

MCVAY MEDIA

McVAY MEDIA

TO: General Managers
FROM: Mike McVay
DATE: August 13, 1984
RE: Special Recognition

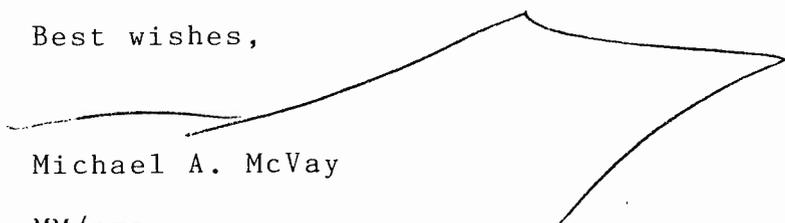
Walk into a radio station, place of business, eateries, or just about ANY establishment, and you will see plaques and awards hanging for public view.

WMAG, MAGIC 99.5 in Greensboro/Highpoint, issues Certificates of Appreciation to advertisers and public service organizations that provide a service or expend large dollars with the station.

This is a great stroke for the recipient in that they can SHOW OFF for others their good deeds or accomplishments. This type of WARM FUZZY can entice an advertiser to repurchase with the station. A public service organization will be more apt to become involved on repeat projects if the line of gratification is two-way.

Attached you will find a copy of the WMAG certificate. Please feel free to call us for more information.

Best wishes,



Michael A. McVay

MM/nmp

Certificate of Appreciation

presented to

for

presented
this _____ day of _____ 19____

WVAGP
MAGC 99.3 FM

McVAY MEDIA

TO: General Managers
FROM: Mike McVay
DATE: November 20, 1984
RE: Management/Sales

Selling continues to become more difficult and more dependent upon others. Harvard Business Review, which compares a normal sale to having an affair, and the long term committment to getting married, states that selling by itself is no longer sufficient. Today's buyer is more likely to be looking for the long-term.

The old rule of thumb "buy when you don't need something, because it is always more expensive when you need it" seems to be applied more and more by media buyers. Encourage your sales department to work on selling long-term packages, but avoid getting into bulk deals that prohibits your radio station from increasing rates.

Tags, piggyback spots, and 10-second commercials are clutter. Focus groups conducted recently in two major markets indicate that radio stations who use tags, (recorded or live), run the risk of increasing the perception of number of commercials played. When a commercial changes voice ala piggyback spots, or a separate voice comes in to the picture with a tag, the audience perceives it as a completely new commercial. One way around this is to run music under the commercial for the total 30 or 60 seconds. This gives the commercial a more consistent or unified appearance. When running more than two units, you greatly increase the possibilities of tune-out. The farther you get from two units (three or four commercials in a row) the greater the possibility of tune out. Once the listener leaves, they will stay away from your station for 10 to 15 minutes! This could encompass two quarter hours.

Rick Cohn, General Manager at KAYI, Tulsa, writes:

"It's so easy for a Sales Manager to fall in to playing the role of 'grump' around his sales people, always moaning and groaning about one problem or another. By playing this role, the Sales Manager merely creates problems for himself through sour attitudes and slow progress; in fact, in many cases, sales people rebel or resist help from a constant 'grump'."

Through positive motivation, proper training, and discipline, Sales Managers will find they can get a lot more results.

As far as sales training, often Sales Managers will train trainees during a sales meeting. This is good sometimes because it allows those experienced sales people to offer input and idease. However, sometimes experienced folks only get bored hearing the basics again and again. Use discretion about your topics for sales meetings. And, get everyone involved in meetings. Nothing is more boring than a Sales Manager's lectures!

Thoughts? We'd love to hear from you regarding mangement/sales.

Best wishes,



Mike McVay

MM/nmp

EXECUTIVE OFFICES • 24650 Center Ridge Rd. • Suite 340 • Cleveland, OH 44145 • (216) 892-1910
WEST COAST OFFICE • 324 Bay View Dr. • Hermosa Beach, CA 90254 • (213) 374-1027

McVAY MEDIA

TO: General Managers/Program Directors
FROM: Mike McVay
DATE: February 12, 1987
RE: WRITING THE CREATIVE, EFFECTIVE RADIO COMMERCIAL

A recent NRBA memo points out copywriting tips:

Writing truly effective radio commercials is not an easy task, as any copywriter may tell you. To stir the creative juices of radio copywriters, the Southern California Broadcasters Association (SCBA) sponsors an annual creative radio seminar featuring local and national agency creative writers.

What are the components of a good radio commercial? An SCBA panel, featuring David Butler, Chiat Day, writer Paul Decker, and Jim Kirby of Bert, Barz & Kirby, gave its recipe for success.

Butler provided three pointers for good radio spots: 1) Keep spots as simple and single-minded as possible -- complexity breeds disinterest. 2) Be sure your technique is driven by the product and the product's message or idea, not by your desire to add another hit song or comedy sketch to your reel. 3) Be open to any technique, ploy, or ruse that will cut through the commercial clutter on radio.

"Radio is inundated with a lot of cliches and techniques -- like using historical figures in the context that 'If Christopher Columbus had known about the big sale, just think the course he would have taken,' or 'George Washington, what are you doing here? Well, I heard you were having a sale on axes ...", Decker cited.

Decker also warns against using the device of misunderstanding, as when a dialogue about a certain product is misunderstood and its name must be repeated constantly. "Other things to resist are parodies of soap operas, detective shows and movies. I can't think of any product which is relevant to Humphrey Bogart today," he noted. Instead, use little dramas that "reach out and touch someone" like AT&T's, are believable, evoke emotions in listeners, and are therefore successful, he noted.

A radio commercial must be interesting, informative, or entertaining, according to Kirby, whose company uses dialogue to create radio commercial humor. "When writing any commercial, you have to get the listener's attention and keep their curiosity for the first 10 seconds, or they won't be around for the rest of it," Kirby noted.

Make your character sound human and believable, rather than the typical "Hey honey, I heard that Safeway on Main Street is having a sale today on USDA steaks." Avoid long speeches that aren't interrupted by another voice. "And remember, if there is no conflict between the characters talking, you end up with two copy points talking to each other -- which is both pointless and boring," Kirby concluded.

These thoughts should be shared with your GSM. What are your thoughts?

Best wishes,

Mike McVay

McVAY MEDIA

TO: General Managers/Program Directors
FROM: Mike McVay
DATE: December 19, 1984
RE: Motivation -- Termination -- Program-ation, and Research

MOTIVATION

A recent programming management article indicates that some ways to make yourself a better manager might be to resolve, for 1985, to:

1. Enroll in a self-improvement course,
2. Work on organizational skills, and read the One-Minute Manager,
3. Utilize time more efficiently,
4. Be an example to others (observe the station rules, including office and lunch hours)
5. Strengthen people skills with appreciation and encouragement,
6. Improve your reading habits by undertaking six management books over the next year, weekly newspapers, and daily periodicals, and stay on top of trade publications,
7. Train staffers to work smart in addition to working hard, and learn to delegate,
8. Be positive and enthusiastic,
9. Communicate effectively with your employees,
10. Make your employees accountable by getting them to commit and then establishing deadlines on projects.

TERMINATION

A recent airline in-flight magazine quoted "College and University Personnel Association" magazine by offering advice for managers on termination. Making terminations quick, humane, and final is the primary theme of this article. Let the victim's immediate supervisor handle the job as opposed to letting an employee who "enjoys" terminations handle it. Make it quick; explain why, explain when the termination is effective, and how much severance will be issued. Lead the employee from the premises as quickly as possible, obtaining keys and a post-termination survey. Put your reasons for termination in writing with a copy to the personnel file.

While it is permissible and suggested that you assist the departing person to find another job, be "honest" in offering references. Explain to potential employers why your ex-employee was terminated.

PROGRAM-ATION

Suggested New Year's resolutions for program managers in 1985 should include the following:

1. Becoming more aware of changes in Arbitron and Birch measurements, and continuing your education in audience research,
2. Devoting time to preparing for each ARB,
3. Establishing promotions at least 60 days prior to implementation

TO: General Managers/Program Directors
RE: Motivation -- Termination -- Program-ation, and Research

- and utilizing McVay Media routing forms for communication between departments,
4. Utilize promotional efficiency tests for television copy and storyboards prior to Arbitron start-up dates.
 5. Replace an adequate talent and make changes immediately, as new talent need an opportunity to become established prior to an Arbitron period,
 6. Schedule at least two strategic market studies per year (one every six months) so that you understand exactly where your station stands and what projectable information can be utilized in upcoming Arbitrons,
 7. Schedule weekly air talent critiques of full and part-time individuals, and conduct regular staff meetings to better inter-office communication,
 8. Finalize programming changes early, because listeners need time to adjust before the Spring and Fall sweeps,
 9. Improve relationships with the sales department by attending one sales meeting per week, making at least two sales calls per month to "observe" and being available to go on agency calls if necessary to make a presentation,
 10. Test the music library four times per year, (twice per year in some markets) to ensure that you are playing the "hottest" Oldies, showing the least amount of wear and tear.

RESEARCH

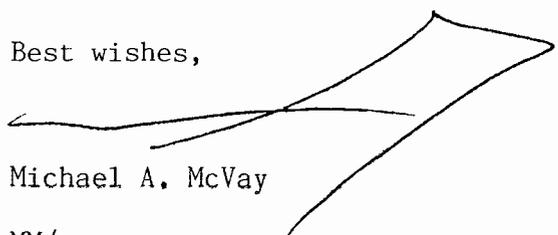
The last weeks of any Arbitron period are sometimes the most critical in building up rating points. Many diaries are not completed when the sweep officially ends, and Arbitron must go into a "follow-up" mode. This allows holders an extra week to complete and mail them. Being human, diary holders are often guilty of some last minute catching-upon diary entries, but these can be influenced by later events, including t.v. or other promotions.

Consider running a heavy sweep of television the last week of an ARB as it will lead into "recall" for the rating service.

While none of us like to PROGRAM TO ARBITRON, we must realize that since it is the service our success is ranked by, special attention need be given to the "BEAST"!!

Should you have any comments or suggestions regarding any of the information included in this regular management/programming memo, we would hope that you would not hesitate to contact us. Your comments and suggestions, when shared with the remainder of the McVay Media family, increase the education of all.

Best wishes,



Michael A. McVay

MM/nmp

McVAY MEDIA

TO: General Manager
FROM: Mike McVay
DATE: December 19, 1984
RE: EMPLOYMENT OF A PD

Frequently, we are asked to assist a client in finding a new Program Director. General Managers all have the same questions. Where do you find a PD? How do you know he's the right PD? What do you ask when interviewing the candidate? What training should they undergo following employment? Once you have a good PD how do you keep them? When should you fire your existing PD?

The suggestions we offer are those utilized by McVay Media and actual experiences of a 15-year programmer.

WHERE DO YOU FIND A PD? Looking in the WANT ADS of Radio & Records or Broadcasting isn't always the best way. Generally speaking, the good programmers never have to advertise. They are recognized by their successes. Look, first, within your own radio station. Do you have a strong assistant PD who has grown greatly? This individual is probably aware of the goals of the station, understands the desires of the management, and is likely to be aware of the skeletons. The negative might be that the staff is too close to the assistant and will have a tough time respecting his/her leadership ... This can be overcome.

Listen to the competition. Are there any candidates in your own backyard? Hiring a chief competitor has its advantages. You inflict a wound on a competitor and you save expense and time by avoiding relocation. Employ only a PD who is beating your station or one that has equalled your ratings.

