Show" . . . their Summer concert featuring 10 bands.

"That Damn Sticker" . . . their car-sticker.

TW Tip # 3127 and # 4064

The "PD" Bookshelf



A Look At The Book Oz PDs Are Raving About

During the recent Todd Tour of Australia, **Greg Smith,** Managing Director of ESP Media, turned me on to a book, written in 1992, that he claims changed his life. Several other Aussie PD's have given similar raves about it. As have major leaders from all walks of life around the world.

No less than **Ken Blanchard** (co-author of *The One Minute Manager* series) said: "Awakens our commitment to hard work, unshakable strength in overcoming adversity, and the courage to be true to one's convictions. An inspiration for all managers and entrepreneurs.".

Or consider what **Duncan Anderson**, Editor of *Success* magazine, has to say: "Chin-Ning Chu has written inspiring lessons on building inner strength. Gripping stories and principles reach from the mists of Chinese history to present-day entrepreneurial America. At once mystical and practical, this book will rearrange your brain and recharge your spirit."

Winemaker **Sam Sebastiani** had similar praise, "If I were running across the runway with my last books in hand, it would be with *The Bible*, Sun Tzu's *Art Of War*, and *Thick Face Black Heart*. (Not bad company!)

Even Major League Baseball legend **Sparky Anderson** applauds it. "A fabulous book, full of practical tips on turning adversity into victory. You've *got* to read this one!"

Strong praise, but well earned. I'm convinced! (You will be, too, once you read it!)

Thick Face Black Heart is about thriving and succeeding in everyday life and work using the timeless, ancient wisdom of the East — Asian philosophies not commonly known to the Western business world.

Chin-Ning's objective is to show readers how to liberate powers hidden within us all.

- ✓ To find your "inner warrior" so you can conquer all in your path
- ✓ To *dare* to succeed (you do so by cultivating the courage to fail)
- ✓ To transform your negative qualities to your advantage
- ✓ To use the art of deception without compromising your values to win the deal you want
- ✓ To unchain your killer instinct in the service of a life-affirming cause
- ✓ To claim your natural right to wealth and success.

Some background

What Chin-Ning does in her book is to draw from, clarify, and expand on, many ideas originally put forward in an obscure book by religious philosopher Lee Zhong Chang, entitled *"Thick Black Theory"*

On a practical and philosophical level, it is simply about action and its effectiveness. Here are the basics . . .

It all starts with a constant awareness of the concept of "Dharma" — often defined as "that which supports life" and "acting in accordance with one's duty". Each person will have a different Dharma, but the composite of different people exercising differing, often diametrically opposed, duties is what makes the world go 'round.

— **And Your Destiny.** One's "destiny" often tends to wait before unfolding completely.

"Thick face" is a shield. The Asian concept of "face" refers to how others think about you and treat you. A thick-faced person fuses together the idea of Asians' concern for "face" (what others think of you) and the Western notion of having a "thick skin" (not caring what others think), enabling the practitioner to have the ability to put self-doubt aside. Such a person refuses to accept the limitations that others put on them (or that we too often impose on ourselves), instead creating his/her own positive self-image. Former President Ronald Reagan is a good example — his unshakable image of himself as a great statesman and his simple answers made Americans feel confident, even though he didn't always have a complete grasp of all the issues.

"Black heart" is a spear. It refers to the effectiveness of execution – the ability to take action without regard to how consequences will affect others. It is a ruthless approach,

(Continued — See **Thick Face** On Page 4)

Thick Face

(continued from page 3)

but not necessarily evil. It will place you beyond human manipulation, beyond the petty standards of human judgement. A black hearted person has the courage to fail and thus is not afraid to take necessary risks. Like a businessman who must make hard decisions regarding unprofitable operations – or an ER surgeon dealing with an accident victim in need of a potentially dangerous, but necessary operation (if the patient dies during surgery, the surgeon may be blamed, but he/she does it anyway because that's what's best for the patient).

Chin-Ning's book illustrates what she calls the 3 phases of Thick Face, Black Heart:

Phase One: Winning At All Costs

The level of cheap hustlers, crooks, and hypocritical politicians, for example.

Phase Two: The Spiritual Process Of Self-Inquiry

At this stage, one is often vulnerable because powerful, wicked behaviors are rejected as you search the realm of the unknown, demanding greater "satisfaction" from your conduct.

Phase Three: The Warrior

This final phase is the combination of phases one and two — the union of the spiritual and the material worlds.

The Warrior ultimately acts in harmony with the Universal Will, where actions are aligned with the good of all and the benefit of all. At this stage, you are neither self-righteous nor too eager to please, nor are you seeking approval. In conquering you are ruthless. In action and nonaction, you are changeless.

This provocative book is clearly and methodically written. Part of the charm of Chin-Ning's writing style involves the creative use of analogies and specific examples about every point. A favorite illustration borrows some inspiration of an ancient Chinese tome, *"The 36 Strategies"*. One of the passages advises strategists to "pretend to be a pig in order to kill a tiger" (the hunter dresses in a pig's skin, waits until the tiger is so close the hunter can't miss, then shoots the tiger).

Chin-Ning takes you through 11 Principles Of Unlearning

- Breaking constraints of inner images and external standards
- Searching for your own inner convictions
- Discovering the mystery between staunchness and yielding
- Understanding *yourself*
- Breaking the bondage of the fear of success and the fear of failure
- Understanding the nature of illusion and reality
- Mastering the distinctions between virtue and vanity
- Overcoming fear
- The voyage beyond *the avoidance of pain* and *the pursuit of pleasure*
- Acquiring the courage to believe in yourself, and
- Realizing the Thick Face, Black Heart nature of the Creator

Some of the other concepts dealt with by Chin-Ning include:

- ✓ Winning through negative thinking
- ✓ The magical power of endurance
- ✓ The mystery of money
- ✓ Deception without deceit
- ✓ The 16 noble attributes of work
- ✓ The advantage of playing a fool
- ✓ How to thrive among the cunning and ruthless, and
- ✓ How to acquire the killer instinct.

"And In The End . . ." You'll find that this book stimulates thought, helps you build inner strength, and inspires you to excel in your performance (while enjoying the satisfaction of success). You'll coming away with new directions to explore and a better understanding of the power of potential. So much so, you'll find yourself wanting to immediately re-read it.

TW Tip #7109 and #22015



Chin-Ning Chu, born in China, raised in Taiwan, now living in California, is President of Asian Marketing Consultants and is an international lecturer, corporate trainer, and author (*The Chinese Mind Game* and *The Asian Mind Game*). She is considered the foremost expert in the world on the subject of understanding the Asian business psyche.

To listen to Chin-Ning's Voice Library (a 5-minute recording of excerpts from her speaking engagements), call (202) 783-4712 (then dial access box 1384 when you hear music).

Thick Face Black Heart is already a bestseller in Asia, Australia, and the U.S. (384 pages, available in paperback from *amazon.com* for $11.99; hardcover is $26.00)

On Marketing *Direct*

TW Tip #3129 and #4066

"Direct-marketers recognize *five* great marketing motivators: fear, greed, guilt, need for approval, and exclusivity".

— ***Bob Lews,*** *Perot Systems*

(Thanks to programming consultant **Doug Erickson** for bringing this one to our attention)

ACNielsen·McNair PRESENTS

RADIO 2000 and beyond

Programming In The Consolidated New Millennium

Part 2 of the transcript of the **Todd Wallace** address to Group Heads, GMs, and PDs in Australia.

As you may know, when you say "competitive market" in the United States, this doesn't only mean only the top 268 Arbitron-rated markets. These days, even smaller markets have **very** competitive radio wars going on.

My wife's research company, *Radio Index*, conducts a lot of audience ratings for smaller markets. And she's found that there are close to **700 competitive radio markets** in the United States.

And these days, even small cities like Hutchinson, Kansas, where she just did a survey (which has a population base of only about 35,000), are fighting each other tooth and nail. In fact, Hutchinson is a pretty good example. In that survey, there were 16 stations that had more than a 2% quarter-hour share of audience, which gives you an idea of how **thinly** the pie is getting sliced and diced even in Small Market America these days.

To give you the rest of the story -- only 4 of the stations were actually licensed to Hutchinson, but because of move-ins, and 100,000-watt Class C power-blasters that boom in from other markets, even a **small** market can have the same intensity of competition that you used to find only in **much** larger markets

And of course, when you look at Top 20 markets like Phoenix or San Diego, it's just **normal** to find 30 or 40 stations with at least a 1 share – and it's quite typical to see 10 or 15 stations all bunched between the 3 and 4 share range.

As many of you know, it's actually been like this for many years. The only thing that's changed – is the ownership levels. Instead of owning a station that has a 7-share, and fighting 2 other format-competitive stations with a 9 or 10 share, nowadays, you can own all three stations. And suddenly you've got a combined 26 share – and that's when you can start talking **serious** critical **advertising** mass.

Now – I bring this up for a reason . . . and it's this . .

Because the US markets are so *over*-fragmented even the small ones, I personally have big questions about whether America can really be used as much of a model for how consolidation can be done in **this** country, at least as far as cluster programming strategies are concerned. Unless ABA* starts issuing dozens of more licenses, or even de-regulates the Radio industry (the way it's happened in New Zealand), I think you have to be very careful about how you borrow concepts and implement techniques wholus bolus from the US.

* Australian Broadcasting Authority (the Aussie FCC)

Very simply put . . . **You do <u>different</u> things to pull a 25 or 30 share than you do to pull a market leading 7-share.** And, unfortunately, a lot of programmers don't fully **understand** this fact-of-life. And if **you** don't – you need to take a crash-course and learn it **now**.

I make the point that Australian stations, especially **regional** radio stations, have to be **more things** to **more people**. You have to cover a lot more perceptual and programming territory than an American station does. So it's even more important for YOU to keep an eagle-eye on the *compatibility* of various things.

Now, that's not to say there aren't any *good ideas* in the United States —

Certainly, you should keep an eye on America to hear of new promotions and contests and liners and positioners and hot-clock strategies . . . but my message to you is – **make absolutely <u>sure</u>** it passes the *LOCAL* test, of ***"Will this work in Wollongong"?*** And always remember – just because it worked in LA, doesn't necessarily mean it **will**, automatically, in Sydney or Perth.

(Continued — See **Radio 2000** on Page 6)

ACNielsen·McNair PRESENTS

RADIO 2000 and beyond

Programming In The Consolidated New Millennium

(Continued . . .
. . . from Page 5)

Okay . . . we've talked a bit about who's doin' what, and who's zoomin' who.

So, Let's dive head first into how a programmer **does his or her job** in the new millennium. Let's look at what is *expected* of the Radio 2000 PD.

And what it's coming down to . . . is a serious **dedication** to *doing your job well* – and **always** looking for new ways to do it *better.*

The Japanese have a word they use to describe the process of what I like to call "constant and never-ending improvement" – *kaizen.*

And I'm here to tell you . . . if you don't keep raising the bar, voluntarily, *somebody else* will raise it for you (and you'll be left struggling to catch up).

Sometimes today that's gonna' mean, as **Tom Peters** would say, "If it ain't broke, *break it".* Before somebody else does. So — heed the call.

Now, what this is going to *require* from some of you is a new attitude. And a positive one. There's just plain ***no room left*** in Radio for negative thinkers, and "poor me" victims, and whiners going around complaining that Radio just isn't any "fun" anymore. Radio doesn't have time for that anymore. In other words, it may be time for **some** of us to "grow up" and join the **real world** of the radio **business**. And it is, after all, a business.

But that's *not* BAD . . . Radio still *IS* fun, if you *make it* that way. And you roll with the punches. And you keep up with the changes. And you go out of your way to innovate.

What it comes down to is: if you're the programmer *YOU* have to communicate this message to your staff. And YOU have to make Radio fun for **them**. (I promise you – it's NOT that hard to do!) There's *a lot* to be positive about. There may be fewer jobs today, that's true. But . . . they're **better** jobs. Not to mention better **paying** jobs!

What this is going to require of *you* is – you *must* diversify your skill-set beyond just hot-clocks and contests and formattics and going to lunch with record people.

You've got to become a serious student of not just Radio, but Marketing and Business, as well. You've got to learn to **understand** the marketing concepts that drive other businesses. Mainly because, more and more, you're going to be called on to help the Sales department provide value-added promotions for clients. And — you'll be part of the task-force that will be putting together **non-traditional** revenue sources, like making money from the internet . . . or maybe event marketing, where you can bring lots of advertisers who are not normally radio advertisers together for one shared-experience where they come away *liking* Radio.

Our friend, **Dan Mason**, who is the President of CBS Radio, recently made a speech where he encouraged programmers to get CRMC certification from the RAB, as a Certified Radio Marketing Consultant, the way most American Sales-reps do. What a great idea! What a *great* idea!!! I mean, If you're certified as a marketing expert, #1, your General Manager is going to look at you in a whole new light. But, just as important, the Sales Department is going to start treating you with a whole lot more **respect**. (Talk about job-security in uncertain times – *that's* gonna' help you *a lot*)

It's a real **simple** thing to do – but I make the point, it's a *very important* thing to do.

You've **got** to make the effort! Because, as the bottom-line pressures of consolidation continue, if you're not on the same page with your GM – there could be some trouble ahead (especially if you don't fully understand the business side of things). So — word to the wise — take my advice — and start ***learning*** these things.

And start doin' it **today**!

TW Tip #1062, #3131, #7111, #8031, #17026

Next Week Part 3

- **"Playing To Lose" and other Cluster Strategies**
- **And being LOCALLY Listener-Responsive**

Nothin' But 'Net

WWW EB WWW ISE ™

News-Talk 2GB

2GB in Sydney (Australia) has put together a very efficient, full-service website that News/Talk stations may want to view as great model (www.2gb.com).





- The personality who is on-the-air right this minute is pictured in the clear spotlight, along with the invitation to listen live via streaming RealAudio (a 1-click process).
- You can click onto other personalities and hear a short RealAudio promo about their show.
- The 2GB on-air schedule is efficiently assembled into a 24/7 programming grid that makes it easy for a listener to understand and find a favorite show (including key reinforcements like "News on the hour and the half", "Air traffic", etc.
- Live webcams give listeners a view of both Studio 1 and



Studio 3, along with a live weathercam view of Sydney.
- A separate page shows an aerial shot of the area the camera views, for perspective.
- Plus promo pages for News, Weather, and *The 2GB World Of Sport* (isn't that a great branding name for an information element?). Critique: The site does not contain a short news summary of the latest news, like many US stations do (may have something to do with union regs).
- The website enables listeners to quickly submit notices to the Community Noticeboard. Critique: The site does not *list* all Community Notices (which would be a nice touch to further round-out the "full service" aspect of the site).

Overall, an exemplary site with a clean, slick look.
Makes you want to listen to 2GB! *TW Tip #3130, #6065, #10038, #15039, #16041*

Leadership Cliff's Notes — Outsourcing: Your "Go To" Guy/Gal

One of the keys to functioning at peak-performance, operationally, is knowing who to "go to" for short-cuts and secret weapons when you have a specific need. Why go through a painful, unnecessary learning curve when you can cut straight to the quick with a whole lot less grief? That's where maintaining your "network" can help you save both time and lots of steps.

For example, my computer software guru in the U.S. is **George Briggs**, head of *PC Plex* here in Phoenix. (In his other life, he doubles as the Production Director and AudioVault-Viper at Pulitzer's KKLT). Some of his specialties include Microsoft Publisher and Microsoft Powerpoint consultation and producing computerized sales presentations. Best of all, unlike most computer consultants, George conducts biz in *English*, not computer-ese (something I, as a non-geek, really appreciate).
Contact info: Phone (602) 494-494-2; e-mail *george@pcplex.com*
Have *you* compiled a list of "go to" outsource experts for every area of *your* daily operations? Why not take the time to? It will save you time in the long run. Having an expert to call on, on a moment's notice, even if only as a sounding board, makes you (and your team) more effective. *TW Tip #7110, #14004, #12002, #16040, #17026, #18011*

"The Sex Show"

How's that for a great name for a show about sex?
Here's another Aussie original, as networked on Austereo's Triple M stations, across Australia nightly at 11.

Host **Ruth Ostrow** has been writing about sex-related stuff in local papers and magazines and deals with specifics — like a listener's question, "Is it safe to swallow?"
(A: Yes – as long as your partner doesn't have any diseases). *TW Tip #9112, #11009, #13002, and #21002*

News & Surveillance Ingredients

Presentation For smaller market music stations who run ABC's **Paul Harvey**, here's an interesting idea that KQUE/Houston used to do. They would dig through their musical archives to find a song that "matched" the subject of Paul's "For What It's Worth" kicker. A cheap thrill for a music listener that always sounded creative and original (many listeners actually looked forward to it).