Travel the region ... Listen to the leading stations in outside markets. Then call and ask to interview the PD's of those stations that you most admired. CAUTION: Sometimes the PD of a great sounding radio station isn't the one responsible for its success. It may be a strong manager, a consultant or a previous PD. Check prior successes when you review references.

Pick up a copy of American Radio or Inside Radio Ratings Review and contact the PD's of those stations that are winning in similar competitive situations. Realize that hiring a successful PD may be more expensive than an unemployed one. The results, can be very worthwhile.

HOW TO HIRE A PD

The first objective to accomplish is determining the candidates track record. Where have they worked? What successes did they realize? Ask them to be specific. A good PD remembers EVERY rating war and how they fared.

When they say they "won" ask what it was they did that made the station successful. Winning the first time could be due to circumstances. Repeating a victory requires the knowledge of why you won previously.

There is nothing wrong with getting topped in a ratings war providing the programmer understands why they were defeated and can present a plan of action to rectify the situation. Therefore, when the PD candidate tells of failures, ask them why and how they would prevent such situations in

TO: General Manager
RE: EMPLOYMENT OF A PD

the future.

The programming candidate should have feelings as to policy regarding promotions, information, music and personalities. Explore each area completely.

1. Promotion -- What constitutes a good promotion? Do they believe pre- and post- promotions? Are they experienced in selecting television flights, placing newspaper and writing copy? Do they understand external vs. internal promotion and building cume vs. quarter hours? What contests would they suggest for your station?
2. Information -- What news experience do they have? Is news a part of programming or is it a separate department? Does the candidate understand the need for Discretionary Time Information? Can they critique the news director and news staff? Ask for an evaluation of your news department's present on-air sound.
3. Music -- What music research background does the PD possess? Is playing the hits more important than getting a gold record from the record company? How would the PD determine what songs to play and in what type of rotation. Encourage the candidate to critique your music policy.
4. Personalities -- What "type" of personality should your station employ? What does the PD look for in a disc jockey? Have the candidate critique the airstaff.

The primary function of the PD will be to increase or maintain ratings. Determine their ratings knowledge. Can they read an ARB or Birch? Do they understand TSL, ADI, Cume, Quarter Hour, Exclusive Cume, Away-from-home, ESF, and HDBA weighting? Can they execute simple equations as Reach and Frequency or the stations conversion rate?

The primary concern of management is always the bottom line. Will you be able to hold him/her accountable for a budget? What experience do they have in budgeting?

RADIO STATIONS are just PEOPLE! The programmer must have great people skills. How do they motivate staff? What suggestions do they have to bridge the gap between programming and sales? Ask for permission to contact a former employee for a reference.

Do you truly like the candidate? There must be an excellent marriage between the GM and the PD for the relationship to be harmonious. This does not mean that you won't have healthy fights ... just because you fight with your spouse you don't divorce them.

Finally, question the leadership skill of the PD. Can they make a management or corporate directive sound like it's their own or will they "cry baby" about it? Will they publicly support the company even when they privately disagree? This is necessary to maintain a uniform direction.

TO: General Managers
RE: Employment of a PD

FIRING THE PD

The ratings are down! The station sounds off target! There is a lack of morale in the station! Fire the PD!

Hopefully, you never have to get to that point. Firing a PD is probably more traumatic for the radio station than it is for the PD. It is an indication to the staff that the station is misdirected. PD terminations cause mass paranoia and are counter-productive to growth. Unfortunately, you cannot afford to fail in programming in order to avoid "rocking the boat."

To truly avoid termination of the program director, you must retreat to the interview process. Consider actually re-interviewing the PD. Inform them that there are areas in which you need better performance. Tell them exactly what the job demands and then determine if they want to meet those challenges.

Then ask these questions of yourself:

1. Did I outline a definitive gameplan and direction?
2. Does the PD understand the goals and objectives established by management?
3. Do I support or undermine his/her position?
4. Can the PD justify his/her actions or inactions?
5. Are there areas in which I can help strengthen the PD?
6. Will the PD accept help?
7. Can the PD present a plan of action to rectify the situation?

Discuss your answers to these questions with your PD. The PD's reactions to this part of the exercise will probably determine whether you continue your association. Hopefully, the situation can improve and will work.

There are a few steps to follow should you decide to terminate your PD.

1. Locate a new PD. Do this quietly. Going public will cause turmoil in your station.
2. Make a clean break. The old PD leaves and the new one enters. Do not encourage a transition. To do so will only breed negativity in the station.
3. Conduct a staff meeting to introduce the new PD. Be honest as to "why" the former PD was fired. Let the staff talk about it and ask questions. This cleans out the gossip immediately and allows the new PD to start fresh.

McVAY MEDIA

TO: General Managers/Program Directors
FROM: Mike McVay
DATE: January 24, 1986
RE: Program Director Interview Form

The attached form is for your use when interviewing Program Directors. This memo is being issued to Program Directors also in order that they may better understand what qualities got them the position that they have, and how best to execute that position to ensure that they retain it.

When interviewing a Program Director, you should notate his appearance, confidence level, and the apparent interest in the job. The appearance is obvious, in that he must look like a manager, if he is, in fact, going to manage his department. Confidence level is in reference to that manner in which he handles himself in the interview. A programmer who is confident in his ability will be a leader, and better able to execute the responsibilities of his job.

You obviously want a Program Director who has a high interest level in obtaining this job. It is not enough to have a guy who is looking at "Can I afford to live on what they are going to pay me?" as much as "Can I make this job as beneficial to me as it will be for the radio station in our joint efforts toward obtaining success?"

What are the Program Director's goals? Where does he want to be in five years? Ten years? A good programmer will know his career goals. He has objectives that he would like to accomplish. Most will have short term goals and then long range goals.

Grill the candidate on his philosophies of music, information, promotion, and personality. How does he/she see those philosophies in relationship to your radio station?

Question the programmer as to what their strengths and weaknesses are. What would a co-worker tell you about them?

What does the Program Director see as their greatest accomplishment? What about their biggest failure? There is nothing wrong with the programmer admitting that they have failed in a situation. Quite frankly, we like to find a programmer who has had at least one failure ... a programmer who is wise enough to know the mistakes of the failure so that they will never let that happen again.

Availability, salary, and whether or not they'll do an airshift are obvious things to consider.

Be cautious of the Program Director who says he can "start tomorrow". The swiftness with which he leaves his present employer should be an indication to you of the loyalty that that person has for his employer, and how quickly he may in fact depart from your station.

Thoughts?

Best wishes,

Mike McVay

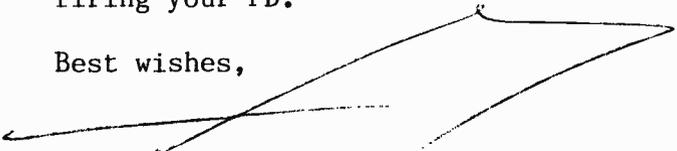
TO: General Managers
RE: Employment of a PD

The termination of any employee is difficult. Make it brief and to the point. Be prepared to answer three questions:

1. Why?
2. When does the termination become effective?
3. How much severance?

McVay Media Program Consultants specializes in motivational and organizational skills for PD's. Contact us for information on how to avoid firing your PD.

Best wishes,



Mike McVay

MM/nmp

McVAY MEDIA

PROGRAM DIRECTOR INTERVIEW FORM

CANDIDATE: _____ PRESENT EMPLOYER: _____

APPEARANCE: _____

CONFIDENCE LEVEL: _____

APPARENT INTEREST: _____

GOALS: _____

PHILOSOPHIES:

MUSIC -- _____

INFORMATION -- _____

PROMOTION -- _____

PERSONALITY -- _____

STRENGTHS: _____

WEAKNESSES: _____

WHAT WOULD A CO-WORKER TELL US ABOUT YOU? _____

WHAT IS YOUR GREATEST ACCOMPLISHMENT? _____

AVAILABILITY: _____ SALARY: _____

AIR-SHIFT -- YES // NO

ADDITIONAL NOTES: _____

McVAY MEDIA

TO: General Managers
FROM: Mike McVay
DATE: August 11, 1986
RE: THE BUSINESS OF GIFT GIVING

It's the time of year to think about saying "thanks" to your clients for their support and business during the past year. We'd like to offer you some thoughts and ideas on the business of gift giving to clients.

1. Spend cash and buy individual gifts for top clients if possible. You can determine which clients receive an individual gift by asking the salespeople to name four or five of their biggest clients, or you select the clients based on their gross billing.

The two considerations when buying individual gifts are time and money. First of all, if you spend cash, it doesn't mean the gift has to be expensive. It means that you have to show imagination and put some thought into their gift. How do you get the ideas flowing for an appropriate gift? Think along the lines of entertainment and lifestyle of the client. Don't make the gift too ordinary or too intimate. Your salespeople should really know their top clients and personalize their gifts accordingly.

As for time, have your salespeople be thinking about their top clients in the next few weeks. They should jot down several good ideas for each client. Then, if you don't want them spending their time shopping, have your secretary or a junior person buy the gifts the salespeople have listed.

2. If you buy individual gifts or if you have to make a bulk trade for all the gifts, here are some ideas that are appropriate for all age groups and both men and women: wine and cheese gift packs, desk accessories, classic books, planning calendars, Christmas ornaments. Spend some time looking in gourmet shops or speciality gift shops for unusual or trendy gifts that are tasteful.

3. Don't raid the prize closet for your Christmas gifts! Clients are aware that most radio stations have the usual supply of clock radios, golf balls and boxes of salt water taffy sitting around. Don't offend clients by using Christmastime as an excuse to get rid of these items.

4. Don't emblazon the gift with your station call letters. One media buyer mentioned how she received a very nice set of cutlery (she's a gourmet cook) from a radio station sales rep. She couldn't believe her eyes when she opened the box and found the station call letters staring at her from the knife blades! She told us that she donated the set to Goodwill.

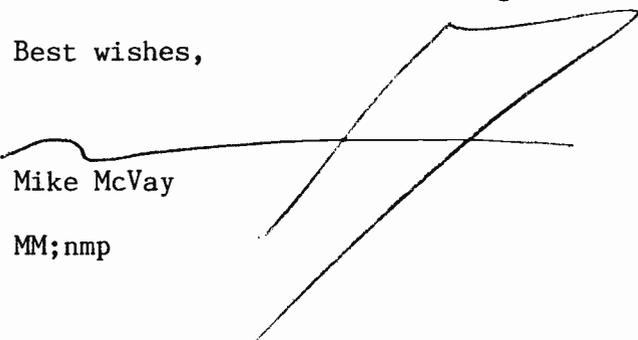
If you give your clients a nice gift, they'll remember who gave it to them. Don't hit them over the head with your generosity and risk lowering their opinion of you. If you like to use merchandising specialities, save

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them for the sales promotions throughout the year that tie-in the gift directly to the idea you're trying to sell.

5. If you buy or trade in bulk for all of your clients, but you like the idea of personalization, put their name on the gift. Good ideas along these lines are: bottles of wine with personalized labels, books of matches, coffee mugs, or old-fashioned Christmas stockings with the client's name and a small gift tucked inside.

Best wishes,


Mike McVay

MM;nmp

McVAY MEDIA

TO: General Managers
FROM: Mike McVay
DATE: September 7, 1984
RE: Plan-Of-Action

Keeping employees on target is a full-time job. The attached **PLAN-OF-ACTION** is an excellent way to hold employees accountable.

The form is designed to be completed by department heads and should be turned in to the General Manager every Monday. The General Manager reviews the material, re-prioritizes if needed, and files for future discussion with the department head.

The **WEEKLY PLAN-OF-ACTION** should not be viewed as an agenda, but rather as a schedule of projects to be completed.

This system is one that I used while managing WBBG/WMJI, Cleveland. The increased productivity realized occurs almost immediately. Please don't hesitate to call for further discussion. The **WEEKLY PLAN-OF-ACTION** is a favorite of mine in time management.

Best wishes,



Michael A. McVay

MM/nmp

MCVAY MEDIA

TO: General Managers/Program Directors
FROM: Charlie Cook
DATE: October 3, 1986
RE: Cassettes vs. LPs

The subject of CDs vs. LPs vs. cassettes came up the other day in discussion at a client's station. One of the participants questioned the benefit of CDs to the listeners. He wondered why we would even talk about playing a song from CD when so many in the audience don't own the technology.

Beyond the fact that we should educate the listener to the benefits of OUR station playing their favorite music in a clean, clear and crisp manner, I think that radio has another reason to get firmly behind the CD revolution.

We all understand that the listener wants to think they are getting the "best value" for their time. If they listen to KXXX and then find out that KXXY sounds better technically, they will tend to feel cheated. Okay, if we all buy into that premise, then enough said for the benefits of CDs.

Beyond that is the revolution going on right now in the record industry. In the September 10, 1986 edition of Variety, Motown announced that they were dropping the LP format in their mid-price catalog line. Several music retailers predicted that other lines would also move to that in the future. A vice-president at Tower Records stated that "this was another nail in the coffin of the LP."

What does this mean to radio and why do I think we should get behind the CD revolution? We must assure that the consumer moves right past the cassette into CDs. One simple reason -- right now you cannot play a CD (in 99% of the cases) in an automobile. If we let the LP die and the consumer moves into cassettes, you are competing directly with the record companies for the time the listener spends in the auto ... our prime time. This is another example of radio and records being at odds with each other. We do not have the same goals with record companies and we should always be aware of that.

This is the exact reason I consult against giving away cassettes on the air. If the record company does not want to give you LPs for giveaways, skip it. Everytime you give away a cassette, you give away a listener.

My best,

Charlie Cook

CC:jcy

McVAY MEDIA

TO: General Managers/Program Directors
FROM: Mike McVay
DATE: February 22, 1985
RE: Management

In addition to documentation and employment separation agreements, attorney Ken Florence suggests several more protective shortstops against wrongful discharge suits:

- A precise and careful hiring process -- check references and seek to hire quality people.
- An established probationary period -- length of time is directly proportionate to type of position; employers have more leeway in terminating someone during this time than after the trial period has passed.
- Written policies that clearly outline the station's or company's discipline and discharge procedures.
- Complete and full investigation of the facts before disciplinary and discharge actions are initiated; employee should also be given the opportunity to tell his side.
- Thorough review of the employee's personnel file -- could modify what action was being planned and stop the manager from making an improper decision.
- Consideration of special circumstances before disciplinary or discharge actions are imposed; i.e., going through a divorce, serious illness, family problems
- Honest performance appraisals, no matter how difficult
- Counseling and/or progressive discipline -- some one-time actions warrant immediate dismissal, but generally it is a series of events.
- Not resorting to the freeze-out approach, (exclusion from important meetings, moving execs to smaller offices) -- be upfront.
- Full explanations to the employee as to why discipline or discharge is necessary.
- Careful examination of those cases involving longterm (four to five years) employees -- they have certain rights not generally given to their short-term counterparts.
- Prompt initiation of disciplinary action -- if something is done wrong and nothing happens to the person, then management appears to condone the improper deed.
- Strong factual support when dismissal allegations center on moral turpitude or dishonesty.
- Employment agreements -- limited primarily to high level management execs; provides a clause whereby any claims or disputes are arbitrated rather than

TO: General Managers/Program Directors
RE: Management
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sent to court. Can be worded to severely limit wrongful discharge liability.

-- Personnel policies and employee manuals written in a style that lets you operate your business most effectively.

Best wishes,

Mike McVay

MM/nmp

MCVAY MEDIA

TO: General Managers/Program Directors
FROM: Mike McVay
DATE: October 26, 1987
RE: The Great European Experience

Charlie Cook and I recently returned from a week-long vacation in England. One of the main projects of that trip was to monitor British radio and visit a station in the United Kingdom.

I had the pleasure of visiting Capitol Radio (95.8 FM and 1558 AM). There are some very interesting things that we came across during our journey.

1. The Morning Drive personality returns in afternoon drive to promote his program for the next day. This is done "live" during the afternoon drive show. While we are not suggesting that morning drive talent return to the station to do it live, we certainly see no reason why the morning and afternoon drive man can't both be inside the radio station at 12:00 Noon and record a promo together that sounds live for replay in PM Drive.
2. The radio stations are everywhere. Radio Mercury was involved in a live remote broadcast from Gatwick Airport as we entered the main terminal. They were handing out booklets that told locals where they could get employment, and offered advice to people following the recent hurricane in London. The back of their handouts featured a full-page ad from Continental Airlines.
3. Capitol Radio had an incredibly high profile in street visibility. They had a store featuring jackets, t-shirts, pencils, pens, key rings, pins/buttons, bumper stickers, and book covers. These were sold at reasonable prices (I bought a jacket) and were advertised on the radio in commercials instead of promos. One could not walk far in the streets of London without seeing some sign of Capitol Radio.
4. The Americanization of British radio is evident. The Birthday Game/Filmhouse Television's Direct T.V. is on Capitol Radio, as well as jingles from Jam, and television programs that rival MTV with music videos.
5. Temperatures were given tied to landmarks. In America while we state "65 degrees in the Loop and 66 in downtown Chicago," ... they tied everything to a

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landmark. Example: "67 degrees in London at Big Ben, 65 degrees on the West End at the Palace Theater, and 68 degrees at Trafalgar Square."

Should you be interested in implementing any idea incorporated inside this memo, we would encourage you to do so. Discussion on use of paraphenalia, and street level visibility, should be routed through McVay Media Promotions Consultant, Dan Garfinkel. Charlie and I look forward to discussing with you on a one-to-one basis our findings from England.

Best wishes, .

Mike McVay

MAM:nmh

McVAY MEDIA

TIPS FOR 10-IN-A-ROW

The 10-in-a-row format clock should be structured from :55 to :33. The formatics are as follows:

- :55 Kick-Off
- :00 ID
- :08 Image Liner selling 10-in-a-row
- :15 Sweep liner using station positioning statement
- :22 Quickie weather and 10-in-a-row mention
- :28 Image liner selling 10-in-a-row
- :33 10-in-a-row wrap up & promo "another 10-in-a-row coming up"
Stop-set
- :36 Jingle/music liner
- :44 Straight into recorded promo when scheduled, otherwise live
promo or DTI. Spots.
- :46 Exit liner into music
- :52 Promo of upcoming 10-in-a-row. Position for jock's choice
or station promo. Spots.

1. Guarantee 10-in-a-row with \$10,000. "Catch us playing less than 10-in-a-row in any 10-in-a-row hour and you win \$10,000."
2. Kick off the workday with 10-in-a-row starting at 10.
3. Feature a special giveaway at 10am and 10pm. Hype "Ten at Ten".
4. Refer to yourself as "The 10-in-a-row station" in hours where we are not running 10-in-a-row to maintain that image. Tag recorded promos with "from the 10-in-a-row station, WXXX."
5. Utilize the number "10" whenever you can. Example: Instead of the 12 Days Of Christmas, it would be the 10 Days Of Christmas.

When you stretch your commercial stop-sets, always fill the :50 first, the :33 second, and the :44 third. This enables you to run 10-in-a-row, and then get three in between stop-sets in those two stop-set hours. Hours with only one stop-set you should tout as a "bonus" hour, ... "not only do we have 10-in-a-row, we'll continue on up to 14. It's a bonus hour on WXXX." You want to get 10 in as frequently as possible, i.e. eleven, make sure that you tout it as "working overtime", "slipping in a little something extra", "giving you a bonus", a special treat for Halloween, etc.

Back-announcing can take place in a 10-in-a-row of the last one or two you are exiting and one or two image songs. Example: "Lionel Richie wraps up another 10-in-a-row on WXXX. We also heard from Fleetwood Mac, and we heard that new song from the Cars."

MCVAY MEDIA

PILLOW TALK

This program should air 9:00pm to Midnight or in those markets with large metropolitan activities 10:00pm to Midnight. The reason for the later start time in larger cities is that a majority of the audience is still mobile. The goal of a PILLOW TALK Program is to have the audience in their own environment at home, relaxing and listening to the radio for companionship more than actual entertainment. Pillow Talk is a mood-setting program.

This program may also be referred to as LIGHTS OUT, NIGHT MAGIC, LOVE SONGS and NIGHT LIGHT.

The program should feature a host who can relax his voice and mellow out ... dropping the timbre of the voice as well as the tone almost to a whisper. You do not want the personality to be so "whispery or animated" that they sound as if they are trying to sound sexy. The feeling should be more of a mellow and laid-back mood.

The program should feature several different categories of music. Soft love-type songs taken from your Power Gold category, Regular Gold, and Regular 60's Gold, as well as a "Love Songs" category of music that may normally have only been featured in special oldie shows and a new category of music that turns up on this program only.

The new category of music should feature songs by artists like Lou Rawls, Herbie Hancock, Barry White, Sergio Mendes, Julio Inglesias, and some jazz instrumentals.

Insertion of the personality into the hour, in my opinion, should be limited to once per quarter hour at approximately the :00, :15, :30, :45. In the middle of these sets, we feature a "whisper" or female voice stating "Pillow Talk/WXXX-FM" or "WXXX-FM ... Pillow Talk."

Suggested music rotation:

:00 Show Open/Hourly ID
PT Category
A-1
Whisper/Chant
LS Category
B-2
:15 Image Liner
PT
A-1

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LS
Whisper/Chant
PT
B-1
:30 Image Liner
LS
B-2
Whisper/Chant
A-1
:45 Image Liner
PT
LS
:50 Image Liner
A-1
B-1
PT

Key = A-1 Power Gold
A-2 60's Gold
B-1 Regular Gold
B-2 60's Gold
PT Pillow Talk Category
LS Love Songs Category

Recurrents/80's that fit the mood of the show should be used as the fill records dropping them in around the hour wherever necessary. The feel of the program should be mood as opposed to being all oldies. We definitely want to get 80's/Recurrents into the mix ... it will be less predictable if we use Recurrents as a fill category.

Stop-sets within the hour should fall at :10, :20, :40, :50. The only weather in the hour should be at the exit of the :50 stop-set. In situations of severe weather, we should run a forecast at the end of the :20 stop-set. Run two units per stop-set. Enter the stop-sets as quickly as possible and exit with DTI or other information out of stop-set over music.

A theme should be developed for this show. The musical theme would air at the open of the program and at the top of the hour ID. The intro to Sleepwalk/Larry Carlton may be an excellent intro for consideration.

MCVAY MEDIA

TALK SHOWS

Guidelines:

1. Conversation with the listener should be for the benefit of the audience not the individual on the phone.
2. Get to the point with the caller quickly. The audience does not care about the frivolous chatter that precedes a normal conversation.
3. Tear apart the newspapers, local and national magazines and look for guests. The guest must have a topic that is of interest to the majority of the audience.
4. To have controversy, you must have 2 sides of a topic. There is no controversy if everyone is against something ... for something ... or unanimously indifferent on it. It must be a high negative, high positive situation.
5. When doing games, they must be fun to listen to as the majority of the audience will never call the radio station to converse let alone play a game. Trivia is excellent at this. Trivia is like bingo. It does not need the lengthy set ups that talk show hosts tend to feel obligate to give when introducing a contest.