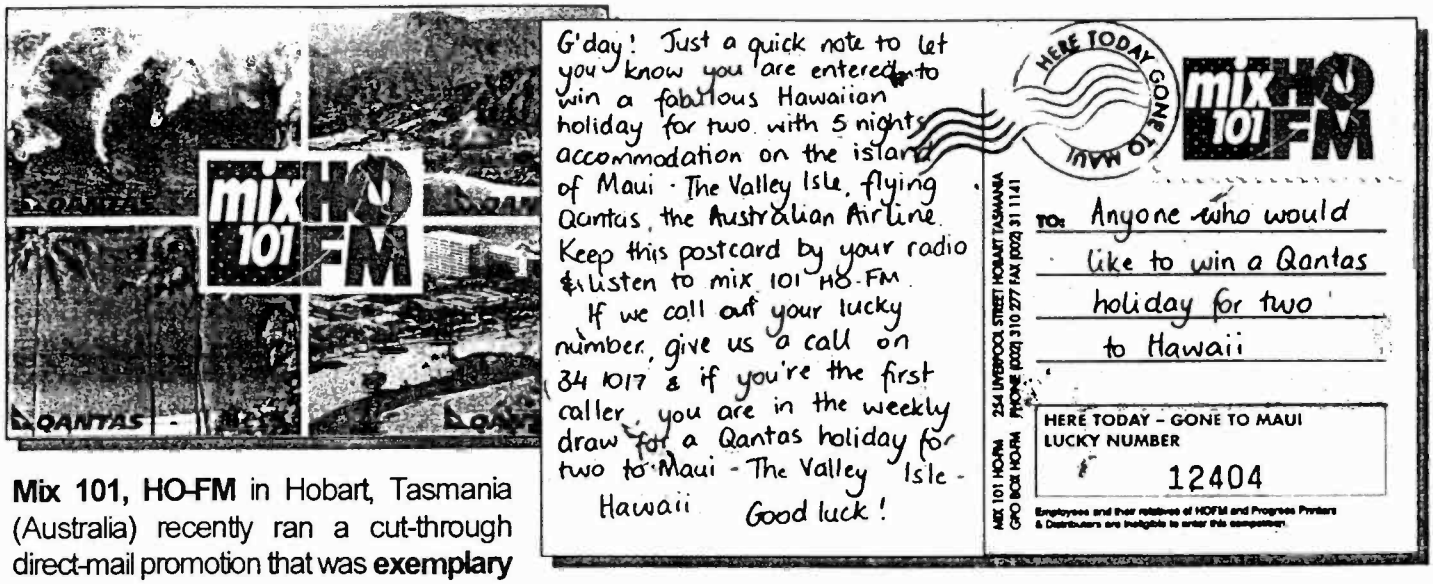
You, of course, don't have to have Paul Harvey to do it (though I think the concept works best when it follows a "personality" newscast). If you're so inclined, here are some tips:

- ✓ Save the kicker for *after* you've done your weather package, so it butts right up to your outro-script (otherwise, way too many elements will get in the way, and most listeners won't be able to make the "connection").
- ✓ The new *4th Edition Green Book* (of songs by subject) is the best song-reference thematic guide that I know of. $49.95 plus $4 shipping/handling, by calling (310) 788-1621).

TW Tip #9110 and #10037

WWWeb For a great example of a great News/Talk website, see WWWeb-WWWise on page 7

The Most Effective Promotions Of All Time "Here Today, Gone To Maui"



Mix 101, HO-FM in Hobart, Tasmania (Australia) recently ran a cut-through direct-mail promotion that was **exemplary** in its simplicity.

The key: HO went to great pains to *keep it* simple.

The station sent a full color postcard to every household letterbox in Hobart. The front featured 4 typical tropical Hawaiian scenes (along with a subtle co-sponsorship logo from Qantas airlines).

Here's the trick: On the back of the post-card, the contest "pitch" was ***hand-written***. Thus, the recipient didn't see it as mere "junk" mail and automatically throw it away. In fact, follow-up research indicated that most people read the card *immediately,* because they wondered who was sending them a postcard from Hawaii. In short, it got past the listener's "filter system" (the gate-keeper in a consumer's mind that "susses" all messages).

From that point on, it was a straight-forward lucky-number contest (listeners were instructed to keep the postcard near their radio and listen for their number to be called, several times a day). The front of the post-card itself contained a *visual reminder* of the prize they would win.

HO-FM PD **Rod Spargo** reports it was one of the station's most effective promotions ever, still talked about warmly by Hobart listeners. Many listeners said they stuck the card on their fridge for the duration of the 4-week promotion (just like they would any other card from a friend).

TW Tip #1061, #3128, #4065, #9111, and #17025

About "TW Tips"

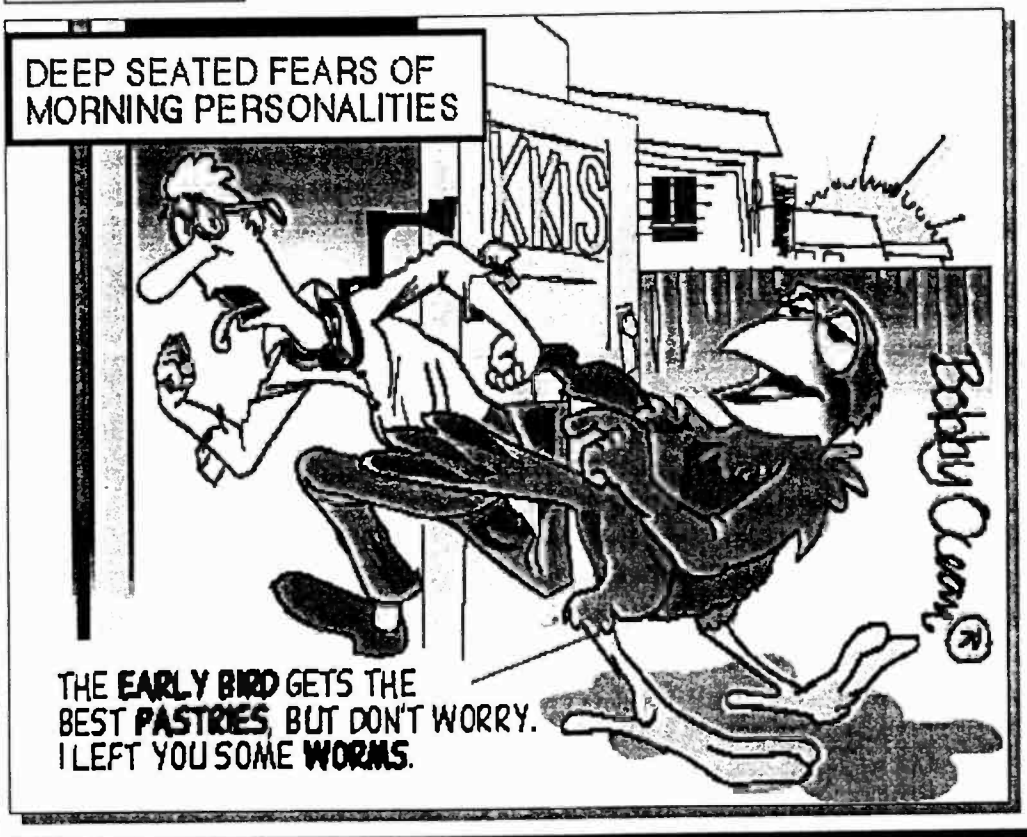
At the end of each quarter, we'll issue a free **"PD Index"**, to cross-reference every *TW Tip* into the following programming categories —

- 1000 series - The Audience
- 2000 series - Music
- 3000 series - Promotion/Marketing
- 4000 series - Contests
- 5000 series - Mornings
- 6000 series - Talent
- 7000 series - Leadership
- 8000 series - Morale
- 9000 series - Presentation
- 10000 series - News/Info
- 11000 series - Public Service
- 12000 series - Operations
- 13000 series - Talk
- 14000 series - Technical
- 15000 series - Internet
- 16000 series - Computers
- 17000 series - Sales
- 18000 series - Production
- 19000 series - Research
- 20000 series - Ratings
- 21000 series - Life
- 22000 series - Bookshelf

Ocean Toons®

Check out **Bobby Ocean's** creative website (www.bobbyocean.com). Full of interesting ideas, links, quotes, production and voiceover demos. E-Mail Osh at *oceanvox@pacbell.net*

Jeff Young's Radio 411 (www.radio411.com) is the *cyber-home* of *Ocean Toons* and the *Bobby Ocean Cartoon Gallery.*



Snap!

One of the most respected names in Country music radio is **Jaye Albright**.

Over the course of 36 years, Jaye's radio career has been full of achievements, both as a major market PD and consultant for Drake-Chenault, BP Consulting, and Albright, Hill, and O'Malley (which became the second largest country consultancy in the world).

Last fall, the lure of becoming Corporate Director of Country Programming for Jacor Communications, brought her back "home" to Las Vegas (where she started in Country 25 years ago, a fact that was commemorated recently as she was inducted into the Nevada Broadcaster's Association Hall Of Fame). She is now responsible for the programming of Jacor's 24 Country stations.

Jaye thrives on change and competition. And prides herself on being a workaholic who radiates a love for Radio. And not just Country Radio (she studies all formats as a strategist who loves finding new solutions). As a people person, she motivates her stations by setting an example – of effective time management, achievement, and a passion for great competition. And is dedicated to helping people grow to be more successful and effective.

TW Tip # 7107 and # 8029

Snap!

One of the truly bright stars of Australian radio programming today is **Cherie Romaro,** who has risen through the ranks to become Director Of Programming of the Australian Radio Network (one of Clear Channel's 50% ownership interests).

In addition to responsibility for the programming on ARN's 9 stations in Australia, her influence is also felt throughout New Zealand (where ARN and Clear Channel have a substantial interest in the NZ Radio Network, which operates 41 stations).

Cherie's personality is said to engender loyalty on a friendship basis. While she's enjoyed success at a corporate level for several years now, her programming roots as an MD and PD are evident — she can still pick a hit in an instant and knows how to set up a creative environment that brings out the best from talent. As a result, she has seen success with some formats where others haven't (by taking the long-term view, knowing it's a marathon, not a sprint).

TW Tip # 7108 and #8030

UK Tune-Out Study

A recent study by Britain's Radio Advertising Bureau revealed how captive British radio audiences are, compared to TV.

Only 10% of radio listeners in the UK say they generally switch radio stations when commercials come on, compared to 44% who zap out of TV commercials.

"On Radio, (commercial) zapping is not a physical process, it's a *mental* one".

— *Chuck Blore*

Instead of zapping, Radio listeners tend to deal with the various types of radio programming by "zoning in and zoning out" —

- They zone-in when the content or output *engages them* (be it a song they like, compelling content or delivery, or
- They zone out when they really don't like what they're hearing, are offended, or experience obvious frequency (if listeners feel they've already heard something, particularly an ad, they often feel there's nothing left to listen for)

TW Tip #1060, #9110, #19040

Coming Next Week

In The World's *Fastest Growing* Programming Newsletter

Hot-Clock Games!

And . . . More! **Breakfast/Morning Basics**

Also . . . ***How To Simplify Your Life***

Subscriptions

Your Investment

One Year $US295
Six Months $US165
Charter Subscription:
$US195 for first year
Call us for special group and multiple-copy rates

How To Reach Us

By Phone: (602) 443-3500
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Programmer's Digest
Volume 1, Issue 17
August 24, 1998

"PD" Down Under

Continuing Education For The Dedicated Radio Programmer

Our Special 16-Page *Koala* Double Edition

Aussie Notes & Anecdotes

"Everything You Ever Wanted To Know" about Australia – but were afraid to ask (much less have answered).

It's a fascinating country — full of interesting and intriguing contrasts.

An island, yet a continent.

About the same geographic size as the U.S.

Far fewer people. But lots more 'roos.



Because it's in the Southern hemisphere, the seasons are "reversed" (Christmas Day kicks off Summer vacations! Santa arrives on a surfboard!)

Originally a colony of convicts – today's crime rates are far below levels in other developed countries. A traveler feels really safe *everywhere* in Australia (as do residents).

Former British Commonwealth country, now about to hold a Referendum (a national vote) to become a fully sovereign republic.

(Continued — See Down Under on page 2)

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Page 16 Food For Thought: One Great City After Another



Programmer's Digest Publisher/Editor **Todd Wallace** is a 30-year programming veteran — as a #1 jock, PD, GM, and station owner. Over the past 24 years, he has provided programming consultation services to over 100 radio stations. Internationally recognized as the "founding father" of the "callout" research concept, over 200 stations have used his systems of "in-house" music, tracking, and perceptual research.

"PD" Down Under

> ***"There is a better way, and we will find it."***
>
> — Positioning slogan seen on the website of Australian consulting firm ***ESP Media*** (www.espmedia.com)

(continued from page 1)

A democracy – with a *mandatory* vote (elections are held on Saturdays and *everyone* of legal age *must* vote).

Their Prime Minister ("the PM") is the equivalent of the U.S. President. Their Premier is on the same level of influence in each state as a U.S. Governor. And Members Of Parliament ("MPs") the same as American Congressmen/women. Lord Mayors rule each city.

One notable (and interesting) difference in the Oz electoral process: federal elections are not regularly "scheduled" in the same manner as American elections. The ruling PM can "call" an election at any time within 3 years of his/her election or reelection; with no term limitations. So, when things are on a roll, the PM calls an election to prolong his/her tenure (or if not, puts it off to the last possible moment).

Inhabited by just 19 million people – they mostly reside in metropolitan markets (urbanization level is 86%). Thus, most of those metros are quite large. Sydney is 3.5 million, Melbourne 3.1, with true "big city" hustle and bustle. Perth, Adelaide, and Brisbane are a little over a million each. Canberra, Newcastle, Wollongong, Hobart, Darwin, and the Gold Coast range between 200,000 and 500,000. Plus dozens more cities in the 50,000-100,000 range. And hundreds of smaller cities comprising the famous "outback".

Ethnically diverse, but at not nearly the high percentage levels normally associated with American ethnicity. Aboriginal Australians represent 1% of the population, Asians about 4%. Melbourne boasts the largest Greek population outside of Athens, but collectively they comprise less than 1% of total Australian population. There is no Black or Hispanic constituency to speak of.

Come On Down!

In several recent travel magazine surveys, Australia is the #1 most-desired tourist destination. And you can bet the 2000 Olympic Summer Games (which will actually be staged in Sydney during their Spring, in September of that year) will only add to travelers yearning to experience the carefree Aussie lifestyle. "Sydney 2000", by the way, has been the catalyst for numerous civic improvements throughout the state of New South Wales, adding to the natural charm of what many consider the world's most beautiful harborway and finest surf beaches.

Australia, The Media Market

Media-wise, the advertising dollar is sliced very similarly to the U.S. pie. Print, TV, outdoor, transit, magazines, and direct-mail are at about the same levels they represent in the States, with Radio near 8%. Oz Media buys are more youth driven – the most sought-after ad demos are 25-39 Female, 25-39 Adults, and the Under-40 combo.

TV. Television is remarkably similar to the American model –

- **With a "big three"** (the Seven Network, **Kerry Packer's** Nine Network, and Ten, each of whom have reciprocal arrangements with American and British networks to get same-day feeds of time-sensitive shows and same-week feeds of episodic programs). Leno and Letterman, for example, both air "today" in Oz, as does David Frost.
- **The (non-commercial) ABC** (comparable to PBS, but without all the pledge beg-a-thons),
- **And SBS** (a multi-lingual service now headed by former ARN Managing Director **Nigel Milan**).
- **Cable** has not taken root in Oz to the extent it has in the States, although Murdoch's Sky Channel and FoxTel satellite networks are available via subscription.

The "new" TV season usually kicks off on Australia Day (January 26th), their "4th of July", after most Aussies have returned from "holiday". (Interesting aside – most workers get *four weeks* of vacation, annually! Not a bad gig!!!)

Print. Newspaper wars still abound in The Land Down Under. The largest markets have several papers, fighting it out with newspaper Bingo and tabloid headlines that rival Fleet Street's best (in Britain). **Rupert Murdoch's** News Corp also has a national print presence with *The Australian* (similar to *USA Today,* though arguably more upmarket).

The Aussie "FCC". The ruling body of Australian Radio is the ABA (the Australian Broadcasting Authority). They have authorized only 450 radio licenses nationwide, though dozens more will be on-the-air by the time Sydney hosts the 2000 Olympics.

Ratings. There is one industry-sanctioned ratings company, **ACNielsen/McNair** (the McNair heritage in Radio measurement extends back over 50 years). Ratings sweeps in the largest metro markets occur 8 times a year, for duration of 5 consecutive weeks. Ratings are taken across 6 traditional dayparts:

- ✓ Breakfast, often called "Brekky" (5:30-9am)
- ✓ Mornings (9am-Midday)
- ✓ Afternoons ("Avro") (Midday-4pm)
- ✓ Drive (4-7pm)
- ✓ Evening (7pm-Midnight)
- ✓ Weekends (5:30-Midn Sat-Sun)

(Continued — See Down Under on Page 3)

"PD" Down Under Aussie Radio

(Continued . . . from Page 2)

They offer a computerized slicer/dicer/number-cruncher (similar to Arbitron's Maximi$er, called Radio Scope), enabling deeper examination of the ratings data. (See "PD" page 15 for a glimpse into a Nielsen/McNair Radio diary).

TV ratings are similar to the U. S. model, with "overnights" pinpointing both individual markets and a composite "5-city share" (covering Sydney, Melbourne, Brisbane, Adelaide, and Perth combined).

Demographics. Aussie population-distribution is very similar to the U.S. Driven by Baby Boomers, demographic projections are expected to experience a comparable "aging" of the total available audience. (See "PD" page 5 for ACNielsen projections of where the age-bulge is headed for the next 20 years.)