MCVAY MEDIA

LISTENER INVESTMENT

WHAT: Building A Radio Station ... a promotion designed to give the impression that listeners have actual input into the radio station's programming. The radio station will solicit telephone calls and respond to them in utilizing the calls in recorded promos. The calls should be viewed as promotional tools and not as vialbe research since the majority of the audience will not call in. The radio station should select calls with comments like "I like a radio station that plays lots of music" or "I want WXXX to play more big band," etc. The radio staiton will air these comments in once an hour promos and then appear to answer the listener's wishes.

HOW: A tape recorder should be hooked up to a telephone in the FM studio. Disc jockey's reocrd the calls and suggestions that are made. These tapes are then produced into promos. A tag line on the promo should relate back to the request. Example: Caller says they want to hear more music ... promo tags call with "because you want more music, WXXX gives you more music." Statement would be followed with a great song.

WHEN: The actual promotion should begin as the radio station goes on the air. This promotion can actually run till further notice. This means it could run through the remainder of the Summer and through the Fall ARB. The promotional announcements should start heavy with one an hour at first and then when responses begin, start diminishing the number of announcements. Actual suggested flights and promotional copy is attached. The position of the promotional announcement within the hour should be the last item out of the first stop-set in the hour. We should slot a song or action at the end of the promo that makes the promo appear to be true. A promo asking for more ballads should be followed with a ballad, etc.

WHO: Listeners will be selected at random and various times throughout the day. The comments should only be selected at specific times as to encourage the active listenr to stay tuned for their oppportunity to phone-in. All callers are eligible. We should air only those calls that fit the specific benefits of the radio station and sound as if they are target demographic listeners. Engineering will have to connect a telephone to a tape recorder.

WHY: the promotion is designed to give the illusion that WXXX really is the radio station of (Community). Research shows that once participants become involved in the selction of programming on the station, they feel more loyal. It becomes their radio station. This promotion will also give us an opportunity to highlight the key benefits we provide the listener.

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NOTE: This promotion is so large that we should not be involved in airing other promotional announcements during the course of the campaign. This means that we would normally have to avoid promoting concerts, unless we can use listener investment. Since we will not want to eliminate all other promotional activity, I would suggest that we utilize the requests to promote the specific events. For instance, let's say we have an event that we want to promote. We air a promo where a caller says "I'd like to see more concerts and shows," we tag the promo with "since you want more concerts, we give you more ... starting with the Linda Ronstadt show this coming Sunday night, etc." This will be one way to camouflage continuing promotional announcements without diluting this campaign or cluttering the radio station. During the course of this campaign, it should be the ONLY real promotional effort.

THE ONLY TWIST THAT I WOULD SUGGEST IS THAT INSTEAD OF SAYING "BUILD A RADIO STATION" WE INVITE LISTENERS TO HELP CONTINUE TO MOLD THE FACE OF PROGRAMMING ON WXXX. WE'LL CALL IT "THE LISTENER SUGGESTION LINE".

McVAY MEDIA

SHOWMANSHIP

Good promotions need showmanship. The NRBA recently offered a six-point list of ways to ensure showmanship in your next contest or promotion.

1. Tease -- take some time to pre-promote;
 2. Unveil -- Set a time for launch, and make an event of it;
 3. Nurture -- remind listeners constantly (obviously, if you're trying to attract new listeners, some of them won't know the details until they tune in!);
 4. Embellish -- when the first enthusiasm cools, add some new excitement to the mix;
 5. Impact -- keep tension and excitement high with a countdown or add-on device;
 6. Nostalgia -- summarize the event, and take time to thank all who participated -- listeners and sponsors.
- A point to consider: The pre- and post-promotion periods are usually more time-consuming -- and more exciting -- than the promotion itself.

MCVAY MEDIA

TO: General Managers/Program Directors
FROM: Charlie Cook
DATE: March 10, 1987
RE: THE PRODUCER OF THE MORNING SHOW

Many of our client station's morning shows have producers. Some producers do a good job of helping the talent do better shows, but some are simply "go-fers".

When producers can do "voices" and also do great production you get more for your money.

Here's the list of things a producer should have:

1. An understanding of the roles of each member of the team.
2. A structure: daily duty meetings and a weekly (Friday) producer's meeting.
3. Introduction of the weekly planner and daily planner (this is on paper).
4. A constant content hunter job to come up with stories that can be worked into bits (newspapers and magazines).
5. A content category (paper and tape) file should be started so that a resource of information can be established.
6. A list of important people and experts that can be called or interviewed live.
7. Network established to get airchecks and borrow ideas from other morning shows.
8. Writing great creative promos to sell morning show events, both in the flashback mode and in the billboard/tease mode.
9. Designing a press release, strategy and mailing list to keep the name of the show in front of the public.
10. Handle appearance schedule to maximize the out-of-station events of the morning show.
11. Keep written notes of great ideas that occur during brain-storming sessions, or any time a great concept surfaces.

Those stations without producers should present this information to their morning team. The ideas are still valid for self-production.

Best wishes,



Charlie Cook

CC:nh

McVAY MEDIA

TO: General Managers/Program Directors
FROM: Mike McVay
DATE: January 14, 1987
RE: Programming Miscellaneous

NRBA has information on lack of overlap AM to FM. 24% of all AM stations target on 65 year olds and up, with only 10% of FM stations actively seeking that audience. Choice targets for FM, in the following ranked order of importance, are 25-34, 35-44, 18-34, and 45-54. AM stations target 45-54, 35-44, 25-34, 55-64, and 65+.

Teens are targeted by 20% of all FM and only 7% of AM stations.

PROMOTION: The A.C. Nielsen Company started to explore time-shifted TV audiences. These are those people who videotape prime-time and fringe television and then watch it at their convenience. This should be a concern of all of us as 30 second spots in the top shows going for \$20,000+ in major markets has to have radio stations clamoring to determine if their spot in the "best shows" is being viewed. TV sales executives will have to answer to the possible "zapping" of spots during replay of tape programs. "Zapping" is when the individuals fast-forward the tape past the commercials. Personally, this is how I watch football games. I'm able to watch one game live and videotape another one. NBC seems to be getting the highest level of time-share taping, and Sunday night was the most taped evening last season for all the networks. What is the answer? We may want to start going for frequency, as opposed to the obvious reach.

THE NEWSMAN'S ENGLISH by Harold Eveen helps newspeople to avoid bad grammar. Newspeople and other personalities who appreciate the English usage may find it a delightful reading. Some rules state "don't use no in double negatives," "check your dictionary so that you don't error and use the word uncorrectly," "proofread your writing to see if you any works out," etc.

Cellular telephone traffic is becoming big news these days. Mason Dixon and Randy Kabrich of WRBZ/Tampa have received quite a bit of publicity in RADIO AND RECORDS and RADIO ONLY and various other trade publications. The real credit should go to David Berry and Ben Ball of WRDU/Raleigh. Checking our records and looking around the country they seem to be the true FIRST radio station to utilize cellular phones for call-in traffic reports. The system replaces a traffic airplane, and advised "up to the second" information. The people at WRDU supplied the Tampa station with the idea to begin their own service. We just thought we'd set the record straight. Credit should be given to those who deserve it.

Should you desire more information on the cellular phone and traffic reporting systems, we suggest that you contact Dave or Ben at (919) 782-1061.

Best wishes,

Mike McVay
MM/jcy

McVAY MEDIA

The majority of our A/C clients and one of the CHR stations utilize the ALL REQUEST SOLID GOLD WEEKENDS to build cume and increase quarter-hours. The following details the entire ALL REQUEST concept and formatics. Please keep this on file for future use.

ALL REQUEST SOLID GOLD WEEKENDS:

A three-day weekend, generally starting Friday at 3:00pm or 7:00pm and continuing to Sunday midnight, featuring music of the late 50's, 60's, 70's, and 1980.

The music featured is 75% music not normally found in your Gold library and 25% from the standard Gold category.

The music is presented as if ALL of it has been requested. The reality of the weekend is that only 4 songs per hour are locked-in requests. The personalities should try to play requested music providing it fits the station's format and image. However, we want to insure that the majority of the music featured is mass-appeal and matches the station's personality.

McVay Media suggest you utilize your Lunchtime At The Oldies library as well as your B-2s and 60's-sounding A's. Should you desire a Gold list for these weekends, one is available by request.

FORMATICS:

Station ID should include: "WXXX/100 FM with an All-Request Solid Gold Weekend!"

Exit Liner: "WXXX/100 FM WITH REQUESTS ON THE WAY FOR (city), (city) and (city), ... HERE'S (artist) WITH A FAVORITE FOR (city)!"

Exit Liner: "MUSIC ON THE WAY FROM (artist, artist, and artist) ... HERE'S (artist) WITH THE FIRST OF (#)-IN-A-ROW ON AN ALL REQUEST SOLID GOLD WEEKEND FROM WXXX/100 FM!"

Sweep Liner: "WXXX/100 FM PLAYIN' FAVORITES ON THE ALL REQUEST SOLID GOLD WEEKEND AT XXX-XXXX."

Sweep Liner: "MORE FAVORITES AND FEWER COMMERCIALS ON THE ALL REQUEST SOLID GOLD WEEKEND FROM WXXX/100 FM!"

:30 Image Liner: "WXXX/100 FM ... WITH FAVORITES OF YESTERDAY ON THE ALL REQUEST SOLID GOLD WEEKEND."

:52 Weather Exit: "___ DEGREES AT WXXX WITH (artist) TO KICK-OFF ANOTHER (#)-IN-A-ROW ON THE ALL REQUEST SOLID GOLD WEEKEND!"

:22 Weather Exit: " _____ DEGREES AT WXXX ON THE ALL REQUEST SOLID GOLD WEEKEND!"

FORMAT CLOCK:

The attached format clock utilizes colors to indicate the musical era. These colors may be altered for your purposes.

GREEN = Late 50's
RED = 1960-1964
BLUE = 1965-1969
PURPLE = 1970-1975
YELLOW = 1976-1980

REG. GOLD = Music from your Power Gold or B-2s that are 60's.

A song that is packaged rotates with the mate. Example:
RED/GREEN ... First time around play Red ... next time around play Green. So a RED/GREEN at :08 would translate into a GREEN/RED next time in the same hour. Next hour reverse the order.

Always fill with a Regular Gold. This keeps the station sounding very familiar and SAFE as you'll be playing tested music.

THE REQUEST:

The attached clock utilizes three request call-back positions. Some stations air four per hour ... others air only two.

Suggested music from listeners should be available in studio. Fit the format and theme of the weekend. The actual conversation with the listener should follow one of three formats.

1) (Straight request) "HI, WHO'S ON THE PHONE? Kathy Jones. WHERE YA CALLIN' FROM KATHY? (city) GREAT ... WHAT CAN I PLAY FOR YOU? Lightning Strikes by Lou Cristie. ALRIGHT ... YOU GOT IT ON WXXX/100 FM!"

2) (Listener only -- jock is not heard) "HI ... MY NAME'S PUDDING TAME FROM (city) ... AND I'D LIKE TO HEAR 'IF' BY BREAD ON 100 FM!"

3) (Double play) "HI, WXXX ALL REQUEST SOLID GOLD WEEKEND songs. OKAY BOB. 'Help' by the Beatles and 'Go Now' by the Moody Blues. YOU GOT 'EM BOTH ON 100 FM/WXXX!"

Do not start the music until after they have mentioned the name of the song. It's okay to start the music under them as the request reaches a natural conclusion ... but do not start it until they ask for it. Remember the listener is supposed to think the call is live ... even though it is pre-recorded.

PROMO SCHEDULE:

Recorded promos should begin the Wednesday before the weekend. Live promos start Thursday.

However, you may want to pre-announce it a weekend in advance during your Saturday Night or other special Oldies shows. These special Oldies shows have the occasional listeners who we want to join us for a complete weekend.

CALENDAR FOR WEEKENDS:

The ALL REQUEST SOLID GOLD WEEKEND is excellent for increasing ratings. Therefore, it is wise to kick-off ARBs with them. Plan them around holiday weekends. You should have one at least every month.

PRESS RELEASES:

It should be mandatory that your promotion department issue press releases on upcoming SOLID GOLD WEEKENDS.

The image to portray is that ALL songs aired are requested. This is sexy to the press and intrigues the general audience.

McVAY MEDIA

TO: Program Directors
FROM: Mike McVay
DATE: November 7, 1984
RE: Critiquing The Air-staff

The need for regular critiques is one of utmost importance. The best way to critique your air-staff is by utilizing three methods in a rotating manner.

1. **FRAME-BY-FRAME:** This method of critique reviews every frame in which the personality talks. Call-letter placement, basics, i.e., time-checks, wheather, etc., are all analyzed. Does the content disseminated by the DJ pass the WHO CARES test? Information talked about should be of interest to the target audience ... one thought per frame. Does the DJ sound natural as he/she delivers liners? These frame-by-frame critiques should be returned to the DJ in written form, along with their cassette, that they might review each frame and read along. The PD should be available for questions and should explain EXACTLY what is meant by comments in the critique.
2. **OVERVIEW:** This is a critique presented in written paragraph form and discussed with the personality. The content, flow, music and basics are all analyzed. This form of crituqe is not as critical as a frame-by-frame, and gives more of an impression of what a listener may hear and feel.
3. **SELF-CRITIQUE:** The personality operates the tape machine and stops after each frame telling the PD how they feel about the show. This form of critiquing is very interesting in that you will find most personalities are harder on themselves than the PD could ever be. They will tell you what they feel they need to do to improve their show. You need only guide them in determining the curatives and encourage them in this self-help method.

REGULARITY of the critiques is at the discretion of the programmer. We recommend weekly critiques with the personality taping on a daily basis. This puts the personality at ease with the recorder. It enables the PD to select a show that may be several days old and one the DJ can review more objectively.

CRITIQUE CHECK-LIST: (What To Listen For)

1. Basics ... Call-letter identification is frequent. Time and weather mentions are well-positioned within the hour. Pre-selling of upcoming entertainment and information elements. Use of positioning statements and selling the "benefit" to the listener. The mechanics of the format are being executed properly according to the programming rules.
2. Music ... Flow is smooth, and not abrupt during tempo changes. Songs are played at predetermined time according to the format clock or flow sheet. Attention is focused on not playing similar sounding songs back-to-back, artist separation, gender, era, texture and tempo.

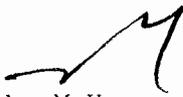
TO: Program Directors
RE: Critiquing The Air-staff
Page Two

3. Stop-Sets ... Are they conducted at scheduled times? Spots should be positioned and loaded properly to coincide with length, intensity/production type, and source (live, recorded, live tag).
4. Delivery ... Planned informality or "predictable unpredictability". Does the DJ sound natural? Are they prepared? Do all thoughts have a logical conclusion? Does what the DJ says pass the WHO CARES test, or is it ANNOUNCER MASTURBATION? Inflection and emphasis should be used properly. Can the target audience identify with the personality as being real and believable?
5. Content ... "Top Of Mind Awareness" is the motto of this category. Content should be of interest to the majority of the target demographic. The closer to home the story is, the greater the interest level of the listener. Does the DJ sound prepared? Was the information checked for validity?
6. Flow ... Does the station project "forward momentum"? Music-to-music blends. Talk over music is handled as outlined in programming rules. Talk out of stop-sets and into music fuses with the last statement of the final unit.

Avoid "Screeching Halt Disease" where the radio station STOPS to handle what the DJ may deem important as opposed to what is a priority for the listener. The "Screeching Halt Disease" can be prompted by long, unplanned stories. Unprepared talk. An inability to deliver humor correctly. Talk does not relate to the target audience. Inside jokes and chatter. Redundancy.

Forms to be used in critiquing your air-staff are available from McVay Media. Please don't hesitate to call or write for additional copies.

Best wishes,



Mike McVay

MM/nmp

McVAY MEDIA

TO: Program Directors
FROM: Mike McVay
DATE: November 27, 1984
RE: General Programming Ideas

TOUCH TONE TUNES:

This program is very similar to "Name That Tune". The concept behind the promotion is that the audience is encouraged to call-in and compete in naming an Oldie. Two callers are conferenced together on the air. When they know the tune, caller #1 hits the #1 button, ... the second caller hits the #2 button. The contestant who presses their button first, must come up with the name of the song. This concept/promotion is very similar to "Name That Tune" and should be considered as a Morning Drive feature only.

Prizes to be awarded can be tickets to movies, etc.

TOUCH TONE SONGS:

This is a fun morning type bit where the personality takes one or two calls a day, for a short period of time encouraging listeners to play songs on their touch-tone phone. Touch-tone song books have actually been printed and released, as well as many individuals figuring out songs on their own.

TEN-SECOND COMPLAINT LINE:

KUBE in Seattle, Charlie Brown, of the Charlie and Ty show, conducts a 10-second complaint line. The two-man Morning Show opens the complaint line by chanting in unison "Don't sit home and have a fit ... call us for a 10-second snit."

Listeners call in and complain about something for 10-second. No kids allowed. They don't state that on the air, but they will do things like play the sound of a bus horn honking and say "Oops, gotta go to school", and hang up on the youngster. It is a very funny bit, and gives people a chance to complain.

Be aware that you will have them complain about your Morning personality, as well as things throughout the city. It is smart to have this bit recorded ahead of time. It should be a fun bit, as well as at times, be a great platform for audience viewpoint.

LIVE STUDIO AUDIENCE:

Joey Reynolds, Morning man of WFIL, is doing a cute spoof where every day he invites listeners to send a postcard in to be selected as a member of the studio audience of the Joey Reynolds show. He will then invite two or three people into the studio with him who just applaud and clap, and laugh at jokes. They do not really become a part of the show, other than the fact that he occasionally says "Thank you studio audience," etc. This appears to be a very street-conscious bit in Philadelphia and is getting quite a bit of attention.

Something else is very interesting that he is doing on WFIL, that is that he is airing a large crowd of adults chanting "AM, AM, AM is hip." This is also tongue-

TO: Program Directors
RE: General Programming Ideas
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in-cheek, but is his way of pointing out that everyone is listening to the FM band ... be a leader and not a follower and listen to AM.

MOTIVATION OF THE STAFF:

A recent Ozark in-flight magazine carries an article about National Football League coaches who motivate their staffs through positive and social re-inforcement. St. Louis football coach, Jim Hanifan, Head Coach since 1980, is convinced that social gatherings after games play a role in sustaining team spirit. Hanifan states, "Whether we win or lose, we are together. That's what makes these get-togethers so special. We will seldom talk about the game. Perhaps on an individual basis, I may take one team member aside to discuss a play, but that is a rarity. We are here to relax." Hanifan further states, "You know, coaches and players need time to just be people."

The message is loud and clear in the comparison of a Program Director or General Manager to a football coach.

Thoughts? Please feel free to offer your comments on an upcoming conference call, or contact us personally.

Best wishes,

Mike McVay

MM/nmp

McVAY MEDIA

TO: General Managers/Program Directors
FROM: Mike McVay
DATE: March 5, 1985
RE: Show Prep

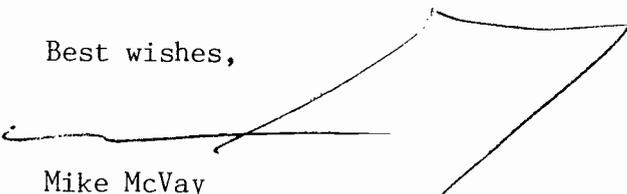
The word "BREVITY" has recently been replaced in my vocabulary by "EFFICIENCY"! An EFFICIENT personality is well-prepared so they can get to the point as quickly as possible and still thoroughly inform the audience.

To increase the level of entertainment, and ensure your personalities are prepared, have them prepare one item in each of the following key areas:

- A. IMAGE -- More Music, Music Mix
- B. AREA -- Something happening in our MSA.
- C. ACTIVITY -- Station promotion; DTI/PSA
- D. EMOTION -- Listeners' mood at that time of the day

Incorporate ONE bit in each area per show ... and you will have a much more entertaining program with a well-directed personality.

Best wishes,


Mike McVay

MM/nmp

SHOW PREP CHECK-LIST

NAME: _____ SHIFT _____ DATE _____

A. IMAGE - MORE MUSIC, MUSIC MIX:

B. AREA - SOMETHING HAPPENING IN OUR MSA:

C. ACTIVITY - STATION PROMOTION; DIT/PSA:

D. EMOTION - LISTENERS MOOD AT THAT TIME OF DAY:

PLEASE RETURN TO PROGRAM DIRECTOR AFTER SHOW.

MCVAY MEDIA

TO: General Managers/Program Directors
FROM: Mike McVay
DATE: February 27, 1985
RE: In-Office Listening

A recent discussion with senior Research Group member, Terry Patrick, indicates that those fears we have all had, that in-office listening is under estimated by Arbitron and Birch, shows great new ways to bring in office listening to top-of-mind.

Utilization of "away from home" liners can serve as a reminder that the user of radio is listening away-from-home. Example: "WMJI, Magic 105.7, playing favorites of yesterday and today ... It's great to listen to at work, or away from home." --- "3WM/105 FM, playing favorites from yesterday and today, at work, in the car, or away from home."

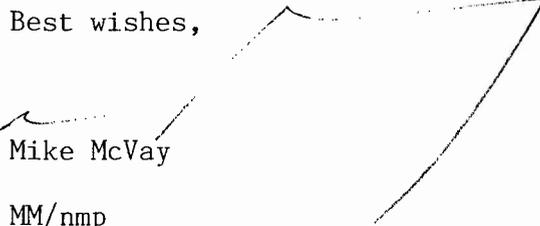
Personalities can "remind" listeners that "... It's great to listen to at work, as you're in the car, or you just take an afternoon ride ..." etc. THE BOTTOM LINE IS TO REINFORCE THAT IF AN INDIVIDUAL IS IN-OFFICE LISTENING, REGARDLESS OF WHETHER THEY TURNED THE RADIO ON OR NOT, THEY ARE IN FACT, "LISTENING"!

"At Work" promotions, offering listeners dinners for two or more, awarding an office a party, or participating in "take your radio to work" contests, are excellent in generating more top-of-mind awareness and encouraging in-office listening.

Reward not only the receptionist, or whoever is responsible for turning the radio on, but also reward the boss for "allowing" the radio to be listened to at work. Example: Radio station awards \$100.50 to the receptionist for listening and entering the promotion, and \$100.50 dollars to the boss for letting them listen to Magic 100.5. This encourages employers to switch existing stations at work.

Thoughts?