Radio. Even the most competitive markets like Sydney and Melbourne have just 9 or 10 key commercial players (plus 4 or 5 non-commercial services) competing for audience ratings, so it's normal to see share levels approaching 13-14% for the leading stations, **10+***.

* Total audience ratings in Australia are based on listeners 10 and older, as opposed to the U.S. standard of 12+

Australia's #1 market, Sydney, serves as a good example of the limited fragmentation that exists in Australian Radio . . .



- ✓ Two commercial **News/Talk** stations (#1 leader 2UE and the Macquarie Network's 2GB) and a non-commercial PBS-like station run by The ABC, which is localized to each cap-cities market (2BL is the ABC "first network" station in Sydney).
- ✓ Male-skewed **Rock which encompasses Classic Rock** (Austereo's Triple M),
- ✓ Female-targeted **CHR which includes Hot AC and Modern AC** (Austereo's 2DAY-FM),
- ✓ Traditional **mainstream CHR** (ARN's 96.1, a limited-signal station which covers primarily Sydney's Western Suburbs),
- ✓ **Gold-based AC** which in large part incorporates the **Oldies** constituency (as featured on ARN's 2WS-FM). Oldies are available modally on AM (on 2SM Gold, which programs a much larger library-list than heard on WS-FM).
- ✓ **Soft AC** (as programmed on ARN's Mix 106 FM)
- ✓ **Easy Listening** (on Macquarie Network's 2CH)
- ✓ **Talk/Sports/Racing** on "2KY Racing Radio", which is formatted around live calls of horse-races and is partially subsidized by the racing/gambling industry's TAB (the Totalizator Administration Board)
- ✓ **Non-commercial Alternative Rock** (as programmed by the ABC's Triple J network)
- ✓ **Non-commercial Classical** (as programmed by ABC-FM)
- ✓ **Non-commercial Parliamentary broadcasts** (sort of a radio version of C-SPAN), also provided by the ABC
- ✓ Additionally, 5 or 6 low-power "community"" stations super-serve smaller (usually ethnic) constituencies (but are not listed in the ratings).

✓ **Country** music is not generally a popular or universal radio format in Australia (although Garth Brooks sold-out every show around the country on a recent tour). In years past, the highest total-week share-level attained by a Country station was just 3% (currently there are no radio stations airing Country in Sydney).

In the medium-sized markets, like Hobart (on the island State of Tasmania), for example, or the national capital of Canberra, only 3 or 4 commercial stations chop the pie (plus the ABC, which in many markets can command a large audience). The winner in a medium market usually takes the 10+ crown with a 25-share.

Less Frag Requires Deeper Programming

Many American programmers mistakenly interpret this limited fragmentation as a lack of programming sophistication. ***They couldn't be more wrong!*** In fact, in my experience, it's requires *more* sophistication to program a radio station in an Australian market, because Aussie stations have to be ***more things to more people***, bridging *several* lifegroups simultaneously, whereas most U.S. stations can concentrate on just one smaller bullseye. (How hard is it, after all, to be non-stop hip-hop? Or young country? Or modally alternative? Or to simply target a narrow, one-gender age-cell? Not very, in my opinion.)

(Continued — See Down Under on page 14)

ACNielsen·McNair PRESENTS

RADIO 2000 and beyond

ACNielsen/McNair, the officially sanctioned ratings firm throughout Australia, recently sponsored a broad-ranging seminar to examine Radio's role in the new millennium. Industry leaders from Australia and elsewhere joined with Nielsen research experts to examine the many possibilities. Here are the highlights and bullet points of each speaker's presentation.

Dr. Ed Cohen VP/Research, Clear Channel Communications

- ✓ Research is a useful tool to help management make the right decisions.
- ✓ Fragmentation in U.S. Radio has caused research problems. Listeners in major markets must choose from 40-50 signals (so many that some listeners are confused).
- ✓ But demand for research is higher than ever (and it's dissected in smaller slices and dices).
- ✓ Response-rates are down because of: too much consumer research, telemarketing calls, caller ID, VoiceMail answering machines.
- ✓ Cume is a very reliable figure and should be used for much more than just Reach & Frequency.
- ✓ The radio diary is the one constant, but is too reliant on quarter-hours and may not accurately reflect button-punching.
- ✓ Too often, samples are stretched to the limits and asked to provide too much.
- ✓ Is metered research the answer? One question: would *you* carry one with you?
- ✓ Radio remains a great advertising medium – it gets people into stores, creates awareness of products and services, reaches just about everywhere, and is cost-effective against other media.

Mark Neely Executive Director, ACNielsen/McNair

A look to the future: measuring radio audiences by meters.

Four overseas companies are developing metered-measurement:

- ✓ **Mobiltrack** in the US, with detectors set up on freeways. Its problems: Doesn't measure AM Radio, can't capture accurate demographic information, doesn't identify length of listening, only identifies in-car listening.
- ✓ **Arbitron's** Personal Portable People-Meter, which encodes stations, relying on a respondent to recharge the meter in a "dock" overnight. Information is fed from "hub" phone lines to Arbitron. High cost may reduce sample sizes and rely on a "panel" approach of multiple respondents per household Issues: Will all stations embed a code? Pocket "pager" has to be carried, rather than worn. Difficult to carry in all listening situations. Device may not be allowed in some schools or workplaces.
- ✓ **Radiocontrol's** Swatch solution, with technology that identifies stations by means of "sound-matching" (undertaken after the Swatch is used in the field and collected).
- ✓ **Infratest Burke-IPSOS's** Radio Watch, also a sound-matching concept (with one difference: sound matching would occur within the device rather than externally).

5 essential criteria radio metering must meet:

- Must record all listening in all locations and situations
- Can't be attached to the set
- Must be worn by respondent at all times in all situations
- Must identify all radio signals from all stations
- Must be affordable to the industry.

ACNielsen/McNair's assessment: Radio Watch will be most accurate.

Paul Thompson Managing Director, DMG Radio

- ✓ In the past 2 years, Regional Radio has been disassembled and reconstituted to a remarkable degree, with new rules and priorities, dramatically affected by changes in ownership regulations.
- ✓ Formerly controlled by dozen of family companies. Most had monopolies in their markets. When the Federal Government gave Regional Radio a competitive plan, many owners became much richer by selling than they ever did by operating.
- ✓ But advertisers found Regional ad structure too complex and difficult to access. Therefore, the two biggest Regional networks, DMG Radio and RG Capital, have combined to form the Regional Radio Bureau. Its goal: to enable a national advertiser to buy Regional Radio from one access-point, with just one invoice, thus making Radio more attractive. This is important: because collectively Regional Radio is bigger than Sydney or Melbourne.
- ✓ Thompson surprised the group with the announcement that DMG is *just months away* from establishing digitally-programmed regional hubs, which will bring about more cost-efficient and operationally-efficient methods of copywriting, traffic, production, and air-content.

Brad March Managing Director, Austereo

- ✓ Australian Radio has a great future: not only holding its own in entertainment but in growth potential. New Zealand Radio, for example, takes 12% of advertising dollars, compared to 8% in Australia. Lots of room for growth.
- ✓ Prediction for 2005: Radio will continue to grow because of its mobility and portability. You can do other things, like surf the net, while listening to Radio.
- ✓ Probably late next year, each cap-city will have a couple more FM stations. Likely result: winning stations will have about 8% each and formats will become more segmented.
- ✓ In the future: content will be king. Finding and keeping great air talent the key.

John Williams Director of Sales & Marketing, Australian Radio Network

Delivering the address prepared by his boss, **Neil Mount** (the new Managing Director of ARN) John pointed out . . .

- ✓ Radio Sales and Marketing must change. Radio is at a cornerstone of not being considered *new media*. We need digital more than anything we have in the past.
- ✓ Consider: TV has gone to color and stereo and is talking about digital. Magazines are having CDs added-on and perfumes inserted. Newspapers are now in color with colorful inserts. Outdoor now has moving pictures, audio, and 3D. But radio is still selling 30's and 60's (and the occasional 15's and 45's).
- ✓ The "new media" is the internet, cable TV, and interactive media. That's why one of the most exciting things to happen to Radio is Doug Mulray's 2WS Drive show, with streaming audio and video on the internet (and soon on pay cable). It's taken Radio into a whole new arena.
- ✓ Radio has the disadvantage of having "too many people, telling too many stories". As a buyer, if you plan a Sydney TV schedule, you deal with 3 networks. A radio schedule: 9 stations. Nationally, you still deal with only 3 TV networks, but over 40 radio stations in competitive markets. It becomes a confused, cluttered market. According to an Optimum Media study: 64% of ad agencies found radio stations too difficult to deal with.
- ✓ Radio needs to be more results-driven than ratings driven.
- ✓ **Bright idea:** Radio has an opportunity to make turning on the Radio while surfing the internet a Pavlovian-response consumers automatically do . We should develop a campaign to remind listeners that they can be doubly entertained as they surf the net.

(Continued — See **Radio 2000** on Page 5)



Movers & Shakers Who've Shaped The Sound Of Aussie Radio

Contemporary radio programming in Australia would not be at the extremely high level of achievement it is today were it not for the vision and brilliance of a few key figures who've managed to keep raising the bar on excellence over the past 20 years.

Beginning this week, we'll be extending our "PD" *Snap!* spotlight to include several of these outstanding Australian programmers and managers who've **made a difference.**

Starting with **Jeff Allis**, Group Programme Manager of Austereo.

It is often said that we become the sum of all of our influences. If that's true, Jeff Allis has a great headstart by following in the footsteps of some of the most successful broadcasters in Australia – having worked for **Paul Thompson** (now Managing Director of DMG Radio), **Brad March** (Managing Director of Austereo), and **Greg Smith** (Managing Director of ESP Media, Australia's most successful programming consultancy). (All of whom, by the way, will be profiled in future Oz *Snap!* installments.)

Couple this with his well-rounded background as a celebrity jock (both on Radio and as a TV VJ) and a successful PD and it's easy to see why Jeff is considered by many to be the most extraordinary programming mind in Australia today. He's not afraid to take chances others see as "too risky" (like the time he left the PD-ship of Fox-FM to join cross-town Triple M in Melbourne, which he then proceeded to take from #7 to #1).

Affectionately known within Austereo as "The Ninja", he is driven by the principles of marketing warfare, as introduced out by Ries & Trout. And by the ancient wisdom of the East, as detailed in the international best-seller, *Thick Face Black Heart* by Chin-Ning Chu (which will be profiled next week in "PD")

Jeff is high on strategy and constant improvement, so he is always open to new ideas. Known for being firm but fair, he's achievement oriented and exceedingly focused. Aggressive driver that he is, his analysis of complex issues enables him to move fast to keep changing a programming blueprint until it is *right*, knowing precisely how and when to add just the right amount of extra "color" to make a great concept *come alive*. He's also renowned for his flair for developing talent (said to be very demanding, *expecting* excellence, but rewarding it when he hears it).

His most recent accomplishment as Austereo Group Programme Manager was overseeing the nationwide ratings increases at all of the Triple M network stations (some of them quite dramatic). A true leader in every sense of the word. *TW Tip # 8027*

Radio 2000 Seminar Highlights (Continued — From Page 4)

Tony Bell CEO of Southern Cross Broadcasters, Chairman of FARB*

- ✓ Radio is part of a total digital revolution. Digital Radio will include screens. Your radio will be your mobile phone, pager, computer, and electronic diary.
- ✓ Digital Radio will provide listeners with information on demand (like text news, racing results, and weather forecasts).

* Federation of Australian Radio Broadcasters (similar to America's NAB).

Charlie Nelson Exec. Dir of Advanced Analytical Research, ACNielsen

- ✓ Australia is a low-growth environment in consumer spending and the early 2000s won't be much different.
- ✓ We need to identify growth opportunities, which means understanding market segments in fine detail (that's where the growth will come from).
- ✓ Retail turnover trend: in the 80's was 8%, is now barely 6%. This will continue due to slow population growth and low inflation. Low inflation means low per-capita income growth.
- ✓ When incomes grow by only 4%, today's high debt levels (70% of disposable income) are unsustainable. People will have to cut back on spending to repay debt.
- ✓ There's been a tantalizing pick-up in spending on food. Entertainment and recreation are growing consistently. Appliances have been static (except in the late 70's, with the arrival of color TV).

David Stewart-Hunter Managing Director, ACNielsenCustomized Research
Radio's audience appeal is unquestioned . . .

- ✓ More daily time-spent than TV, reaching 9 of 10 homes, providing portable information, entertainment, and companionship, with greater listener loyalty, and more tightly targeted than TV. Yet – Radio only receives a fraction the ad dollars spent on TV
- ✓ Focusing on Baby Boomers represents a great opportunity for Radio . . .
- ✓ Baby Boomers (born in late 40's and 50's) broadly equate to 40-54 demo
- ✓ Population projections (comparing 2001 projections to the 1996 Census) show an aging of the Australian population (according to the Australian Bureau of Statistics)
- ✓ Demographically: 15-19's will increase by 8%, 20-24's by only 2%, 25-39's by 5%, **40-54's by 16%**, 55-69's up by 15%, and 70+'s by 10%.

Mark Spurway of SandMark

- ✓ Radio stations ignore digital technology at their own peril. Lack of industry knowledge about digital broadcasting is staggering.
- ✓ DRB's start will probably coincide with that of digital TV in 2001.
- ✓ Digital broadcasting, using the Eureka 147 system (*not* being used in the U.S.) will be available to all AM & FM broadcasters equally, giving them CD quality sound potential.
- ✓ Present cost of a digital receiver: $2,000 (expected to go down quickly as demand builds)

Mario Fairlie of Comsyst

- ✓ Future revenue opportunity for broadcasters: transmitting data.
- ✓ Second generation DAB has a screen (which will provide data) and a receiver. Future of at-work listening: listening on *computers* (while pictures will appear on the computer in a small window). This will add new revenue opportunities in the advertising industry.
- ✓ A website gets you started – it gets you comfortable putting sound and pictures together. You can link to your advertisers.

TW Tip #1059, #3124, #6063, #8026, #14003, #15038, #16039, #17024, #19039, #20016

Cut Through Campaigns, Contests, & Concepts

Campaigns

"Footy" Ties. Triple M in Melbourne skews male, so play-by-play broadcasts of Aussie Rules Football every weekend is a natural. Promoted on their website as "Triple M . . . the best in Rock, Sport, and Comedy".

"104-dot-1". 2DAY-FM's new identifier, showing awareness of the webbed world we live in.

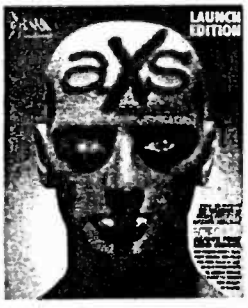
"Listen To Me, Sydney. I Love You". Bus-back campaign that welcomed **Doug Mulray** to 2WS-FM earlier this year.



Mulray's sexy re-launch on 2MMM, circa 1993. One of four cleverly-worded stickers listeners could choose from ("Join the Doug offensive", "I'm a Doug user", "I'm Doug dependant".)

"The great moments of Rock . . . are on . . . Triple M". Tag line to a flashback of Rock audio.

"10% More Music Weekend". Prime Minister **John Howard** announced his intention to impose a 10% GST (goods and services tax). ARN's 96.1 did a clever twist. "While they're taking, we're *giving* . . . 10% more music". "Coming up, not just 10 in a row – but 11 in a row – as 96.1 gives you 10% more music this weekend".



AXS Magazine. Triple M in Sydney sponsors a new irreverant, cutting edge magazine, (with a *Rolling Stone* feel and $7.95 pricetag) containing articles that titillate about music and contemporary life (such as "Screw You: Ways To Get Even", "Star Sex", "Breasts: A User's Manual", "Face-Off In Sports", as well as ads and articles about Triple M air personalities and features.

Breakfast TV exposure. 2UE's #1 Breakfast Host, **Alan Jones,** is also given a two-minute TV guest-spot every morning on Network Nine's "Today Show", where he delivers one of his hard-hitting, no-holds-barred editorial commentaries. Many music stations in the U.S. use such cameos as a schticke-opp for their jocks (see Smart Human Tricks in "PD" #13, page 2); refreshing to see it used as a more serious feature.

TW Tip # 3125, #5091, #10036

Contests

"Battle Of The Footy Codes". Here's one that can be borrowed from TV's *Sale Of The Century*. Star players from each of the major football codes (Aussie Rules, Rugby League, and Rugby Union) were cast as celebrity contestants (playing for charity).

"$50,000 Mind Game". Breakfast show game on Triple M in Melbourne, based around trivia knowledge. "Champion" contestant gets to face-off against a new challenger each weekday (or can take the money and run). Jackpot keeps doubling, up to a max win of $50,000. 2WS-FM in Sydney doing the same thing sideways with "$50,000 Trivia". "As long as you win, you're welcome to stay on the show as long as you want".

"$18,000 Secret Sound". When 2CH in Sydney dropped "The Secret Sound" contest, Mix 106 picked it up, putting big bucks behind it. Played at 6:20am, 7:20am, and 8:20am. Jackpot increases $1,000 a day until it's won (most recently up to $18,000).

"The Double-T Ultimate Ear-Test". Creative re-title of Secret Sound by TT-FM in Melbourne. Slotted at 9am and 2pm weekdays.