Best wishes,


Mike McVay

MM/nmp

MCVAY MEDIA

TO: General Managers/Program Directors
FROM: Mike McVay
DATE: July 23, 1986
RE: In-Office Listening

One of the most important things we can do is get people to remember what radio station they listen to while at work. We've also seen instances as of late where radio stations are not receiving proper Arbitron credit because individuals do not write the call-letters down correctly. Arbitron asks for call-letters.

The following is a liner that incorporates who someone is listening to while at work, and it should drive the call-letters home.

"If you listen where you work, let us know. We'd just like to say "thanks". If you're calling us, our phone number is ###-####. If you're writing us, our call-letters are WXXX. (Sound effects of writing as WXXX is spoken)."

This is one to consider and should air between 9am-4pm on a Monday through Friday basis.

Questions?

Best wishes,



Mike McVay

MM:nmp

McVAY MEDIA

TO: Program Directors
FROM: Mike McVay
DATE: March 12, 1985
RE: Weekend Listening

Weekends are different! Listeners have more time to experiment and sample radio stations. They also spend less time listening to one radio station. This seems to indicate a variety of actions that we as programmers can take.

1. Since TSL is so much shorter, we should run a tighter clock... turning Power Gold and Power Currents over more frequently. This will provide the instant gratification that the listener looks for.
2. Since individuals are in a habitual mode Monday through Friday, and sampling more frequently on the weekend ... they will make decisions as to what their FAVORITE radio station is by monitoring on Saturday and Sunday. That is to say, that you have little time to alter your habits Monday through Friday ... but on weekends you have the time to tune up and down the radio dial. Should you hear a new station that you like, or realize changes on an existing station, you might very easily make them a part of your regular listening in the upcoming week.

This means that we should air our strongest personalities middays Saturdays, and middays on Sundays. We should also (especially when doing feature Oldies weekends, special weekends, etc.) encourage sampling during the week. The weekend is a great time to promote your morning show, contests on the radio station, and other elements that a habitual Monday through Friday listener may not normally be exposed to. It is also an opportunity to get the occasional listener to become a regular Monday through Friday tune-in.

The bottom line is ... weekends are not a time to be taken lightly. Complete listening habits can be changed with good weekend programming.

Thoughts? This item will be a topic of a future programming conference call.

Best wishes,


Mike McVay

MM/nmp

McVAY MEDIA

TO: Program Directors
FROM: Mike McVay
DATE: August 15, 1985
RE: Surge Hours

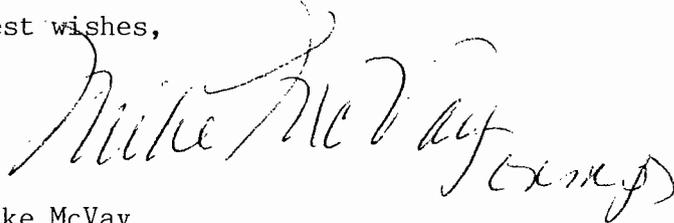
80% of your radio station's cume will sample your station during SURGE HOURS. Surge hours are those hours when the majority of the audience tunes in. Traditionally, you find them to be 7-8am, 10-11am, and 4-5pm on a Monday thru Friday basis. Secondly, we see that middays Saturday and Sunday are key listening times.

The benefit to you, once you've determined what your specific surge hours are is to highlight your radio stations attributes. Example: Running fewer commercials in surge hours emphasizes your "More Music" aspect, live informational announcements for contests and special programming features encourages audience to tune back-in, and increased community announcements, or D'I (Discretionary Time Information) during surge hours lifts the audience's awareness of your community involvement.

Please consider looking through your hour-by-hour in the Arbitron, and determining what your morning drive surge hour is, when afternoon drive is, and if you have a 10am-11am surge, or time that leads into middays. The 10-11 surge is generally the in-office worker, or those who work at malls or other retail outlets.

Let's discuss this on an upcoming visit.

Best wishes,



Mike McVay

MM/nmp

Declaring War on the Competition

To authors Ries and Trout, marketing is real war without blood.

When advertising executives Al Ries and Jack Trout dedicated their latest book, they didn't choose a relative, friend or even anyone they ever met.

They dedicated "Marketing Warfare" (McGraw-Hill, 1986) to "One of the greatest marketing strategists the world has ever known."

And just who is that? Someone from McDonald's? Or IBM? Or Madison Avenue? No.



Ries and Trout's latest book shows there should be no pacifists in the war for customers.

Ries and Trout, who wrote "Positioning: The Battle for Your Mind," dedicated their book to strategist Karl von Clausewitz, a retired Prussian general who more than 150 years ago wrote "On War," which has been used by armies ever since as an outline of the strategic principles behind all successful wars.

As radio stations battle over listeners and scramble for advertisers' dollars they too can apply these rules of war to their strategies.

The book has useful tips as well as recipes to map out the strategies.

Here are some glimpses at the authors' battle plans:

- It is not easier to get to the top than stay there. Ries and Trout write that: "It's far easier to stay on top than to get there. The leader, the king of the hill, can take advantage of the

principle of force. No other principle of warfare is as fundamental as the principle of force."

With that point asserted, the authors spend much of the book explaining the applications of four battle-plan outlines that are strategies for different wars — all depending on the position your company or radio station is in.

The three principles of

DEFENSIVE MARKETING WARFARE:

- Only the market leader should consider playing defense.
- The best defensive strategy is the courage to attack yourself.
- Strong competitive moves should always be blocked.

The three principles of

OFFENSIVE MARKETING WARFARE:

- The main consideration is the strength of the leader's position.
- Find a weakness in the leader's strength and attack at that point.
- Launch the attack on as narrow a front as possible.

The three principles of

FLANKING MARKETING WARFARE:

- A good flanking move must be made into an uncontested area.
- Tactical surprise ought to be an important element of the plan.
- The pursuit is as critical as the attack itself.

The three principles of

GUERRILLA MARKETING WARFARE:

- Find a segment of the market small enough to defend.
- No matter how successful you become, never act like the leader.
- Be prepared to bugout at a moment's notice.

Tell your people they're wonderful but don't expect to win the battle with only superior personnel. "Count on winning the battle with superior strategy. Yet many companies cling deeply to the better people strategy. They're convinced they can recruit and hire substantially better people than the competition can and that their better training programs can help them keep their 'people' edge," the authors write.

Radio industry translation: Sure, that topnotch morning personality is important. But unless there is a total programming strategy — and the morn-

ing person is one part of it — you might be doomed to ratings failure.

If you're the market leader, strong competitive moves should always be blocked. "Blocking works well for a leader because of the nature of the battleground. Remember, the war takes place inside the mind of the prospect," according to the authors.

In the radio industry, of course, the battle can take place in the minds of the listeners.

One weakness clearly does grow out of strength. Consider Avis, the rental car company whose admitted: "Rent from Avis. The line at our counter is shorter."

Explain Ries and Trout: "Short of shooting some of its customers, it's hard to see how Hertz can counter this strategy. This is a weakness inherent in Hertz's position as the largest rent-a-car company, as it is for most leaders."

It might not be obvious, but the success of a flanking attack often hinges on your ability to create and maintain a separate category. Example: Miller Beer, which introduced Lite beer when there was no market for the light beers. Today, 35 million barrels a year are drunk in the U.S.

If a given strategy doesn't contribute to tactical results, then the given strategy is faulty, no matter how brilliantly conceived or eloquently presented. Armchair generals — and armchair radio managers — should not believe they can develop an effective strategy out of the "ivory tower think-tank approach."

"Strategy should evolve out of the mud of the marketplace, not in the antiseptic environment of an ivory tower. [The armchair general out of touch with the battle has his counterpart in the conference-room CEO]," according to the authors.

A sound strategy must be the guiding force in waging war against competitors. "Companies often equip divisions with money and material and then run them out in the field with little or no direction," the authors write.

Handing a radio station's middle management a decent on-air staff and some money to throw at competitors doesn't mean a station will be a winner. Those are tactics that should be part of the overall strategy.

And, what happens when your troops are out in the field firing away at the competition? Do you sit back? Not

A good marketing strategy is one that anticipates the competitor's counterattack. Yet, lament the authors: "Many marketing commanders draw up battle plans as if the enemy will make no response. Nothing is louder from the truth." —By Neil Borowitz

McVAY MEDIA

MONTHLY PROGRAMMING REPORT

MUSIC: This paragraph deals with any changes the radio station may have made in its music policy, additions or deletions to the Gold and variances that should be noted.

INFORMATION: This paragraph reviews the three or four big event items that were discussed on the radio station or presented in an informational manner. This information may come from the newscast or that which is contained within the personalities program.

PERSONALITIES: A paragraph dealing with the individuals performances ... one sentence statements on each jock accomplishments. Changes in line-up or personal happenings that we should be made aware of.

PROMOTION: This category deals with promotions conducted on the radio station in the last month. External, as well as internal promotions, should be analyzed.

COMPETITION: This category is one paragraph on each radio station that competes with ours. The paragraphs should detail promotion, airstaff changes, TV campaign, etc.

MISCELLANEOUS: This is an area to present station activities i.e. weddings, deaths, anything of interest happening with the radio family.

Programming reports should be in my hands by the 5th of each month. That means January's report should be to me by February 5th, February's report should be to me by March 5th, etc. Please carbon copy the manager on each report.

These reports are good exercise to review what actually aired on the radio station, as well as forces you to monitor the competition. It also keeps me totally informed as to activity within the marketplace and on our radio station.

McVAY MEDIA

TO: Lew Dickey/Jay Matthews
FROM: Mike McVay
DATE: March 24, 1987
RE: CARTUNES

The concept behind CARTUNES is the reverse of the WORKDAY KICK-OFF. The WORKDAY KICK-OFF is where the station starts office listening with 60 minutes of continuous music.

CARTUNES is a sweep 5pm-6pm that is uptempo and is oriented to the ride home featuring traffic, requests and "fun" that breaks the workday mentality.

The concept is designed to encourage the work crowd to crawl into their car and consciously switch on the station.

We will discuss this on an upcoming conference call. Meanwhile, put on your thinking caps and get ready.

Best wishes,

Mike McVay/jcy

Mike McVay

MM/jcy



McVAY MEDIA

THANK YOU PARTIES

A WXXX "Thank You" Party is a sales/programming promotion designed to generate sales from taverns and night clubs and create visibility for WXXX and its personalities. Here are some ground rules in establishing your own station parties:

STATION WILL PROVIDE:

1. 12 promos the day before the event.
2. 10 promos the day of the event.
3. 4 live promos in Morning Drive the day of the event.
4. 1 call-in promo per hour during the event.

THE CLIENT MUST:

1. Have a minimum FIRE LAW capacity of 200.
2. Be a classy, uptown, "in" place. No losers.
3. Agree to give coupons or tickets good for at least two free drinks to everyone who enters the location during the specified hours. (Not less than two, nor more than four hours.)
4. Have their own sound system and allow station the full use of it, including but not limited to, playing station during the promotion.
5. Agree to allow personalities to conduct contests and shows, at our option, during the promotion.
6. NOT charge a cover charge.
7. Remove any material promoting another radio station in any form.
8. Have extra personnel on hand to accommodate the crowd.
9. Allow WXXX to hang its station banner.
10. Provide free snacks for customers.
11. Assign someone to coordinate event.

We want to make sure that we get press releases, etc.

MCVAY MEDIA

CONCERT PROMOTIONS

The following are things to think about in regards to putting together concerts and promotions for concerts. These things can be used to enhance a package when making a proposal for a concert.

Since you are unable to have banners at some of the concert locations, consider a "Wear WXXX and Win" contest. All ticket winners are encouraged to wear WXXX on their person. Actually, this could be opened up to anyone who wears WXXX. They all have a shot at winning two down-front seat tickets. These front row tickets would be awarded to the individuals who have the most unique WXXX sign on their person. Frequently, radio stations will involve themselves in contests where listeners who wear Majic shirts are eligible to have their tickets upgraded. This is one way to get WXXX's call letters on the inside of the arena.

We ran into a similar situation at WMXJ/Majic 102.7, Miami. The radio station was not allowed to have banners inside. We put banners on the outside on our station vehicle, as well as limousines that were parked by the front door. We also put notes under the windshields of all vehicles in the adjacent parking lot. These notes encouraged people to tune the radio station in for a special that would follow the concert. Obviously, the call-letters were prominently displayed on the one-sheeter.

The radio station awarded prizes to people who wore WMXJ on their shirts, tossed out big beach balls with our logo on them for people to bat around prior to the show, put shirts on the ushers and usherettes, and added value to the tickets by having "hot seats".

The concept of "hot seats" would be where WXXX would go on the air and tell people that "we've got very special tickets to give away ... Our tickets are worth more than the mere price of admission, because taped to selected chairs of winners seats will be envelopes containing \$100 cash. Then the radio station may take three individual winners and tape an envelope with a \$100 bill in it to the bottom of the seat. A station representative or sales person sits in the seat until the actual winner shows up, and then acts as if they were a normal person unaware that they were wrongly seated. We remind the audience on-air to check their seats to see if there is cash under it.

A WXXX Bus as transportation to the show can also act as a big logo, with the banner hanging on the side of the bus. Your winners all meet at a T.G.I. Fridays or other location for a WXXX happy hour party, and then leave their vehicles, piling into the bus which ushers them to the show. This lets them enjoy themselves to and from the concert and not worry about hassling with traffic. The benefit to the radio station is that it

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attracts attention to the bus bearing the station's call letters. I feel sure that the local promoter would be very open to working with you, and it should certainly be understood that the reason the radio station involves itself in promotion is for publicity. To this end, you may be able to get some interviews on the radio with the artists, or throw an "After the Concert" party.

MCVAY MEDIA

THE \$10,000 TRIAL

This is a great promotion to kick-off THE NEW WXXX with. This promotion generates large amounts of new audience tune-in and sampling from listeners who would normally not use WXXX.

The radio station airs a thirty second announcement on TV featuring a ROLL of copy with a dry voice announcer. The station encourages people to tune-in and sample the station, write down any 3 songs they hear and mail it in to win \$10,000 in an at-random drawing.

The beauty of the TV spot is that it does not give the address where to send cards. They must listen to find out. It does not mention types of music played or artists so Country, Black and various other listeners will tune-in to see what the station is about. For every person you expose to the station, you can count on keeping them for at least one quarter hour.

This promotion has shown great success in rocketing a station into rating victory following one book.

Cash is given away in an at-random drawing at a public location with a celebrity pulling the name to insure external publicity.

Example Copy:

THERE'S A GREAT NEW WAY TO GET YOUR MUSIC IN (COMMUNITY). IT'S WXXX-FM 100. ALL YOUR FAVORITE SONGS FROM THE 60'S, 70'S AND TODAY ON WXXX. WE'D LIKE YOU TO GIVE IT A TRY SIMPLY BY LISTENING. THEN JOT DOWN THREE SONGS YOU'VE HEARD AND SEND THEM WITH YOUR NAME AND ADDRESS TO WXXX. YOU COULD WIN \$10,000. LISTEN TO WXXX FM-100 FOR DETAILS. WOULDN'T YOU TRY SOMETHING NEW FOR 10 THOUSAND DOLLARS?

Logo goes full screen at start of last line of script.

WMJI/Cleveland moved 4.7 to a 7.7 12+. WWWM/Toledo jumped 3.3-5.7 12+. WMGF/Milwaukee debuted with a 4.0 12+. These are all stations I've worked with on this promotion and established as A/C leaders.

TV schedule should contain 300 GRP per/week for three weeks. Remainder of promotion is LIVE on air announcements that contain the station address to enter.

McVAY MEDIA

THE FALL FREE FOR ALL

WHAT: A promotion designed to generate revenue at the same time that it generates time spent listening. The campaign is point-of-purchase and postcard entry combined. We utilize the philosophy of "expanding the universe" in this promotion.

HOW: Contestants become eligible by entering at any participating merchant or by increasing their chances of winning by sending a postcard with their name, address and telephone number to the radio station. Names of contestants are then read on the air. Contestants have a combination of minutes similar to the station frequency (ie. 105.3 FM would be 10 minutes and 53 seconds) to call in and claim their prize. If the contestant does not call in within their 10 minutes and 53 seconds, the prize is then awarded to the 10th caller.

The expanding the universe angle to the promotion whereby you open the phone lines up to any call, providing the selected name does not call in, is extremely attractive because it does not alienate the majority of the audience. When you announce only one name and expect that individual to call in, you have immediately eliminated everyone who is not that individual. This way you keep the contest player on pins and needles for at least 10 minutes. That carries you into the next quarter hour. Keeping that in mind we should not announce that you do have a winner (regardless of the fact that it may be the named contestant) because you want to keep the audience listening into the next quarter hour.

WHO: This promotion will be attractive to the 25-54 demographic providing that the prizes are divided into meat and potato and fantasy. There should also be a majority of smaller prizes. Example: The radio station may select to give away 10 major prizes. Five of those prizes would be meat and potato prizes a la rent, lease or house payments for a year, groceries for a family of four for a year, etc. Five of those prizes would be fantasy prizes a la a vacation for two to an exotic location, an exotic sports car, etc. There should then be approximately 200 smaller prizes. We recommend cash. This again should be a variable of the frequency and in this example case would be \$105.30

We recommend a six-week period on the promotion with 200 cash give-aways and 10 major prizes spread out with five a day, Monday through Friday, for six weeks.

MCVAY MEDIA

"PROMOTION-OF-THE-MONTH"

"100 Days of Summer -- A Total Campaign"

The "100 DAYS OF SUMMER" is a total promotional campaign. Everything that happens should be positioned as falling under the umbrella of the "100 days." The object is to capitalize on the excitement and mood of summer. Summer is the best time of the year ... spend it with FM-100! This attitude must transcend the jocks, promos, and PSA's.

BLOCK PARTIES: Primarily a revenue-generating promotion ... the block parties are designed to make FM-100 sound like the "partying" radio station. While we only touch 25-50 people, this is "street level" involvement at the most basic stage. Station solicits postcards and awards weekly parties from an at-random drawing. Complete with all the fixin's, delivered in the station van by interns, served and hosted by an on-air personality and clients provide product for promotional consideration.

SPECIALS: Weekend syndicated specials should carry a "100 Days" intro.

INFO LINES: The live promo should reflect "wanna find out what's happening as the 100 Days of Summer continues?" A phone-line for concert info, etc. ...

CONCERTS: "The 100 Days of Summer Concert Series" should be the opening theme for all recorded promos and used as a tag to live concert promos. Concert ticket give-away should be billed as "FM-100 gives the stars with the 100 Days of Summer Concert Series."

WEEKEND: Weekend give-aways should be altered (for the summer only) to also use cards mailed for the 100 Days. "Mail for the Block Party and you're automatically entered for the Weekend give-aways." Give-aways should tie-in "100 Days." Example: "We're putting music in (winner's name) 100 Days of Summer with a Hall & Oates album." This works for movies, etc.

ALL REQUEST WEEKENDS The weekends will be promoted as a part of the 100 Days of Summer. Since we do them on holiday weekends, we'll utilize the angle "the 4th of July All-Request Solid Gold Weekend ... part of the 100 Days of Summer."

JOCK APPEARANCES: The attitude to convey is "we're out to meet the people for the 100 Days of Summer." The jock promos should reflect not only this "feel," but should name each specific personality that is appearing.

PSA's: Station events in PSA's should open as follows: "The 100 Days of Summer continues with the All Nations Festival on ... etc."

COMMUNITY EVENTS: Same as above. The event does not have to be a station event to be a "100 Days of Summer" event.

RECORDED PROMOS: The copy must reflect the total attitude of Summer. The recording technique need not be reverb, backwards echo, etc. It should paint a picture ... convey the "feel" of Summer. We want to sound as if the actual season is sponsored by WXXX. Forethought must go into the copy because a "story" must be told in 30 seconds. Promos should be changed completely every week. New promos go in Wednesday.

LIVE PROMOS: Same as recorded promos ... except the time restriction is 15 seconds. The live promos will just wet the listener's appetite or give "bare bones" information. These promos should also change weekly. New copy should go in every Tuesday.

McVAY MEDIA

UPDATED IDEAS FOR DAYS OF SUMMER

OBJECTIVE: A continuous promotional effort that ties you into everyone's favorite time of the year ... Summer. To take advantage of every possible local event in town by making the radio station part of the event. To create excitement at a time of year when people are eager to participate.

POSSIBLE ON-AIR IDENTIFIERS:

- 1) "Days Of Summer"
- 2) "Number One For Music And Summer Fun"

CREATED EVENTS: (Ideas for the New Year)

- 1) BLOCK PARTIES -- Give away weekly parties on the air providing food, soft drinks, records, and a jock appearance for the winner and 25 of their friends. Talk about the parties on the air.
- 2) CHARITY GOLF TOURNAMENT -- Host a golf tournament featuring some local celebrities with proceeds going to a charity. The listeners will be able to participate in teams with every team including a celebrity. Prizes to the winners.
- 3) SPECIAL EVENTS WITH 6 FLAGS -- Tie-in with 6 Flags and do concerts, special date nights, an all-nighter, and any other stunt we can think of like breaking the world rollercoaster record.
- 4) DRIVE-IN MOVIE NIGHTS -- Get together with the drive ins in town and do special free movies or a deal where the whole car gets in for \$(frequency). It is a great place to get bumper stickers on cars.
- 5) POOL PARTIES WITH THE PARK DEPARTMENT -- Work with the park department where one afternoon the pools are free. Provide a jock and music and freebies to give-away.
- 6) A STATION SOFTBALL TEAM -- Play every organization we can schedule for charity. Once again a perfect way to shake hands.
- 7) ICE CREAM GIVE AWAY -- Find an old ice cream bicycle cart, paint it up with the call letters, and a couple of times a week go to a busy area of town at lunchtime and giveaway free ice cream.

- 8) BOAT GIVEAWAY -- At the beginning of summer give away a boat.
- 9) CRUISE TO ALASKA -- Get away from the summer heat. Go see some snow in Alaska. There are cruises all summer long and they look great.
- 10) FREE OUTDOOR CONCERT -- Nothing creates more attention than something big for nothing. Attempt to make a deal with an up and coming artist for a free show with a donation to a charity or buy a band for the day. There is also the possibility of using good local bands.
- 11) CRUISES TO NEW ORLEANS ON THE DELTA QUEEN -- The Delta Queen only leaves during the summer from St. Louis. Fly Ozark to St. Louis and leave from the arches.
- 12) ROAD TRIPS -- Send the new morning guys on the road with a couple of listeners for baseball road games. Chicago, San Francisco, Los Angeles, and New York would be hot places to take people.
- 13) VAN ATTACKS -- Send the van out daily with a couple of jocks loaded up with soft drinks, t-shirts, records, and any other free stuff we can get. Talk about where they are going on the air and hit as many places as possible over the summer.

Plus, don't forget what's worked well in the past. Recycle the best from last year's DAYS OF SUMMER.