"Two Strangers & A Wedding". Clever twist 2DAY-FM in Sydney put to the Rick Dees shotgun wedding bit of a few months ago, turning it into a full station promotion. Potential brides and grooms were given compatibility tests on-air (Are you a dog or cat person? Sleep on the left side of the bed or the right? Eat pizza with your hands or a fork?) Invitations to the wedding are being given away hourly.

"Rock Patrol". Triple M in Melbourne has enlisted the help of the young guns of the AFL (Australian Rules Football League) to help in their street-blitzes by the Triple M Rock Patrols. Adds an extra dimension in a footy-crazed town.

"The Ultimate High School Reunion". Coming soon to Fox-FM Melbourne (a la the "Second Chance Prom" (see "PD" #1, page 11).

"Find Cindy's Mole". Cindy Crawford has misplaced her mole (she suspects that Triple M/Sydney's Breakfast jock **Andrew Denton** may have it. Be first to find it and win a trip to New York to meet Cindy. Great voicers from Cindy herself make this work.

"Million Dollar Mystery Laugh". Mystery voice contest. Winner gets to choose from a bank vault filled with 104 bags of cash, each filled with at least $10,000, one of which contains $1,000,000. (Insurance made this affordable).

"$10,000 Triple Play". Consolidated contesting concept (like Jacor's Song Of The Day) where all 5 cap-cities Triple M stations coordinated a national "3-in-a-row". A $10,000 winner every weekday for 4 weeks was one of the factors that led to major ratings jumps for all of the Triple M's.

Classic Concepts From Years Past

Jumbo April Fool. 2SM Breakfast jock **Ian McRae** promised that "tomorrow we'll float a jumbo (747) under the Sydney Harbour Bridge". Thousands of listeners showed up to see the event. The April Fool's joke was announced on the air, as an elephant on a barge floated by. Made the papers and TV news – and caused lots of town talk. (Still talked about today as one of the all-time classics).

Poo on 4BC

This "Wallace original" from when I was consulting 4BC/Brisbane — When we brought back breakfast-star **Wayne "The Poo" Roberts,** this is the sticker campaign that greeted him. Listeners got the message, big time.

"The Brekky Cheque". 2UW direct-mailed a blank check with lucky numbers in a see-through envelope to households all over Sydney.



Ongoing sticker campaign which gives listeners the chance to *personalize* their car-sticker by choosing the "Triple M Rocks (city)" suburb of their choice.

Or the Sports team version . . .



Welcome! Most listeners in Australian cap-cities are very chauvinistic about their town (especially if it's perceived another city is trying to tell them what to do). So when Triple M launched its new format in Adelaide in 1993, Austereo's SA-FM shrewdly defended its turf with subtle billboards and print ads heralding: "Adelaide's SA-FM welcomes Melbourne's Triple M to South Australia"

TW Tip #3126, #4063, #5092, #9109

Great Aussie Promotions in Past Issues of "PD":

Battle Of The Sexes: The Board Game (2DAY/Sydney) ("PD" Issue #9, page 3)

Street Fleets: "Black Thunders" (2DAY/Sydney) ("PD" issue #15, page 3)

ACNielsen·McNair PRESENTS

RADIO 2000 and beyond

Following is a transcript of the **Todd Wallace** address (Aug 18) to Group Heads, GMs, and PDs in Australia, about

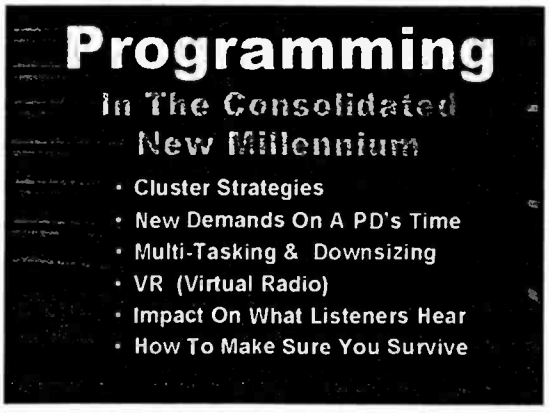
Radio Programming
In The Consolidated New Millennium

Wow! Will you look at this group!
What a stellar assembly we have, this morning!

Not since **Rod Muir** *dined alone* has there been this much collective Radio brainpower in one place at one time! (laughter) Or was that **John Laws**? Oh well . . .

Good morning!

This morning we're going to look at the **consolidation** of radio station ownership in the United States . . . and in particular, what it means to the **programming** departments at most radio stations in competitive markets. In other words, what can we expect as we fast-forward to **Programming in the year 2000 — and beyond.**



■ **We'll be talking this morning about *cluster strategies***

- ✓ Who's doing what?
- ✓ Is there a perfect **model** of how to do it right?
- ✓ Does anybody **really know** what they're doing? Or is it just a bunch **of collective** "guesswork"?
- ✓ Are there any **format holes** out there – and how do you find them?
- ✓ And most of all, **how** does all this apply to *how **you** program a radio station in a much less fragmented **Australian** radio marketplace.* Having been down here a time or two over the years, I've got a few thoughts on that (as you might imagine)

■ **We'll also talk about the new demands on a Program Director's *time* . . .**

- ✓ It is **not** like the **old** days. Especially if you have any cluster responsibilities. I mean, if 2 years ago you were working 50 or 60 hours a week to program just **one station,** what does it take to oversee **seven** stations, or even just 2 or 3
- ✓ Can you **really** do it **effectively**?
- ✓ **How** can you make the **most** of your **time**?
- ✓ And what are some of the **trade-offs** you're going to be **forced** to make when you take on new responsibilities?

We'll talk about *multi-tasking & downsizing*

- ✓ There are many folks at corporate level who believe it's actually ***right***-sizing We've been used to a charmed life in Radio for a long time and that may be changing, as Radio becomes even **more** of business in the new millennium
- ✓ Expense-cuts are part of it.
- ✓ And doing **more things** with fewer people
- ✓ Using cross-utilization programs and participative management techniques to make the **most** of **teamwork**
- ✓ How does this affect **programming** and what comes out of the speakers?
- ✓ How does it affect **research** and **consultation**?

■ **We'll talk about what's come to be called VR or "Virtual Radio"**

- ✓ Customized digital voice-tracked computer-automation
- ✓ Is it right for **you**?
- ✓ How do you deal with the **human** side of the equasion — the fallout of too many good people chasing fewer and fewer jobs?
- ✓ Most of all, if you **use** VR – How do you take it sound **live and local**? Or **can** you?

■ **We'll delve into what impact all this has on what *listeners* hear?**

- ✓ Starting with the curly question, about the cost-cutting and the increased commercial loads and the lack of willingness to invest in the programming product and the value-added sales promotions: Are these things affecting the quality and the appeal of what goes on-the-air? And then, most importantly . . .

■ **How can you make *sure* that ***YOU*** are one of the ***survivors*?**

- ✓ Some of us seem to weather these storms of job-cuttings better than others. Why is that?
- ✓ What is the **mindset** you need if you're going to really **make it** in the "new world order"?

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ACNielsen·McNair PRESENTS

RADIO 2000 and beyond

Programming In The Consolidated New Millennium

(Continued ... from Page 7)

✓ What is the **skillset** you're going to need as a radio programmer in, say, the year **2003**?

So let's get right to it . . .

■ **Clusters!** Don't you just love 'em!

And what did we ever do without 'em?

You're probably wondering . . .

Are there any U.S. group-owners that Australian broadcasters can turn to as, kind of, a "model" for future cluster strategies here??? In my opinion, yes there are!

But there are also some *sins* being committed along the way, too. And later on, I'm hoping I can make you aware of some of the *bad* habits . . . so that you don't fall into the same traps when it comes your turn to clusterize in a big way.

So . . . ***who's*** doin' it right? Well, I don't want this to turn into a pissing match where it sounds like if I don't mention a company, they're not doing it right. There are simply too many well-run companies to mention everybody, or we'd be here all morning just naming names.

But there are **some** companies that **are** doing it **better** than others. The groups I'm about to tell you about are all exemplary companies. And I'll try to give you a quick overview on some of the highlights of each.

Reason I've chosen these companies goes *beyond* the fact that they're the Top 5 largest Radio companies – what's interesting is that they each have a distinct **difference** in their style of operation.

☑ **Chancellor** is very **hands-on**.

☑ **CBS** shines a hot spotlight on sales development and autonomous operation, and has acquired some some major syndication players along the way

☑ **Clear Channel** has **de-centralization** down to an art and is driven by entrepreneurial spirit

☑ **Jacor** is very much on the front wave of **innovation** and **doing new things,** and

☑ **Capstar** is blazing new trails in exploiting the cost-effectiveness of using **technology** to improve their programming in smaller markets (while at the same time bringing more dollars to the bottom-line.

So . . . here we go. Starting with **Chancellor Media . . .** which is now a chain of 108 mostly major market radio stations. They control 20% of New York City, 16% of LA, 27% of Chicago, 24% of San Francisco, 26% of Philadelphia, 30% of Washington, 39% of Houston, and I could keep going on and on, further and further down the food chain.

The way they've done it – is with a strong support staff that prides itself on team-building and team-*work,* particularly when it comes to Programming and Marketing.

Their Vice President & Chief Programming Officer **Steve Rivers** is, in my opinion, one of the two or three truly great radio programmers in the world – and he works hard at it, which, of course, is one of the reasons *why* he is so good. Steve probably spends 80% of his time visiting Chancellor stations, market after market, and sharing his knowledge openly with the younger programmers in the group.

The interesting thing about Chancellor is they still like to give their PD's local autonomy, so it's not like they're force-feeding a bunch of brainless clones who you just put on rails and say "speak when spoken to". What they expect — is for each PD to document what they plan to do with an Action Plan they call "The State Of The Station", which is updated 3 or 4 times a year. Does it work? Well, it's hard to argue with their collective ratings success around the country.

Another way they do it — is to make their corporate experts available to each station. They've got an upper management structure that divies up the station-load over three regional Senior level Managers, who are all very good strategists . . . along with key middle management people who are all experts in their field and who have national responsibilities as well. For example, a Promotion & Marketing expert, a Research guru, a VP of AC/Programming, a National Country-format guy. Plus they also have an appropriate overlay of consultants, too. And it all works very smoothly.

Rivers, himself, coordinates things like monthly conference calls for each format, and he tries to get all of the PD's for each format together once a year on their own, and then they have a Group-Wide Programming Think-Tank, usually tagged onto another convention (this year, it was the R&R Convention in LA).

Then over the top of their owned-and-operated stations, Chancellor also owns AM/FM Networks, which gives them a presence for the national advertising dollar. When you think about it, they already have sort of an "instant" network, so to speak, in the major

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(Continued ... from Page 8)

markets just from the 108 stations they own. So that in itself represents a considerable commercial inventory to offer national advertisers.

Speaking of companies that have their roots in strong networks ...

CBS... is right now the largest radio broadcaster in the U.S., with 155 owned-and-operated stations, earning 1.5 billion US dollars.

They've largely done that by implementing very challenging sales goals, including aggressive non-traditional revenue sources in many of their markets. In fact, they've been one of the companies leading the charge for expanded inventory.

They have dynamic leadership, starting right at the top with Chairman & CEO Mel Karmazin and CBS Radio President Dan Mason, who is a well-rounded broadcaster who came up through the programming ranks.

Their Radio networks, which include CBS, Westwood One, and CNN Radio have nearly 600 affiliates and they are also the home of some of the biggest powerhouse personalities on the syndication front, like Howard Stern and Don Imus.

In fact, CBS Radio is doing such a great job of outperforming their TV division that the company is rumored to be spinning off the Radio division into a separate company which will have a public stock offering later on in the year.

Clear Channel Communications... This is a company that, of course, has a presence Down Under, not to mention Europe, New Zealand, and I understand they have a Sales arrangement in China.

I'm sure that **Dr. Ed Cohen** will be giving you a lot deeper insights into the Clear Channel corporate culture, and where they're headed and what they're doing, when he speaks this afternoon. But I'll give you the quick thumbnail sketch ...

And the quick overview is ... this is one ... *very* ... well-run ... company.

- ✓ They now control 212 radio stations, plus TV, and outdoor, and God knows what else they're into.
- ✓ They don't over-pay for stations they buy.
- ✓ And they have a good track record for turning around under-performing properties.
- ✓ The entire focus of each Clear Channel radio station is on the *customer*, the advertising client, and how they can help advertisers put bums on seats, and move shelves, and generate foot traffic, so they can sell tires and tamales and toothpaste. If the advertiser's happy, the company makes more money.
- ✓ And what's interesting about Clear Channel is they have such a small Corporate staff. (Seems like it's mainly **Lowry Mays** and his kids.)
- ✓ The reason it works very well is that they have a de-centralized management structure, where each station, or at least each cluster, is basically autonomous. They hire Managers who are have strong entrepreneurial skills, and they basically give 'em the keys to the car – and say, "Go drive it the way you want to — just make sure you make us lots of money". I've always loved that philosophy, where you give qualified managers just enough rope to hang themselves. And, it's been my experience that, usually when you do that, they always find a way to succeed – and make YOU look good!

And one of the things that makes it work, from a programming perspective, is they don't have any one mold that they use for cluster management. It all depends on how *strong* the people are in each market. In some markets, they have a Cluster Programmer, who oversees all the stations. In others they have individual PD's. And still others they utilize the talents of their National programming guy, **John Roberts**.

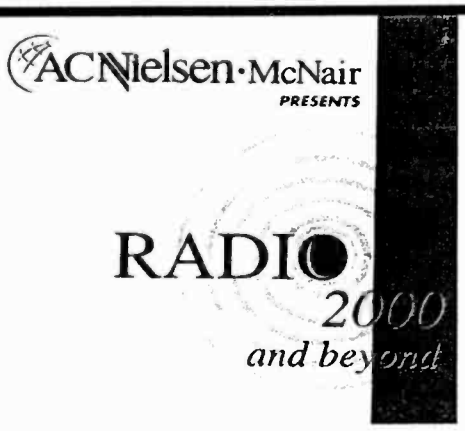
Another thing I think is interesting – is – their PD's all seem to get along very well together and **cooperate** well with one another for the overall good of the company. For example, they share the duties of lining up the monthly Format Conference Calls. (One month one PD will do it, the next month another will, and each month the calls seem to have a different focus and flavor). I've been on a couple of them myself, and I really enjoy them – I found *myself* taking notes on what *they* were saying (as much as they were on me). They're good people – and they take their programming craft *very* seriously.

Boiling all this down to the bottom-line, I can personally attest, that Clear Channel is **the best stock** I've ever owned. It constantly keeps outperforming itself. It's a "strong buy" on anyone's list of growth stocks. Which is probably why it's made Lowry Mays a billionaire. And good for him!

On to Jacor... the Sound you can't ignore.

Here is a perfect example ... of an entire 205 station company that is built around the management style ... and swagger ... and irreverence of its CEO, **Randy Michaels**, who is one ... very ... interesting ... dude.

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Programming In The Consolidated New Millennium

(Continued . . . from Page 9)

He is not everybody's cup of tea. Because he is brash, and he *is* in-your-face. And, because of that, much of the corporate culture of Jacor is built around playing hardball . . . and never giving a sucker an even break.

They're **very** aggressive. But they're also *very* good. They do what they do *very* well.

In my opinion, Randy Michaels is one of the most *dedicated* broadcasters — and programmers, I must say — that I've ever come across.

- ✓ He leads by *example*.
- ✓ Works long hours.
- ✓ Wears his Jacor polo-shirt, sleeps in his Jacor pajamas, and eats his Jacor jams and jellies every morning for breakfast.
- ✓ And he seems to do it by staying *close* to the battlefront. He doesn't just order people into battle "on yon hill", he *leads* them into battle. He'll come out of an important upper-level meeting in a market he's visiting and hear that the engineering staff needs to do field strength meter-readings at the transmitter site, so he'll roll up his sleeves and go out in the field and help 'em do the dirty work. It's no wonder his people love him, and love working for him!

You may have heard the story about how he was spotted at a competitor's remote in Cincinnati, holding a sign that says "Q102 is for kids". Now, you may think, *what the hell* is the CEO of a big broadcasting conglomerate doing spending his time like this? But, I've gotta' tell ya', he knows what he's doing. And his enthusiasm is contagious . . . and infectious. And his programmers, particularly, think they've died and gone to heaven. They would kill for him! And they all seem to understand, and even *relish in*, the corporate swagger. And what it takes to be the lead dog in the competitive dog-sled races out there.

Now, a lot of old-line traditional broadcasters tend to get their feathers ruffled by the way Jacor goes about its business. But at the end of the day, you can't argue with the results. Even without taking into consideration all the new stations they keep buying, on a pro forma basis only (that's based on existing station performance, year-to-year) they've *improved their ratings, grown their revenues,* and *increased their profits.* And last time I checked, *that's* what we're all in this business for.

And I might add – they've also managed to keep "the fun factor" very high for all their programming staff. They have *fun* winning. And in my experience, I've never seen a station that was having "fun" that wasn't also *winning.* You may think that's a coincidence. I think *NOT!*

Now, one of the ways they maintain their edge is that they've established a group of in-house programming experts, for every format.
And in that way, instead of having to hire consultants for every market when a problem comes up or a re-launch opportunity presents itself, they have their own braintrust to fall back on, which costs a lot less than maintaining consultants for every one of their 205 stations.

Another interesting thing about Jacor – is they always manage to uncover extremely *innovative operational advances.* I'll give you some examples.

Many of their stations are News/Talk stations, that spend an arm and a leg paying Rush Limbaugh, Dr. Laura, and Art Bell a big bucks syndication fee. So what does Jacor do? They buy Premiere Networks — and one by one, they bought the rights each one of these shows. So now, the money's going out of one pocket, and right back into another. Not to mention the flexibilities his opens up whenever they buy into a new market, like they've just done in Phoenix. They could, if they wanted to, literally knock the props out from under one of the News/Talk stations in the Phoenix market, just by calling in their markers and transferring Rush, and Dr. Laura, and Art Bell onto one of their new O&O stations. That gives them many new strategies and options up their sleeve as they attack a market.
Another interesting move . . . in several of their markets, Denver is one of the best examples, they've taken advantage of the economies of scale as applied to the programming product on their cluster leader which is News/Talk KOA, a 50,000 watt AM. What they did was to buy several smaller stations in markets around Denver, like Fort Collins, Colorado and Cheyenne, Wyoming 60 miles to the North. Then, they've put much of KOA's programming on these smaller stations. Which goes beyond just news and talk. Because they own the play-by-play broadcasting rights to the NFL Denver Broncos and the Colorado Rockies Major League Baseball franchise, they're able to extend the reach, especially the **sales reach**, of KOA into these smaller markets. Here's what I mean: a **local** advertiser in Cheyenne would **never** have been able to afford to buy time on KOA.

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(Continued ... from Page 8)

But now they **can** afford to pay **local** rates for the local **rebroadcast** of KOA's programming on their local station. So it's a real win-win, all the way around.

They call this programming strategy the **"hub and spoke"** system, where the **hub programs** provide a large percentage of the programming throughout all the spokes.

Very cost-efficient. And, in addition to the **Sales** benefits, it ends up giving their station in Cheyenne **much** better programming than it would be able to get by going live and local and trying to do it themselves with lesser talent.

Another interesting Jacor-ism is a somewhat controversial one. Here's the deal – they own nine Soft AC stations in the Midwest. Now some of you may think of "Soft AC" as audio wallpaper. But *not* the way Jacor does it.

In typical "you can't ignore us" type of style, in April of this year, they came up with a new contesting concept that really put the cat amongst the pigeons in each of their markets.

Instead of each one of their stations doing, say, a $500 song of the day contest, which doesn't exactly command a whole lot of attention these days, they've done what they call "collective contesting" or "consolidated contesting" (as I like to call it) where they pool their promotional resources on compatible stations. That way, they can all run one **$5,000** Song Of The Day that extends over all 9 stations and markets. The rules are all very clear about what's happening, so it's not like they're trying to pull the wool over listeners eyes or anything.

And from what I hear, I understand that our friends at Triple M recently used this "networked contesting" concept as one of the elements in *their* recent comeback strategy – and judging by the ratings, the listeners down here seem to have given it a thumbs up, too. And I think this Austereo example is probably a world-class classic case study about how consolidation has changed the state of play. A few years ago, if Triple M would have tried a consolidated contest, 2DAY-FM would have vigorously defended their territory by pointing out its potential downsides to listeners (and pointing it out – and pointing it out!). In fact, Triple M probably would have anticipated that, so they probably wouldn't have even *considered* a promotional move like this because they'd be thinking a few chess moves ahead and realize they'd be putting a loaded gun in 2DAY's hands. But today, when *both* stations are owned by the same company, it's not good for the cluster to be aggressively putting down your sister station. So, Triple M is able to realize major cost-efficiencies in the promotional arena. And it wouldn't surprise me to see the Today network of stations joining forces in a similar fashion.

Meanwhile back in the States, to hear Jacor's competitors talk about collective contesting, you'd think they'd just committed murder! The competition is screaming "foul" so loudly. So once again Jacor has obviously struck a nerve, where their competitors apparently think that some of the advantages of consolidation aren't very fair.

But, Jacor's response, and frankly I think they're right, is that McDonalds does this all the time! But that doesn't make a consumer think it's not a legitimate contest just because their odds are a billion to one, up against every other McDonalds customer.

And at the end of the day – as I'm always fond of saying all that matters is **what goes up the stick and comes out of the speakers**. And, of course, what sticks in the **listener's** mind is – "hey I can win $5,000 today, instead of just $500"

Anyway . . . ***That*** is what I call **great** lateral thinking. And "dreaming" outside of the box. And it's just one more of the things that keeps Jacor in such a strong competitive position – **being willing to take the road less traveled!** And defy conventional wisdom. And take a **stand** for the breakthrough concept that everybody else is afraid to do. They are constantly blazing new trails.

And they're not afraid to make mistakes. In fact, one of my favorite Randy Michaels quotes is, **"If you're not making mistakes, you're probably not trying hard enough".** He's probably got a good point. So one suggestion I would make if you want to keep an eye on fresh new cutting-edge ways of dealing with consolidation, keep your eye on Jacor. You may not always **agree** with what they do, or how they do it, but you have to applaud their zeal for finding newer, better ways to skin the same old cat.

By the way, spying on Jacor is getting easier to do, these days, even from 8,000 miles away. They've set up a website, which they use as kind of the new millennium version of an internal in-house newsletter, both for their employees and their shareholders, where they talk about their latest conquests and exploits and Randy's latest escapades and quotes. It's quite an interesting surf. If you're interested, the address is www.jacor.com. And they keep it updated pretty frequently. I think it's just a good way to hear about some of the new things before the rest of the world reads about it on the pages of R&R. It just gives you a 1 or 2 week headstart.

(Continued — See **Radio 2000** on Page 12)

ACNielsen·McNair PRESENTS

RADIO 2000 and beyond

Programming In The Consolidated New Millennium

(Continued ... from Page 11)

And lastly ... it's on to Capstar ... which at last count had nearly 350 radio stations, which makes them the largest group in the United States (at least, in terms of number of stations.)

Capstar Broadcasting Partners is a combination of — Gulfstar, Southern Star, Central Star, Atlantic Star, and Pacific Star – and Capstar. And probably a few other "stars" none of us know about.

They operate primarily in smaller and medium markets, which is why they have so many stations. But remember, money you make in Flagstaff spends just as nicely and just as quickly as money you make in New York City. The banks don't see any difference at all. So, Capstar may be the "bag lady of broadcasting" but their profit margins don't look any different than a Jacor or a Clear Channel or a CBS.

Here, again, we have another consolidated company that is not afraid to go **against the grain** of "the way things have always been done" – in their quest to do things better – and, at the same time, produce a bigger profit for their share-holders.

Probably the best example is Virtual Radio — or what Capstar calls their "Star System".

Capstar is one of the primary moving forces behind the growth of VR. And what's interesting is – they didn't start using it just to save money – they started using it as a means of getting a better sounding jock-staff than they'd normally be able to in a market like Fayetteville, Arkansas. But it also has many ***cost***-efficiencies in addition to the *operational* efficiencies and economies of scale.

So – the $64,000 Question, or maybe $64 MILLION dollar question, I guess, is – did it work? Here's the quick answer. In a word – YES. Capstar has 85 stations in Arbitron-rated markets. Their Star System of digital, voice-tracked, computer automation, was in use at 39 of those stations. In the just-concluded Spring '98 survey-sweep, the Capstar stations **using VR** delivered an average increase of 15% in 25-54 quarter-hour persons. But it doesn't stop there ... When you look at *only* the stations where 80% (or more) of their programming was done by VR – those stations posted **a 301% gain** in audience.

What this means — is — the average **listener** *doesn't* see VR as a bad thing. In fact, they probably don't even **know** it's not a live and local operation, because the technology is becoming so advanced and smooth.

I'll talk a little more about VR in a few minutes. Cause it's not so simple that you just "set it and forget it". It *does* take some time and some effort to pull it off. But if you're willing to treat it seriously, just like it was a live and local station, you'll be amazed at what can be done "apparently live".

Capstar, by the way, is **another** publicly traded company – and they're rumored to be merging with Chancellor. If and when *that* happens, the new Chancellor/Star, or whatever it's called, will control **over 450** radio stations in America.

That's a far cry from 10 years ago, when one company could only own 7AMs and 7 FMs. It's quite amazing. In fact, it changes so fast from week to week that there's a trade publication in the States called *Who Owns What*, put out by Jerry Del Colliano who also publishes *Inside Radio*. It's, kind of, the unofficial scorecard for all the station trading that's still going on. And I think it **speaks volumes** about the rapid pace that consolidation is still going at — that you need a newsletter just to keep up with things.

By the way, if you're keeping score, here's the quick update: In most of the Top 100 markets in the US – the consolidation level is between 70 and 85% of the key stations. In the Top 250, it's between 50 and 75%. And it's not stopping there.

Today, there's *downward* momentum into even the *smallest* markets. Which means there are still *a lot* of deals left to be made – and it probably won't stop for a few more years.

Which brings me to the subject — just exactly what *is* a competitive market these days. It's something that many of your Regional stations are probably going to find out in years to come (just like they have in the provincial markets of New Zealand).

As you may know, when you say "competitive market" in the United States, this doesn't only mean *only* the top 268 Arbitron-rated markets. These days, even *smaller* markets have *very* competitive radio wars going on.

Back home, my wife runs a research company called *Radio Index*, which conducts a lot of audience ratings for smaller markets. And she's found that there are close to **700 competitive radio markets** in the United States.

TW Tip #1058, #3123, #4062, #6062, #7104, #8025, #17023

Next Week — Part 2

Cluster Strategies and The New Demands On A PD's Time

Nothin' But 'Net

WWW WISE™

The House From Hell. In recent weeks, Triple M in Sydney has increased their hit-rate of daily visits to their website from 4,000 up to **40,000 a day** with the unveiling of a stunt-style promotion designed. Called The House From Hell, it's a 90 day experiment with human beings, a la MTV's "Real World". Audio voyeurism at its best, on-the-air, and video-voyeurism, too, as the "lab rats" are exposed to 4 internet cameras, 24/7. Websurfers can see updated "Hell-Cam" pictures on the Triple M website (www.village.com.aud/airwaves/triplem/mmmsyd).



The concept: This started out as a running bit on the **Andrew Denton** Breakfast Show that quickly developed into a full-on station promotion.

The germ: We've all experienced flat-mates from Hell. Triple M has brought together 6 contestants who are determined to live together for 3 months in a house provided by the station. (They're now on Day 42.)

The lure: Triple M pays the rent and all their living expenses. If they can stick it out for 3 months, they each win $5,000. Contestants were chosen in a live on-air "audition".

The catch: Denton and his crew concoct daily pranks and "house rules" to make the experience that much more miserable for the contestants (and delightfully entertaining for listeners). Failure to adhere to the "rules" can result in "fines" (which will be taken from the contestant's winnings).

MARTIN/MOLLOY
loose talk • foolish behaviour

Martin/Molloy. The comedy/personality team of **Tony Martin** and **Mick Molloy** are networked right around Australia to over 20 stations every afternoon from 4-6pm. So it makes sense for them to have their own website *(www.martinmolloy.com.au)*.

Each feature of the **Martin/Molloy** website has a clever turn of phrase that sucks even the most jaded surfer in . . .

Last Week On The Show "Unless those lazy bastards have forgotten to update this, here's what you missed."
Soundbites "Your soundbytes madam".
10 Moments From Last Week. "You'll laugh! You'll cry! You'll wait ages for your computer to download!"
This Week On The Show "The following media sluts are queuing up to service our needs this week on Martin/Molloy".
Hit-Counter "203,054 nutbags already served".
The Martin/Molloy Comedy CD "Poop Chute" Thusly named because the boys were booked to go on **Bert Newton's** "Good Morning Australia" TV Show and the idea of Bert having to refer to their "poop chute" was too hard to resist! (To date, it's sold 60,000 copies)
Who's Who Bios of the cast of characters
What's What A run-down of Martin/Malloy original benchmark features (Radio Gladiators, The Fumio, Freakwatch, The Crap Day-Out, Pot Of Shite, Craptel, etc.)
Who We've Had Guest archives.
Plug Fest Shameless self-promotion.
A great show! And a cool site!

TW Tip #15036,15037,16037,16038,5090,6061, 3121,3122, 4061

Related Aussie Websites In Past Issues of "PD":
"Mulray FM" Streaming Audio & Video (**"PD"** Issue # 9, page 5)
"Websites With Attitude" (FOX-FM/Melbourne) (**"PD"** Issue #4, page 5)

"Singo" On Making Ads That *Sell*

Legendary advertising agency magnate **John Singleton** is always good for a quote on how to cut through the clutter. Here is a collection of his more interesting observations over the years.

1976: "The trouble with most of the mugs in the advertising industry in Australia is all they want to do is indulge themselves. You get art directors who want to be portrait painters and writers who want to be poets and they do all this airy-fairy stuff in slow motion with harps and violins. It *looks* a million dollars. It *costs* a million dollars. But it has one glaring weakness – it doesn't sell – no one buys the goods! You've got to do it the way that people who buy the specials at (the supermarket) can recognize and relate to."

1977: "One in 10 advertisements I see on Australian television is actually trying to sell something. The other nine are trying to make the client feel good or win the agency an award, or both."

1986: "Most of the other boys and girls in the industry are having themselves on! They spend a lot of their clients' money making neat little films that win awards and don't get a single new customer for their client's product. Around here we have two rules only: the staff don't enter awards and they don't drink during the daytime!"

1996: "I don't drink when I work, but when I drink, I drink too much; when I love, I love too much; when I hate, I hate too much; and when I work, I work too much.".



TW Tip # 3120, #7103, #9108, #17022, #22014

"PD" Down Under — Aussie Radio

(Continued . . . from Page 3)

The secret lies in ascertaining, understanding, and targeting *compatibility factors*, both in promotion and stationality. And, especially, in the music played.

Other unique programming twists you'll note on Aussie Radio:

- **News.** Nearly all stations, both spoken-word and music outlets, do news throughout the day (through 6pm). And always at the *top of the hour*. (Over the years, Australian listeners have rejected attempts to slot news elsewhere in the hour, like "first at :55" or "20/20").
- **Personality.** Music stations have not shied away from programming high profile personality in dayparts other than Breakfast.



Austereo's "Today" network (CHR/Hot AC) stations feature a nationally-networked PM Drive show **"Martin/Molloy"** featuring a cast of characters built around two hip comedians (**Tony Martin** and **Mick Molloy**) from a popular 80's radio (and later TV) comedy ensemble called **The D. Generation,** (known affectionately as "the D.Gen" to viewers/listeners). (See **"PD"** page # 13 for Martin/Molloy website details).



Former Triple-M Breakfast (and national television) personality **Doug Mulray** is now featured, along with sidekick **"Miss Lizzie" Muir**, in an internet (and soon cable) PM Drive simulcast on 2WS-FM. Typically just 4 or 5 songs play hourly, between the sketches and interviews.



"Club Veg" has returned to Triple M/Sydney in the 9-Noon timeslot. This former night show team, later turned breakfast team (featuring **Malcolm Lees** & **Vic Davies** as "The Veggies") has generated tremendous ratings increases over the last 6 months (it's the first time that legendary Talkshow host **John Laws** on 2UE has been beaten two surveys in a row).

- **More units, less minutes.** While U.S. Radio programs mostly 60-second units (with a rate-structure that "pushes" 60's as being most cost-efficient), most radio commercials Down Under are 30's (many stations also offer 15's and 45's). As a result, most Aussie music stations disperse 18-20 spots in non-Brekky hours over at least 3 stopsets (consisting of 5-7 commercials to the pod). Because the rate-structure does not favor 60's (a 60 costs roughly *double* that of a 30), most Aussie stations can afford to stick close to a 9-10 minute commercial limit (while American stations' hourly minute-count has risen sharply over the last two years, as much as 60% at some major market stations). Frankly, I think this is the way American Radio needs to go in the future. (In future issues of **"PD"**, I'll be addressing this opportunity in greater detail.)
- **Promotion.** Aussie stations, music stations in particular, tend to *always* have a major contest/promotion on-the-air, year-around. They've done a great job in conditioning promotional advertising partners to, in most cases, expect only a name mention for their coop participation (no intricate slogans or convoluted "value-added" prize packages based on the sponsor's product or service). Just mentions. ("X-109 $10,000 Cash Call, thanks to FoxTel").
- **Product-Demonstration.** As a whole, Australian stations tend to be more into "product-demonstration" promos than their American counterparts are. Sometimes to excess (to the point where it increases the perceived burn on some of the song-snippets being featured in the promos and often takes 45-60 seconds to convey a simple 5-10 second message).

Wallace Wisdom: I've always believed that there is much to be learned from observing foreign radio markets – assessing and crystallizing the very best of their "different" concepts. It's, kind of, *"forced"* lateral thinking, because it requires that you, as the cliché goes, "think outside of the box" to interpret theories and philosophies. It causes you to challenge what you consider "*universal* basics" — constantly asking if this "different" way is, maybe, a ***better*** way. I trust that this 16-page collection of concepts and strategies from The Land Down Under will spark several new ways of looking at and dealing with programming's perennial problems (and opportunities) for readers elsewhere.

TW Tip #1057, #2113, #3119, #4060, #6059, #9107, #10035, #17021, #20015

Overheard In The Customs Line

Customs Agent: **"Sir, have you ever been convicted of any crimes?"**

Very proper British gentlemen, whose patience was obviously running thin:
"No, I didn't realize it was still a requirement for entry!"

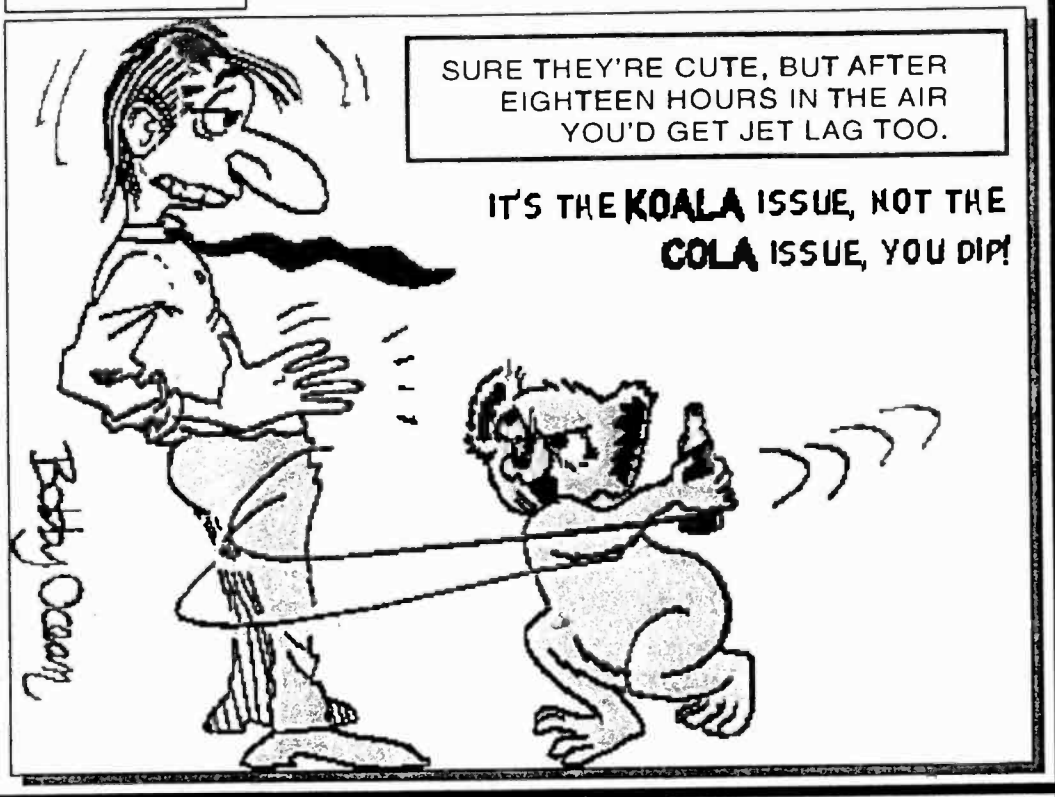
About *"TW Tips"*

Watch for the free Quarterly **"PD Index"**, cross-referencing all *TW Tips* into the following categories —

- 1000 series - The Audience
- 2000 series - Music
- 3000 series - Promotion/Marketing
- 4000 series - Contests
- 5000 series - Mornings
- 6000 series - Talent
- 7000 series - Leadership
- 8000 series - Morale
- 9000 series - Presentation
- 10000 series - News/Info
- 11000 series - Public Service
- 12000 series - Operations
- 13000 series - Talk
- 14000 series - Technical
- 15000 series - Internet
- 16000 series - Computers
- 17000 series - Sales
- 18000 series - Production
- 19000 series - Research
- 20000 series - Ratings
- 21000 series - Life
- 22000 series - Bookshelf

Ocean Toons®

Check out **Bobby Ocean's** creative website (www.bobbyocean.com). Full of interesting ideas, links, quotes, production and voiceover demos. E-Mail Osh at *oceanvox@pacbell.net*
Jeff Young's Radio 411 (www.radio411.com) is the *cyber-home* of *Ocean Toons* and the *Bobby Ocean Cartoon Gallery.*



A Different Kind Of Diary

Australian Radio Ratings

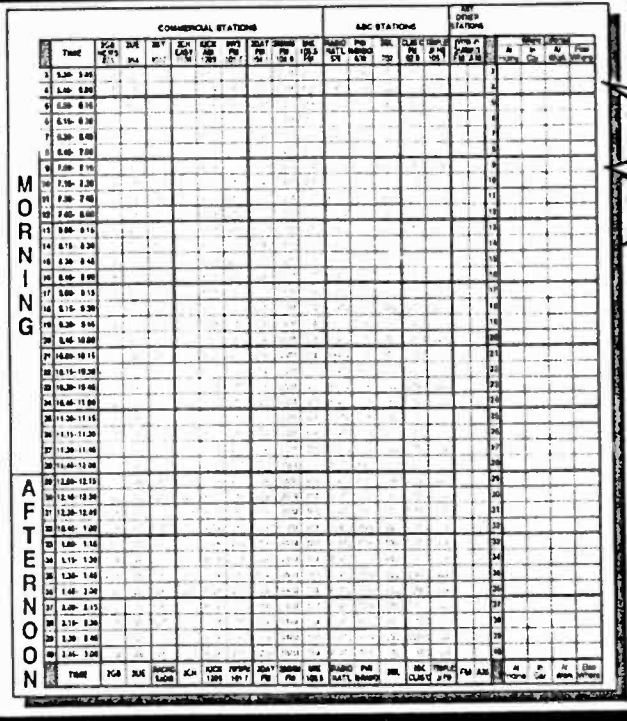
Australian Radio is officially measured by ACNielsen/McNair.

A diary survey, based on *personal* placement and *personal* retrieval of listener-diaries (as opposed to Arbitron's practice of postal placement and retrieval in the U.S.).

Because of the relatively few radio signals in each market, the Nielsen/McNair diary lists *all* of the primary stations across the top of each day's diary-pages.

Respondents then simply "tick" (check) what station they listen to in each quarter-hour (QH's are listed on the right-side of the page). In theory, any ascription problems are thus eliminated. Note the example of a Sydney diary (right).

TW Tip # 19038 and #20014



Coming Next Week In The World's

Programming Newsletter

Thick Face Black Heart
A Look At The Book Aussie PD's Swear By!

And . . .

Part 2 of TW's Aussie Speech

Also . . .

The Research Efficiencies of
Consolidation

Food For Thought

One Great City After Another

G'day from Down Unda'! Actually, laptop greetings from 39,000 feet as I finish the whirlwind "Todd Tour" of Australia . . . Sydney, Brisbane, Hobart, and what's called the Sunshine Coast (comprised of three shires fronting onto pristine beaches in Queensland).

First stop was Sydney, where I was one of the featured speakers at the ACNielsen/McNair *"Radio 2000 & Beyond"* seminar, alongside **Dr. Ed Cohen** (VP/Research at Clear Channel), **Charlie Nelson** (Executive Director of Advanced Analytical Research at ACNielsen, and **David Stewart-Hunter**, Managing Director of Customized Research at ACNielsen). Thanks to **Malcolm Spry** (Group Chief Executive of the ACNielsen Pacific Region) and **Bob Cornish** (Manager of ACNielsen/McNair Radio Research) for their hospitality. My favorite session: "Predictions for 2005" featuring a panel of Aussie management luminaries **Brad March, Paul Thompson, John Williams,** and **Tony Bell** who didn't pull any punches in their visions for the future. The venue was a first-class 200-seat theater located inside the Australian Maritime Museum in Darling Harbour (known as "Sydney's playground"). A top spot! (For more detailed coverage of **Radio 2000 & Beyond**, see **"PD"** pages 4 and 7).

The day after the Nielsen/McNair seminar, it was cross town to the Ritz-Carlton in fashionable Double Bay (the Beverly Hills of Sydney), where I was privileged to participate in a roundtable with the 23 collective PDs and MDs of the acknowledged leading Radio group in Australia, Village Roadshow's **Austereo**. (The Austereo group includes both the Triple M network and the Today network, giving them two front-runner stations in every metro market). You'll never meet a more switched-on group of caring, dedicated, *thinking* programmers anywhere! The atmosphere was charged, the dialogue abundant, and the camaraderie genuine. Special thanks to Group Programme Manager **Jeff Allis** for coordinating this event (which went by too quickly).

On to Brisbane, where I spent the day meeting with **ESP Media** (Australia's largest and most successful programming consultancy) to compare notes on the many different ways of providing consultation (modes of service, bedside manner, reciprocal arrangements, programming philosophy and vision, etc.). **Greg Smith** has assembled a stellar team of great programmers to service ESP's many clients (which include the Austereo chain and the Grundy group, among others). They include: **Dave Charles** (world-famous for his work in Canadian Radio and with **John Parikhal's** Joint Communications), **Paul Amos**, and **Sally Dobson**. *Another* day that flitted-by way too quickly!

Then it was 100 kilometers up the road to the Sunshine Coast, where I spent an extended weekend with **Les Heil AM*** and his lovely bride, Lyn at their waterfront home in Maroochydore, Queensland. (Absolute paradise!) Les has semi-retired from the broadcasting business to manage his investments. He was the Managing Director of the KZ Group of stations (which was based in Melbourne with stations throughout Victoria and Tasmania) and has served on the Board of several stations (both as an investor and advisor). We re-lived some great memories, discussed the future of Oz Radio, and managed to pop the corks on some great wine (Opus One, Cloudy Bay Chardonnay, and Grandfather Port . . . all top drops)!

* In 1988, Les was honored as a "Member of Australia" similar to the British MBE honors, for "service to the broadcasting and advertising industries". An honor to be proud of! (I keep insisting that I should probably start referring to him as Sir Les!)

While on the Sunshine Coast, I also spent a day kicking around concepts, strategies, and tactics with the talented programming team of DMG Regional Radio (owned in part by the London Daily Mail Group, thus the name DMG). DMG is Australia's largest Radio group, in terms of number of stations (with 55!) and they're expected to be a major player in the next round of capital city licenses (to be granted by the ABA next year). (That's when cap-city Radio is *really* going to get interesting!) Special thanks to DMG Group PD **Dan Bradley** (whose roots include background with both Triple M and Austereo) and Assistant Group PD **Vinnie Shannon** for an invigorating day! We really covered a lot of programming territory.

Finally, we jetaway to Hobart for a reunion with my former client, HO-FM (Mix 101), where I had the opportunity to share philosophies with Managing Director **Paul Shirley**, Sales Director **Keith Midgley**, and Program Director **Rod Spargo** (of 2UE/Sydney fame). We had some brilliant discussions on a cold but "fine" winter's day on the island of Tasmania!

I would be remiss, by the way, if I didn't send special thanks to my mate **Ron E. Sparks** (Morning jock on 2DAY-FM, with a long record of PDships and consulting activity under his belt). Ron and I probably talk once a week (we have for years!) and his cogent insights have made it possible for me to keep fully up-to-speed with the current state-of-play, the latest "goss" (Aussie slang for gossip), and the lightspeed changes that are occurring in Oz Radio. I'd be lost without his compelling overviews!

The 12 days really zipped by! Like a flash! Ending with one of my favorite parts of international travel — the chance to *re-live* the previous day. (I left Sydney eastbound on Qantas flight #11 at 2:30pm, crossing the international dateline, arriving LAX at 10:30am the same day, four hours before I left!)

Now, if I could just find my desk under the mountain of mail and messages! **TW**

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Programmer's Digest
Volume 1, Issue 13
July 20, 1998

SMART Human Tricks

Continuing Education For The Dedicated Radio Programmer

Using Gimmicks & Radio Pictures With To Build A Name

Gimmicks work. As long as you're ***sincere*** about implementing them. Example: 25 years ago, when I was PD of KRUX/Phoenix, we installed a "home (listener contact) phone" for #1 night jock **John Sebastian.** (A concept originated by **Tom Campbell** when he was in Miami). It was a unique way of helping John build name equity and celebrity-status quickly.

What made it work: John took it *very seriously* and *worked very hard at it* – spending 10-14 hours a day talking with listeners at home (in addition to working the request-lines while at "work"). This promotion works particularly well for younger-targeted formats.

Note: Be extra careful that the personality you build this promotion around can be trusted not to misuse it (as a means of trolling for young "dates" – and statutory lawsuits!)

TW Tip # 6047

Or – tear a page out of the **Jim Scott** notebook. His "signature" wasn't a stunt, but it was just as unique, in its own way. He made

(Continued... See SMART Human Tricks on Page 2)

The Pith of Conclave '98

The 23rd annual Conclave (held last week in Minneapolis) was, as always, packed with great opportunities to learn from the Masters. **Dan Mason**, President of CBS, keynoted the conference with cogent advice for PD's who want to be survivors:

✓ "*Diversify* your skill-set. Be *proactive* about it. That's the *best* way to prepare for the future."

(Continued... See Pith Of The Conclave on Page 2)

Inside "PD" Issue # 13

Page 3 *Snap 13!* The REAL Father Of Top 40 (Bill Stewart)
Page 4 Food For Thought: Conventions: Get Out What You Put In
Special 8-Page Insert "TW Tips Index" —
Page 1 The Audience
Page 2 Music, Promo/Marketing, Contests
Page 3 Mornings, Talent
Page 4 Leadership, Morale, Presentation
Page 5 News/Surveillance, Public Service, The Internet
Page 6 Computers, Sales, Production, Research, Ratings, Life
Page 7 Bookshelf, Food For Thought, Quotes Worth Re-Quoting



Programmer's Digest Publisher/Editor **Todd Wallace** is a 30-year programming veteran — as a #1 jock, PD, GM, and station owner. Over the past 24 years, he has provided programming consultation services to over 100 radio stations. Internationally recognized as the "founding father" of the "callout" research concept, over 200 stations have used his systems of "in-house" music, tracking, and perceptual research.

SMART Human Tricks

Old Rule Of Thumb:

When it comes to visibility, one day on TV is worth one year on Radio.

TW Tip # 6048 and #3099

(Continued . . . from Page 1) a deal with a Cincinnati area florist to get day-old flowers (that still looked fresh). Then went office-to-office, ala *"Operation: Shake & Howdy"* (see "PD" issue #9, page 4), giving flowers to all the ladies in each office. Think they remembered his name? And listened to him the next day? You bet your sweet petunia! *TW Tip #3100 & 6049*

Or consider . . . Radio With Pictures

Doug Mulray, the highest profile Radio personality in Sydney (Australia) musicradio simulcasts *live* streaming **video** of his 2WS afternoon show on the internet. So his fans can actually *see* him doing his show. (See WWWeb WWWise on Page 5 of "PD" Issue # 9 for more details.)



Beth & Bill, the popular hosts of the KEZ Morning Show on KESZ in Phoenix, are featured twice-an-hour doing two-minutes of schticke on the #1 local TV morning news magazine, *Good Morning Arizona* (on co-owned 3TV). They also host a light-hearted *"Beth & Bill Cooking Show"* every Saturday morning on 3TV, which features local hip/trendy celebrity chefs in a Julia Childs setting. The show lends itself to many natural promotional offshoots, like *The Beth & Bill Cookbook* (with proceeds benefiting local charities), and using tickets to the taping as prizes-money-can't-buy, etc. *TW Tip # 5059, #6050, and #3101*

Tim & Willy, new morning hosts on KNIX/Phoenix also appear occasionally on *Good Morning Arizona.*

Ben & Brian, the morning team on Chancellor's KMLE/ Phoenix, do the same thing sideways for Channel 10's daily *Arizona Morning* program.

Wallace Wisdom: What kind of exposure are these cameos worth? More than you might think. A lot of PD's tend to think of the morning daypart as Radio's "prime-time" and TV's "wasteland" without bothering to look at the actual math and the sheer bulk numbers of impressions at stake. Consider the fact that a strong Morning TV News/Variety show in most large to medium markets will pull a 1.5 to 2.0 Rating; while a typical 5-share Morning Radio Show normally registers about a 1.2 AQH Rating. Maybe that's one of the reasons why the old unofficial rule of thumb still rings true . . . when it comes to visibility, one day on TV is worth one year in Radio. *TW Tip #3102 and #5060*

The Pith of Conclave '98

- ✓ "You can't play the "poor me" victim. Hold your head up and act with class. Class doesn't know boundaries."
- ✓ "Be energetic. Forget 'young', it's the *energetic* people who are winners".
- ✓ Dan reminded everyone to get in step with today's beat, adding "things are never going to go back to the way they were in the 80's". *TW Tip #7073 and #6052*

Jaye Albright, Jacor's Director of Country Programming, had a very insightful observation as part of the audience during the Virtual Radio session. Someone asked the usual question of "How does a VR station deal with an emergency or breaking news?", to which Jaye commented from the floor,

- ✓ "If your VR station is one of multiple owned stations in a market, you may want to direct listeners to the station in your cluster that will benefit *most* from increased news tune-in; it may not actually be in your best interest to have *all* of your stations, especially your VR music stations, spewing wall-to-wall information". *TW Tip #10032 and #9087*

Kipper McGee, PD of Jefferson-Pilot's KBZT (K-Best)/San Diego presented many excellent points while moderating the Oldies Symposium.

- ✓ "Forget the Y2K problem, is your Oldies station O2K (Oldies 2000 compliant)?."
- ✓ "Oldies stations are fast becoming the lone remaining family-friendly format – 'the one station everyone can agree on', as the AC stations used to say".
- ✓ "Oldies is the best format mirror of the Baby Boom".
- ✓ "The Boomer Generation consisted of 3 notable waves of birth-rate spikes: **"Beaver boomers"** (peaking in 1942), **"Beatle boomers"** (spiking in 1947), and **"Brady boomers"** (which crested in '58). *TW Tip #1052*
- ✓ "The sheer bulk of Boomers will soon make 35-64 the most populated demo-combo. We need to educate buyers that this "new" 35-64 combo is "down-aged" and thinks young (and spends accordingly)". *TW Tip #17015 &#7074*

Steve Davis of **Zapoleon** Media presented some gems during Q & A.

- ✓ "Have you identified a prospective back-up for each key member of your staff?" (e.g., **Dave Robbins** has established a solidly networked farm system that gives him several great options whenever he has an opening).
- ✓ "Most great morning shows usually have at least 3 primary "characters" – a **dick** (a smartass, male or female), a **dork** (a "straightman" sidekick), and a **dear** (usually a female, who keeps the others in line). *TW Tip #6051/#5061*

Next Week More Conclave Insights Pith 2

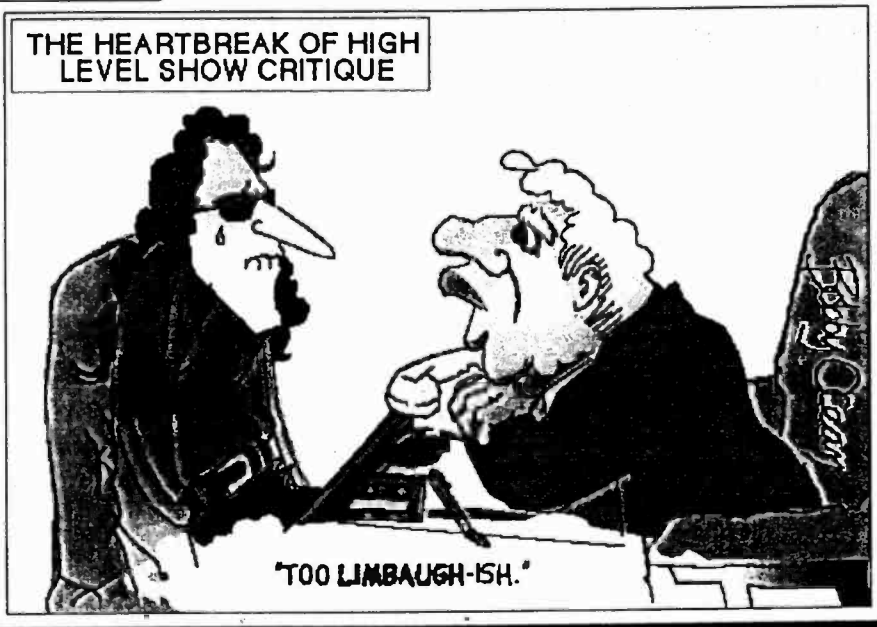
"When you look up the word **redundant** in the dictionary, it says "see **redundant**."

— *Robin Williams*

Ocean Toons®

Check out **Bobby Ocean's** creative website (www.bobbyocean.com). Full of interesting ideas, links, quotes, production and voiceover demos. E-Mail Osh at *oceanvox@pacbell.net*

Jeff Young's Radio 411 (www.radio411.com) is the *cyber-home* of *Ocean Toons* and the *Bobby Ocean Cartoon Gallery.*



Programming Note

More! Morning Basics

Prep
Pacing
Spontaneity

Originally scheduled for this week will appear in the July 27th issue of

"PD"

"What we do for a living is a privilege!"

— ***Jimmy Steal,*** *PD, KDMX/Dallas*

Snap13! The REAL Father of Top 40

The names **Todd Storz** and **Gordon McLendon** are generally credited with giving birth to Top 40 Radio in the 1950's. Not to take anything away from these legendary pioneers, perhaps it's time we salute a less-famous name who was the *real* "father of Top 40" . . .

the late **Bill Stewart**

The celebrated story is that in 1955 Todd Storz noticed the way the patrons of an Omaha waterin' hole kept playing the same 40 songs over and over on the jukebox all night long, so he decided to do the same thing on the radio station he owned, KOWH.

Truth be known, it was the razor-sharp mind of deep-thinker **Stewart** who actually noticed the jukebox-behavior – and, as PD of KOWH, suggested to Storz that this could be the basis of a radio format. (Credit Storz for seeing the logic of what was, at that time, a "*way* out of the box" concept!)

McLendon, upon hearing of KOWH's instant success (Hooper shares in the 60's!), hired Stewart to program his flagship station in Dallas, KLIF. It was there that Gordon and Bill, called by some the "Barnum & Baily of Radio" collaborated on designing efficient formatics (that gave listeners what they wanted and needed) and exciting promotions (to titillate their senses), turning KLIF into probably the most imitated station in the world in the late 50's and early 60's.

Stewart went on to become National PD for McLendon, where he established many of the "Top 40" basics that many other formats today embrace as their own. Like *"The 3 B's of Good Broadcasting: B Funny, B Informative, and B Quiet".*

Stewart also set the standard for caring, yet candid, comprehensive critiques. **Ken Dowe** relates that Stewart would conduct a post-show critique of *every set* of Dowe's KLIF morning show, *every* morning.

End result: a constant raising of the bar which resulted in higher standards of excellence at every turn.

TW Tip #7071 and #6046

Food For Thought

Conventions – You Get *Out* What You Put *In*

The recent Midwest Conclave in Minneapolis served as a great reminder of my philosophy about conventions – you get out of them what you put into them.

If you go to a convention expecting to schmooze, get drunk, and party, that's what'll happen (and probably not much more).

If, on the other hand, you attend a convention with the expectation of learning something new, you probably will. And you'll come away charged up and eager to go to work on Monday (or even Sunday)! *TW Tip # 7070*

Personally speaking, I've *never* experienced a convention or seminar that didn't get me thinking about new angles, new ideas, and better ways to program or manage. Hence, I've always felt that I've gotten my money's worth out of every convention I've attended (in terms of being a learning or growth experience).

All it requires is *taking every session seriously*. And *taking notes*. It etches it in your mind *and* enables you to reabsorb what you learned at a later date. (Dig out your convention notes from a year ago and review them – I guarantee you'll find a revelation you forgot you'd learned!) Make the effort to catch even the early morning sessions (even if you feel like sleeping in) – you'll usually be glad you did.

If session tapes are available, buy them, so you can re-visit a particularly good lecture or panel discussion (many of them are timeless, and re-listening, even years later, will present you with "new" ideas you've probably forogtten about over the years). Tapes are also the most effective way to deal with concurrent sessions (enabling you to be two places at once).

Most of all – network, network, network! The more people you know, the more interesting conversations you can have (which will ultimately have an influence on every one your programming and management philosophies).

Some of the tastier tidbits and profound points in my Conclave notes are found on pages 1 and 2 (see – **The Pith Of Conclave '98**).

Congratulations to **Tom Kay, Kelly Hoft, John Sweeney, Jane Dyson** and the Conclave Board Of Directors! Their hard work made Conclave '98 a stellar learning event.

All The Best,

TW

Coming Next Week

In The World's *Fastest Growing* Programming Newsletter

Music Science 101

Part 3

Making The MOST Of Your Time

Snail Mail, Meeting Management, & People Skills

And . . .

Also . . .

More! Morning Basics

Prep

Pacing

Spontanelty

Pre-Flight & In-Flight Checklists

Subscriptions

Your Investment

One Year	$US295
Six Months	$US165

Charter Subscription:
$US195 for first year
Call us for special group and multiple-copy rates

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MORNING RADIO

Continued from page 6

- ❑ (continued) they can improve their show by listening to other personalities, issuing "orders" about morning show topics, playing mind games, and making assumptions.
- ❑ About comedy brevity: think of the set-up and banter as "price"; think of the payoff as "value". The longer you take to get to the payoff, the greater the "price" you ask your audience to pay.
- ❑ The biggest listening turnoffs in a morning show: long intros, controversy, crude talk, too much production, too many characters, too many ideas.
- ❑ The 3 steps to a successful show are (as **Ron Jacobs** taught us 35 years ago): **preparation, concentration,** and **moderation.**

> It's usually easier to teach talented entertainers how to do good radio than it is to teach radio people how to be entertaining.
>
> — *Morning Radio*

The book contains numerous useful lists (like Top 10 talent troubles, skimmer tape tips, what people SAY they want from a morning show, rules for phoners) and relevant forms (like "The Daily Road Map", how to build a clock, a sample monitor, how to evaluate a show, how to identify character traits).

Johnson & Burns formed several basic conclusions from their years of analyzing focus group research about what listeners *really* want from a morning show:

- Keep it simple (don't over do it)
- People remember shows by ONE reference.
- Keep doing it (give listeners time to catch on to what you're ding)
- Keep doing it the same way (on a frequency medium like radio, repetition works)
- Self-contained bits work better than long running bits over several breaks
- "Nice" shows usually finish last
- *Content* makes you successful, not style
- Emotion is the key (all kinds)

Wallace Wisdom: If you're a programmer who plans to have a future in this business, you *must* read this book. It contains information you will *have to know* to be successful (or even survive in this consolidated world). (If you don't know all the points covered in this book, you are at a competitive disadvantage, because you can bet your competitor does — or will soon!)

In fact, the switched-on PD will buy several copies of *Morning Radio* — not just for the morning team, but for every member of his/her staff. It will demonstrate to your talent that you "get it". Better yet, it will serve as a common bond that gets everyone talking the same language and better understanding "the mission" (which makes it that much easier for everyone to communicate in "programming shorthand" with one another).

Consider *Morning Radio* one of the seminal works of our time. Read it and re-read it until you know it by heart. I don't care how experienced you are, I guarantee you'll come away with something you didn't already know. (And as y'all know, I don't throw raves like this around lightly — or often.)

TW Tip #1116, 3248, 4129, 5067, 6225, 7258, 8164, 9210, 10072, 11024, #22026

WWWeb-WWWise: Johnson & Burns have made some "free sample" highlights available 24/7 on the *Morning Radio* website, ***tjohnsonmedia.com.***

It contains reviews, links, contact information, and a complete Table Of Contents. (One look at the headings will give you an idea of what you're missing if you don't buy the book).

You can order the book direct from the website for $69.95 (Visa, Mastercard, American Express).

Sticker Mania

A Continuing Series About WHY Car Stickers WORK!

Part 1

A strong car-sticker campaign can be one of the most effective forms of station visibility money can buy (or a client can pay for). Main reason: besides the advertising "impressions" it generates, as a "moving billboard", it shows potential P1s that a lot of other listeners already "endorse" your station.

Think stickers don't get noticed? Think again! Good ones do (*really* do)! It's not unusual in perceptual research studies to see sticker-memorability outpull even a high-profile TV campaign's recall by 3 or 4 to 1 (or more), while outdoor or transit noticeability barely registers on the Richter scale. From a cost-efficiency standpoint, it represents excellent value-for-money (especially since so many tasteful liquidation techniques can be incorporated into a full-tilt sticker-blitz).

Ways to get stickers noticed:

Stand-out shapes can improve your visibility. A die-cut sticker in an unusual shape helps other drivers recognize your stickers from much farther distances. For example, years ago, you could see 3KZ's "I Love Melbourne" stickers (like the ones below) all over town. Even from blocks away, first thing you'd notice was the heart-shape, which tends to draw a consumer's eye to it. In the Phoenix country war, both KNIX and KMLE have made very effective use of the uniqueness of shape (note KMLE's popular "Humper-sticker", which has been issued in a variety of unique shapes). Years ago, KOY used their sticker campaign to draw attention to another distinctive promotional vehicle, the KOY Hot Air Balloon (which was regularly seen wafting around greater Phoenix several times a week).







A city-pride sticker. More and more people simply refuse to deface their cars with a bumper or window sticker. Just because you're running a contest doesn't mean you're going to get these people to sticker-on. But these same people who wouldn't dream of displaying a sticker that in effect says "I am greedy" *may* be motivated to display one that says "I love my city, state, or suburb. The Triple M Group today continues a tradition first started in the 60's by 2SM and 3XY which gives listeners a chance to *choose* a sticker with *their* suburb on it.







Artist affinity stickers. Same here. The very same listener who'd refuse to display any other "ordinary" station sticker *might* be willing to tell the world that they really *love* one of your format's favorite core artists.





Stuck On Sports. This is an obvious "natural" for the play-by-play flagships, but even music stations can take advantage of fanatical fan support. For example, WKTU's sticker changes with the New York City sports seasons.





A slicker sticker. Ultra-high-quality printing on quality sticker-stock can make a sticker more enticing.

See-through stickers. As noted earlier, many listeners may resist putting a sticky-back sticker anywhere on their car, but they might consider the cleanliness of static-cling stickers which adhere to the window (and can be easily removed without leaving a trace). Another unique aspect of these stickers is their transparency (could perhaps be referred to as a "safer sticker"). (Word to the wise: *don't* call 'em static stickers! Especially if you're an AM station!)

License Plate stickers. For some reason, stickers that look like your state's license plates seem to "pop". Don't ask me why, they just do. (May have something to do with perceived dimension, when a shadow effect is put around what appears to be "raised" letters.)





A slightly "larger" sticker. If you design your sticker to be slightly larger than your competitor's sticker, it's easy to get your enemy's sticker completely covered

(Continued — see **Sticker Mania** on page 11)

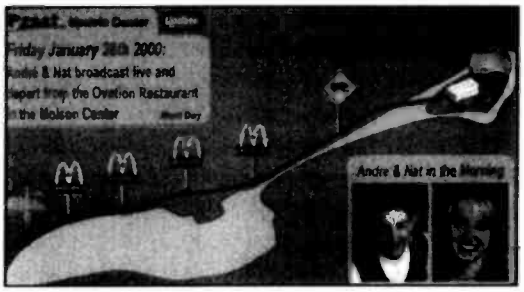
Topicals 2000
Promotions, Contests, Public Service

The fast-track to hitting a listener's hot button: capitalize on a major current event or pop-culture phenomenon. (For deep background, see "Find A Parade & Get In Front Of It" in "PD" #21 and "Event Radio" in "PD" #20.)

The best stunts usually have several interactive ingredients:

1) **A larger event** everyone's interested in (providing the "why?")
2) **A charity angle** ("because we *love* you!"). When listeners can pledge donations to help those less fortunate, you get a stronger and broader "buy-in".
3) **A personality/team willing to do something brave and different** (the more outrageous the better, but don't equate this to tasteless behavior as far too many stations have done).
4) **A contest-marketing bribe** (yet another reason for listeners to pay attention).
5) **An underwriting sponsor** or two (the bigger the better)
6) **Multi-media exposure** (these days, you can use your website very effective to broaden your coverage). (See "PD" #48, pages 5 and 8, for more details).
7) **Great promo creative** that makes the event come alive.

❑ **Zamboni Run 2000.** One of the best examples of a public service promotion/stunt that nailed all the important angles was recently conducted by Mix 96 in Montreal. Morning team **Andre & Nat** drove a Zamboni from Montreal to Toronto (where the NHL All-Star Game was being played). The 600 kilometer drive took over 50 hours in the freezing cold of the Canadian winter. (One of the very creative promos borrowed the "freezing" scene from *Titanic* to set the stage as it explained the stunt.) Every day, the morning show was broadcast live from McDonalds restaurants along the way. The Missing Children's Network benefited from both on-air and online pledges for each kilometer traveled. In addition to TV and print coverage, the station helped its own cause by arranging (Continued — see **Topicals 2000** on page 12)





Sticker Mania

(Continued — from page 10)

over (which, of course, you can encourage via the right contesting incentives, like "show us that you've stickered-over Krudd 99's sticker, and you'll win *double!*").

Creatively customized stickers. Several years ago, KDKB/Phoenix encouraged listeners to cut out the call-letters from their stickers and arrange them in their own original manner. The result: other drivers *noticed* the call-letters everywhere (and, as a result, some non-listeners may have been attracted to the station out of curiosity.) West Coasters know the many creative ways that In'N'Out Burgers stickers were displayed for the fast food chain (most people cut the b, r, and s off the sticker leaving the message "in'n'out urge" to be displayed.) (Can you think of any ways your station's positioning statement could be similarly displayed? Be careful, though — if it's the wrong message, you may be stuck with it forever, with listeners making fun of you!)

Sticker drops. When it comes to getting stickers on cars, the biggest challenge is getting the sticker into a P1s hands (many of them are too lazy to go out of their way to get one, but if you can literally place a sticker in their hands, the rest comes naturally). To this end, many stations use a Sunday newspaper insert to blanket their market. Another effective technique: include your sticker amongst the other paraphernalia in your next direct-mail piece (especially if it's a total household drop, market-wide).

Sticker stops. The right high-volume location (like a convenience store or gas-station chain with multiple locations all over your metro) is the next best thing. You can improve your chances of getting stickers on cars by hiring a street team for a few days at each location to actually put the stickers on car. Here's how to do It right: ask for the car owner's permission (believe it or not some stations haven't), then have your sticker-team wash the area before applying the sticker (it'll last longer). *TW Tip #3246 and #4127*

Next **A "PD" How-To Checklist For Sticker Logistics and On-Air**

Topicals 2000

Continued from page 11

thorough coverage of the event on its website (www.mixfm.com), including a live Zamboni-cam, lots of still-pix, a progress-tracking map, and action videos of Andre & Nat being Andre & Nat. This was a home run (errr, hat trick) all the way! They don't come much better!

❑ **Superb-Bowl Party.** Weekend host **Rabbi Mentz** hosted KFI/LA's official Superb Bowl Party (that just happens to take place during a very big NFL game on a January Sunday. The only way to attend was to win your way in (by fax or net). This is a great name to file away for the future (it's an easy "legal" way around the NFL marketing police who are always busting stations/businesses who try to latch on to the big game without a license).

❑ **World's Largest Security Blanket.** KMLE/Phoenix PM Drive personality **"Big Shoe" Stu Evans** channeled warm public sentiment by inviting listeners to "give something back" to recently-retired *Peanuts* creator **Charles Schultz** by signing their well-wishes and love-thoughts. Celebrities got involved (Phoenix Suns players signed it, fellow cartoonist **Bil Keane** even drew a customized *Family Circus* get-well 'toon for his colleague). Stu then delivered the blanket personally to Mr. Schultz's office. Gives new meaning to "warm and fuzzy".

❑ **Who Wants To Be An Italian Millionaire.** To capitalize on the runaway popularity of the hit quiz show in the UK, the US, and Australia, KENZ/Salt Lake City invites listeners to answer 5 questions to win a million Italian lira (about $US530).

❑ **A "Who Wants To Win" 96-1 Winners Weekend.** WCTO/Allentown presented a music trivia weekend contest patterned after *Millionaire*, complete with cash prizes, lifelines, show merchandise, and customized Regis clips

❑ **Who Wants To MARRY A Millionaire.** WPST in Trenton teamed up with Next Entertainment (producers of an upcoming network TV special, *Who Wants To Marry A Multi-Millionaire?*) to audition contestants (who answered questions about why they'd make a great wealthy wife). Winners will be flown to Las Vegas for the national compeitition.

❑ **Who Wants To Be A *Thousandaire.*** New name (thanks to **Ben & Brian** at KMLE/Phoenix) for a contest I've used many times: **Thousand Dollar Fast Money.** "You have 20 seconds to answer 5 potluck trivia questions to win $1,000 cash. Get 4 right, we'll give you $100. Ready? Your time starts . . . NOW!" (See **"PD"** #45 for more trivia-based interest-generating promotions).

❑ **A New Rear For The New Year.** KZZP/Phoenix lived up to its tongue-in-cheek "station that sucks" on-air line by giving away liposuction surgery.

❑ **The Linda Tripp Makeover.** Hot on the heels of Linda Tripp's recent plastic surgery, WSSX/Charleston's "Two Girls & A Guy Morning Show" offered listeners a chance to win less extensive "magical makeovers" (sans surgery). A make-up specialist and hair-stylist performed the magic. Before and After pics were displayed on the station's website (www.95sx.com).

❑ **The $1 Playoff Ticket.** Sometimes all it takes to get major press is to recognize a story in the making before someone else does. WMTX/Tampa morning team **Nancy Alexander** and **Mike Reeves** saw a personals ad placed by a lonely Tampa Bay resident, offering a Bucs NFL playoff ticket for just $1. Only catch: the purchaser had to be female and had to go with him. Mix got involved, offering to help him choose the winner, live, on-the-air (an event covered nationally, including The Today Show).

❑ **Livin' Velveeta Loca.** 107.9The End/Sacramento and 98PXY/Rochester took advantage of Ricky Mania by filling a vat (PXY used a blow-up kiddie pool) with 50 gallons of melted Velveeta cheese. Contestants searched the slimy mess to find 5 pairs of front-row tickets (sealed in plastic).

❑ **That's My Spot.** At the height of the holiday shopping frenzy, a close-in parking spot is a prize worth more than money. So WFLY/Albany morning duo **Reno & Whitney** give away a parking space right next to the main entrance of a local mega-mall (along with gift certificates good for "mall money"). The space had it's own sign "Reserved For FLY92 VIP".

❑ **The Party Pooper.** Radio Works "The Edge" in Napier (New Zealand) offered $NZ1,000 cash and a $NZ3,000 Serta bed to a listener willing to sleep through Y2K.

❑ **Making Holiday Noise.** KTFM morning personality Dr. Drex has a long history of making front page news by creatively dealing with the "hot" toy of the season. In 1997, he strapped Tickle Me Elmo to a stake, then blew him away with a 44-magnum. In '98, Furby was placed onto a commercial grade firework mortar, then blasted into the air (where it exploded). This past season, he deep-fried Pikachu (of Pokeman fame).

❑ **The Biggest Wedding.** WCTO/Allentown (Cat Country 96) arranged for a judge to marry 96 members of morning team **Crash & Carey's** audience at the history Hotel Bethlehem on Valentine's Day.

❑ **Guaranteed Intercourse.** KPTY/Phoenix gave away a Valentine trip for two to the Amish country of Intercourse, Pennsylvania.

❑ **Three Times The Heart.** The Triple FM Radio Group in Jonesboro, Arkansas (KDXY, KDEZ, and KJBX) joined forces to raise $62,000 for the Make-A-Wish Foundation in their 2nd Annual "Have A Heart" Radiothon.

TW Tip #3247, #4128, and #11023

Next Issue **Gordon McLendon's "Sparkling Radio" Memo**

"All radio stations of the same format play basically the same music. That's 90% of the product. If you do the better job of the other 10%, you're the winner!"

Leadership Cliff's Notes — The Higher Principle

Leadership has always required making "right" decisions when confronted with multiple-choice dilemmas in solving a problem or exploiting an opportunity. In today's consolidated radio world full of more and more options, products, and services, this is now more often the rule than the exception.

The Hierarchy Of Principles

To improve your batting average of "good guessing", I would urge you to take on board the concept of what I like to call "The Higher Principle".

- **Seemingly equal options.** Acknowledge that there are oftentimes *several* possible solutions, answers, or principles which are *equally* (or near-equally) valid. The days of "just one way" to do something are pretty much over. There's nearly always more than just one way to skin a cat and many of the old gold standards (and paradigms) are changing.
- **Write it out.** It usually helps to write down a problem or opportunity (instead of trying to keep of all the factors straight in your head, which usually leads to information overload). Whether you do it on paper, on a blackboard, or presentation easel, it's easier to recognize the right answer when it's literally staring you in the face.
- **Participative management.** Involve several people you trust in the process. Odds are someone in the group can spot "the best way" (and can probably articulate it as well or better than you can).
- **Checks and balances.** Consider applying the old "Ben Franklin Balance Sheet" to your problem/opps. Make a separate sheet for each option. Divide the sheet in half. List "plusses" on the left (or top), "minuses" on the right (or bottom). This one simple exercise frequently makes the correct choice clearly obvious – sometimes *instantly*.
- **"Quantifying" the unquantifiable.** You might consider assigning "point-values" to each list of plus/minus benefits or hazards. A "Bo Derek" 10-scale works well. Then total up the numbers to get the "Vegas line" on which solution seems to have the best odds. Note: While this can help you assess which option may have "the edge", the right answer (especially one which involves "people" factors) often requires abstract, "fuzzy" thinking, outside of a numerical "box".
- **Think long-term.** Always consider the long- and medium-term implications of your action(s). Make sure today's solution won't create several more (perhaps bigger) problems you'll have to deal with tomorrow. (For an example of how not to do it, just observe government – at practically any level. For every problem government "solves", it creates two or more larger ones!) "Budget considerations" have been known to lead to the wrong long-term decision being made – so resist the temptation to be penny-wise but pound-foolish.
- **Choose "the higher principle".** Sometimes there is no 100% air-tight right or wrong answer. In such a case, your action may have to be "the most right/productive" (or the least wrong/harmful) of the options at hand, the least objectionable alternative.

Wallace Wisdom: When to act. Remember, timing is everything. And there's no foolproof rule of thumb about "when to act" that always applies in all situations. Sometimes it's wiser to put off a big decision until you have more information. That's fine, as long as you don't get caught in the "paralysis by analysis" trap. But many times, having the courage to act quickly and decisively (even when relying only on pure "gut") can be the key to a breakthrough decision. That's where applying common sense and your experiential filter can pay big dividends.

One last note – a seemingly acceptable "reason" often cited for delaying action is "we want to wait until conditions are perfect" to make a decision or implement a strategy. I got news for ya' – conditions are *rarely* "perfect" (and they're likely to be even less so in the future).

Ask yourself:

- ❑ "If I wait, will the problem get worse?"
- ❑ "Will the window opportunity close?" and/or
- ❑ "Will it cost us listeners?"

If the answer to any of these questions is "yes", you'll probably find it's best to just **dive in and *do it!***

TW Tip #7259 and #21038

Philosophy Of Life

You don't stop laughing because you get old.
You get old because you stop laughing.

TW Tip #7260 and #21039

News/Talk & Surveillance

Ideas Bank

The Newsroom Ideas Bank

While the competition is just cruising and filling the airwaves with wire copy, give your own newscasts added punch with new, different, more relevant stories. It's a challenge, because it means coming off "automatic".

To drive yourself, you need a News Ideas Bank. This can either be a personal or newsroom file.

Deposits can be made daily and the ideas can come from many sources:

- ✓ **Local/suburban newspapers**
- ✓ **Newsletters**
- ✓ **Staff input** (encourage with a memo)
- ✓ **Listeners**
- ✓ **Futures File**
- ✓ **Special Days**
- ✓ **Special times of the year**

Examples From An Idea Bank:

- ❑ **Elections.** Contact video stores to see if rentals increased on election night.
- ❑ **Holidays.** Contact retailers to see what's the hot gift this Christmas.
- ❑ **Television.** Seek listener reaction to a new controversial show. And did it rate?
- ❑ **School Exams.** Interview examiners, teachers, and students.
- ❑ **EOM.** Wrap up the end of each month with details about weather extremes, rainfall, and predictions for the next month.
- ❑ **Hot/Cold Weather.** Check out beer and soft drink sales and retail sales for fans or heaters, etc. Hottest and coldest workplaces.

It doesn't take long to build an Ideas Bank which can be broken open every day, on quite days or it can from part of a Futures File for those calendar "Special Days" like Anzac Day, Shrove Tuesday, Australia Day, Halloween, etc. (for US readers: 4th of July, President's Day, etc.)

For quick reference your Ideas Bank can be a card system or set up in a computer.

An Ideas bank will often mean your news is not playing "catch-up" with the rest of the media. And being *first* with a story will bring vitality to your own work and the newsroom (an atmosphere that will naturally lead to many more firsts).

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Wallace Wisdom: *Whenever* you see an interesting story (from whatever source), tear it out and file it (or click and drag, if you file electronically). The more local the better, but even good articles in national magazines can be very effectively "localized" by just sourcing to a local expert. (Examine most TV enterprise/topicals during sweeps-weeks – most of them started that way!) You'll be amazed at how quickly your Ideas Bank fills up. When it starts bulging, prioritize the stories to make it easier to find a sure thing (even just three categories, "Red Hot", "Hot", and "Maybe" will help).

TW Tip #6225, #7261, #10070, and #13019

News Doctor

Broadcast News "The Newsletter Of The Radio Newsroom"

The above article was reprinted from *Broadcast News,* a 6-page monthly newsletter published by **John Williams** (aka "The News Doctor"). John is a 37-year veteran of Australian Radio (and served 20 years as Group News Director for Austereo).

Unsolicited testimonial: *Broadcast News* is like **Programmer's Digest** for journos. High in story-count, all centered around excellent, experienced advice and timely, timeless tips. To subscribe, contact John in Adelaide — by phone at **011-61-8-8338-4515** or e-mail at ***jwaus@camtech.net.au***.

TW Tip #100071

Talk Topics

The Top Ten's From Talker's Magazine (week of February 7, 2000)

To subscribe to Talkers, call **413-567.3189** or visit their website ***www.talkers.com***

- **Top Topics:** 1) Politics 2) Airline Safety 3) Arts & Entertainment/The Media 4) Technology 5) Crime 6) Legal System 7) Sports 8) The Economy 9) Personalites/Gossip
- **Top Stories:** 1) Prez Race 2000 2) Hillary Running 3) E-Hackers 4) Millionaire Show Too Easy 5) Bob Collins Dies 6) Plane-Testing Reveals Flaws 7) Ventura vs Reform Party 8) Diallo Case 9) Pro Bowl 10) Griffey Traded
- **Top People:** 1. John McCain 2. George W. Bush 3. Al Gore/Bill Bradley 4. Bill Clinton/Steve Forebes 5. Hillary/Rudy 6. Regis Philbin 7. Jesse Ventura. 8 Bob Collins 9. Amadou D 10. Ken Griffin Jr.

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Jeff Young's Radio 411 ***(www.radio411.com)*** is the *cyber- home* of *Ocean Toons* and the *Bobby Ocean Cartoon Gallery.*



Capsule Concepts

Licking The Cookie

Preemptive Programming

Every weekend while writing **Programmer's Digest**, I make a point of taking a radio trip around the world via streaming audio. (I know, I know, I'm too easily amused!)

Among the many stations I monitored over this past weekend is 2DAY-FM in Sydney (Australia), one of the world's truly great CHR stations. (Listen to them by logging on to www.2dayfm.com.au).

Consulted by **Greg Smith's** ESP Media, programmed by **Rob Logan,** 2DAY-FM has always been on the front wave of cutting-edge stationality, but on this particular monitor I was reminded of one of the great preemptive marketing tricks that not enough stations take advantage of anymore: what I like to call "licking the cookie". (You know, like the little trick we used to do as kids — taking the last cookie from the tray, licking it, then putting it back on the tray, knowing that nobody would want it, so it ends up being yours anyway).

While 2DAY's primary brand-identifier remains "104-dot-1, 2-Day FM", they use a secondary identifier, **"104.1, 2-Day 2000"**.

They don't use it often enough to overpower the main branding thrust, just often enough to discourage any other Sydney station from adopting as an effective branding mechanism (for fear of being branded as a copy-cat). It's a natural extension, playing off the good vibes surrounding "Sydney 2000" (branding started years ago by the Olympic organizing committee after Sydney was awarded the year 2000 games).

Reminds me of some of the TV local news wars of recent years — when word leaks out (as it always does in media wars) that local station A is going to switch their major positioning campaign to the new research-proven flavor-of-the-month slogan, sure as hell station B immediately "licks the cookie" by casually incorporating "live, local, late-breaking" (or whatever) prominently into their format verbiage first (before station A has time to fully launch the catch phrase). I know of one example where the preemption was done so effectively that the other TV station scrapped their planned roll-out (even though nearly $100,000 had already been spent on image music and film production). Not only was a potentially effective campaign blocked in its tracks, the competition was totally demoralized at the thought of "losing" a crucial marketing battle to their arch rivals.

Many leading radio stations have been known to stop a new upstart direct competitor by instantly "shadowing" its positioning lines or contest names, thereby preventing them from getting a foothold. The old rule of thumb is: if you have a substantially larger cume than your foe, most listeners will assume you started a feature first (even if you really didn't).

Look around you. Do you have any opportunities to spoil a competitor's impact by licking the cookie? Keep this technique up your sleeve and use it sparingly (only on something that really matters) and it will serve you well. At the very least, it will serve as a speed-bump in the path of your vertical competitor.

TW Tip #3245, #7262, and #9208

Elements of Stationality

Sweepers/Splitters/Bumpers/Liners/Ins&Outs

From the top of South Mountain, broadcasting to the Universe and beyond. KKFR, Glendale-Phoenix.
(kid): "You better ask somebody!"
Power 92! The station that plays today's hottest music
(2nd voice): Today's HOTTEST music
Power 92

If someone should ask, say this –
(jingle): "K-Earth 101"

Mix 106.5, WWMX, Baltimore.
The station that picks you up and makes you feel good — and rich! (jingle): Mix 106.5, 106.5

(Image liner on the 9 Network's Wide World Of Sport web site)
More cricket than you can poke a stump at!

(Promo used during transition from Modern Rock to Mainstream CHR):
It's true! Aliens have taken over the station. From old school to hip-hop to extreme rock to pop. We were just fooling around, evolving into the 21st century, with you. It's true. Now, all music is available on the Web without commercials KPTY.com. The terrestrial and Internet stations for the 21st century. All music! Party Radio Online -- and Party Radio @ 103.9. Let's have a party!

Y100 New Music File! Downloading!
(jock then frontsells title and artist over lip of song)
(Female) "D-d-downloading!
(Male) New music, NOW!
(Female) B102.7!

The New Zone 101.5 K-Z-O-N, Phoenix.
(listener drop): It's all my favorite songs
(listener drop): It's today's best music.
(listener drop): It's all really good...
(listener drop): Everytime I turn it on the station, they're playing a song I like.
The New Zone 101.5. Today's best music.

(touchtone fx)
(female) The new Mega 100! (male) The one station
(female) One station! (male) For requests & dedications.
(jock over lip of song): "From the 7-11 in West Covina, (name)'s doin' a dedication — who for?
(listener dedication soundbite)
(jock) Thanks for listening at work to the new Mega 100, LA's Jammin' Oldies!

(female) Ladies and gentlemen, may I have your attention please?
(male) Arizona's Hit Music Channel is going stopless!
(female) We are now ready for takeoff!
(male) 104.7
(female) Z Z P!

TW Tip #9209

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