McVAY MEDIA

TO: General Managers
FROM: Mike McVay
DATE: September 20, 1984
RE: Promotional Guidelines

ONCE THE PRODUCT IS RIGHT ... PROMOTE! That is a motto for McVay Media. The product, or on-air programming, must be well-directed before promotion can begin. However, once the station is competitive in product presentation, marketing and promotion will make the difference between winning and losing.

Recently, a national research company conducted a study to determine the most effective way to conduct radio promotion. The following is a compilation of their suggestions and our editorial views.

Part I: The Message

1. Have a message.

The spot should make a point about your radio station -- the product that you have to offer -- that it wants to communicate. In almost all cases it should answer this question: How is your radio station really different from all the others in town? The answer, if it's a good one, is a positioning statement. Stations that say they "play the Eagles and the Doobie Brothers and Paul McCartney, etc." aren't delivering a meaningful message because it doesn't position the station. The public thinks: "Everybody does that" (at least in the crowded contemporary field). A station that says "We have great news and weather, super personalities, and music too!" says nothing. The average person thinks every station fits that mold.

TAKE A POSITION -- MAKE IT YOUR MESSAGE.

2. Have only one message.

Keep it very simple. Say one thing only. It's a strong temptation to want to communicate more than one message about your station ... a temptation which most managers fall prey to. Don't. Fight it. Make only one point. In today's over-communicated society, one message -- delivered effectively and repeatedly -- will get through. Inclusion of two or more can weaken the primary point.

3. Use the same message in all promotional efforts.

Use TV, billboards, buscards, bumper stickers, and other promotional vehicles to communicate, reinforce, and solidify your position with the same message. The entire campaign should be coordinated to achieve a singular goal.

4. Avoid creativity for its own sake.

Most of the truly effective ad campaigns for radio have very

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RE: Promotional Guidelines
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little "flash". They are not awe-inspiring. They are straight-forward and simple.

Ad agencies -- many of them -- get very disappointed if they have to produce a simple, straight-forward spot. Be careful!

5. Test the spot at the storyboard stage.

It's easy and relatively inexpensive and it will keep you from making expensive mistakes and -- perhaps more "expensive" -- wasting time, in that your turnaround or ratings boost doesn't come when you expected it and need it.

PART II: PRODUCING THE SPOT

1. Show your name in the first few seconds of the spot. Most stations end their spots with a "super" or "freeze" on their name. Our studies indicate that retention of the message is better if you also show the product name (even if subliminally or briefly) in the first 4 or 5 seconds. See if you don't notice this trick in some of the top product advertising ... (like Miller beer) next time you watch TV.
2. Get the viewer's attention fast. Something about the spot has to grab hold of viewers in the first 2 or 3 seconds, or they will mentally tune-out.
3. The video should impart the message as easily and clearly as the audio in the spot. If you can turn off the sound track and still get the message just by watching the spot, you've got a stronger spot.
4. The station logo should stand out clearly. The logo should, as with billboards, be easily readable (no fancy, beautiful stuff you have to "figure out") and should stand out in high contrast to its background.
5. If one of the goals of the spot is to raise cume, make your station frequency BIG and PROMINENT in the logo. If you "sell" them on your product, they have to know where to go to "buy" it, or you don't get a sale. Feature your "address" prominently.
6. Be there when the spot is being produced. Set tough standards for the "official" producer. After all it is your spot and you have to ensure that the strategy is not lost in the creative translation of the script and storyboard to finished product.

Part III: Buying TV Time

1. The "right" buy can make a big difference.

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A certain dollar equivalent -- spent by two different stations -- can have tremendously different impacts on the audiences, depending not only on the effectiveness of the message, but also on how the time is bought. It is usually well worth it to seek the help of someone who knows how to get the best placement of spots -- an "insider" in your market -- to buy the TV time for you. We recommend a freelance time buyer or an experienced agency time buyer (employed on an adhoc basis if you do not wish to have a permanent relationship with an advertising agency.)

2. Segment focus.

Focus your advertising message on the type of people you want to "come" your station. Find out (through your strategic studies) what TV shows your target is hot on these days. And be specific in your target focus: don't just aim for shows that "25 to 44 year olds watch -- look for the shows, for example, that "25 to 44 year old, heavy radio users, who like soft rock and listen to FM stations on a daily basis" watch. Focus your ads on their top-watched shows. Don't spread the money all around.

3. Use TV for High Frequency.

The old idea of using TV for "reach" is wrong for the purposes of creating an effective buy for a fragmented (therefore highly focused) product like radio. Since most folks really don't give a darn about radio, your call letters, or what you do on the air, it is necessary to repeat the message over and over again to the same segment-focused target. Don't be afraid to buy two 30s in one TV show ... if it's a big show with your target audience. Sure, people outside your target may never see your spot. But who cares? The people in your target will see it over and over again and, whether they like the fact or not, the message will sink in.

4. How much time is "enough" time to buy?

Markets differ. We know of two markets in the West, only 500 to 600 miles apart. In one, outdoor materials -- billboards, bumper stickers -- are very big. In the other, TV is almost all that matters. In the first market, then, you'd want to put a decent part of your budget into outdoor and stickers. In the second, you might want to spend almost all of your budget on TV, moving as close as you can to the "MAXIMUM EFFECTIVENESS" (M.E.) buy.

What is the Maximum Effectiveness buy? It has been pretty well determined now, by advertising agencies who have been testing the effectiveness of various flight plans, to be:

Six weeks in duration
500-600 gross rating points (GRP)/week
Then off altogether

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That's a great deal ... very expensive. But it's good to know what the M.E. level is. After the six week M.E. flight, returns from additional GRP impact are marginal.

The crucial thing is to be on heavily when you're on. So if you can only afford 2,000 GRPs in a flight, try something like 500 GRPs per week for four weeks. Budget for the full year. For example, if you can buy a total of 8,000 GRPs over the year, plan on four 4-week flights of 500 GRPs each week.

5. Avoid Trade TV.

It usually gets bumped from the top shows you want too easily. Trade should be used only where you get guaranteed clearance in the shows you need.

6. Avoid 10-Second Spots.

These can be very effective messages, but in most markets, you can't buy fixed position spots with 10s.

7. Buy Prime Time.

We'd suggest placing 70 to 80 percent of your time buy during prime time hours. It's expensive on a "per spot" basis, but much more productive in reaching your target audience.

8. Spots Between Shows.

There are often a total of 12 to 15 messages between the end of one TV show (the end of the story) and the start of the story of the next. What does this do to the effective audience level for your spot if it's among them? It can have major negative effects. Take a show that has an 18 rating followed by another that has a 22. You'd figure the rating for your spot would be a 20 or so. Wrong. The rating services now say sets in use information suggests the rating may fall to as low as a 10. And that doesn't include the effect of people going to get a snack ... that's just the TVs that are on (perhaps not being watched.)

When possible, buy spots in a movie, show, or newscast; not between programs.

9. Avoid Emotional Buys.

For example, don't buy a playoff basketball game because you "want your spots to be in during the game." You pay very high CPMs for spots in these games and the game may not be strong in attraction for your target audience.

Part IV: Billboards

As with your TV spots, it is important that the station's billboards

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RE: Promotional Guidelines
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follow the overall strategy in communicating the station's position. In most cases the message on the board should reinforce your station's position and help solidify the message communicated through your TV spots. Here are some tips on getting the "most" out of your billboard campaign:

- A. Buy spectacular or rotary boards - 14' x 48' or larger in size -- whenever possible. Use 30-sheet poster boards as an extra frequency vehicle when there is adequate budget to buy them. Use as many illuminated billboards as you can to have exposure during the dark evening hours.
- B. Specify locations (or blocks) you want when ordering boards. Exclude board locations on the lightly travelled routes. Get data on the impressions made per day for each board from the outdoor company.
- C. Require separation protection for your boards. Make sure through agreement with the outdoor company, that a board of a market competitor is not in close proximity to yours on the same arterial.
- D. Verify board locations. Assign staff members to check various sections of the city to ensure that the station received the exact board locations promised, when they were promised.
- E. Periodically check the boards for damage. Torn paper or damage due to vandalism can usually be easily repaired. But don't count on the outdoor company to watch your boards and replace damaged paper.
- F. Make sure the station's billboard graphics follow these guidelines to help communicate your message most effectively:
 1. Put no more than five words on a billboard (in addition to your station name.)
 2. Use high contrast color combinations. They are best for attracting attention to the board. A dark blue or flat black background is best. To really make the words stand out, sun-bonded Day-glo paints may be used. Call us, if you like, for color guidance.
 3. Use Upper and Lower case letters. You may think that "all capitals" produces more impact ... but it doesn't. "All capitals" is considerably harder to read -- and therefore less frequently read -- than upper and lower case lettering.
 4. A graphic symbol or slight tilt of a line of copy (and other such tricks) can help you pull more eyes to your board.

McVAY MEDIA provides promotional consulting on an on-going basis. We are available at your convenience should you require additional information.

Best wishes,



Mike McVay
MM/nmp

McVAY MEDIA

TO: General Managers/Program Directors
FROM: Mike McVay
DATE: June 18, 1986
RE: Contesting Policy

This is the time of year, when one rating period ends and another is about to begin, that we get quite a few inquiries as to what contests should be utilized in upcoming books. Prior to discussing the exact contest, there are several things that we, as programmers, should examine:

Have you thought about how listeners in your market, or specifically, your own audience, perceive on-air promotions, contests or give-aways? How would your audience answer these questions:

1. Does your audience think that promotions or contests could be fraudulently conducted or even rigged?
2. Are they considered cumbersome, or does the listener see it as an interruption of their music?
3. Will listeners avoid participation because they believe that they have very little chance of winning?
4. Will the radio station be thought of as "un-hip" if it is involved with this specific promotion?

It is possible to utilize your own in-house weekly music research to determine answers to the above questions. With this research, your station can relate better to your listeners, their interests and concerns, and be better prepared to attract and retain an audience.

Promotions are designed to accomplish two things: increase cume or increase time-spent-listening. Cume is generated by attracting new audience to the radio station. TSL is generated by keeping existing listeners longer. The first item to discern an answer to is "What is the objective of the contest?"

Determine answers to the following questions:

1. What is the time spent listening for the number of quarter-hours the average person spends with your station?
2. Analyze exclusive cume (% exclusive) that listens to your station only during a specific time period.
3. What is the percent recycling for your radio station?
4. What is your TAE? Target Audience Efficiency is utilized to determine how effective your station is at reaching the target.

TO: General Mangers/Program Directors
DATE: June 18, 1986
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Page 2

5. Turnover Ratio. What is the number of different groups of people who contribute to the station's average ratings?
6. Audience index for the hours in which the station best reaches its audience is what?

You should be able to develop an objective for your promotion based on the interpretations of your calculations and your listener surveys. Be certain that the purposes of promotion are to at least increase cume, maintain the quarter-hours, enhance the station's image, or generate increased audience recycling.

Finally, as part of the objective phase, be sure that your promotion conforms with:

1. The target demographic of your station,
2. Your station's image, and
3. The listening habits and lifestyle of your audience.

The design phase of the promotion must be addressed once the objective phase has been established.

The source of the contest may be generated from several outlets:

1. Station promotion designed in-house, exclusively for your station.
2. Syndicated sales promotion. This is something that may be marketed ala the Unidyne direct mail campaign.
3. Station/Client promotions designed in-house for your station with client tie-in. The sales department usually generates these promotions.
4. Syndicated sales promotions from companies like Fairwest Productions.
5. Public Service/Community invclvement promotions.

Once you've selected a promotion, you need to continue on by examining the following:

1. What prizes are suitable for the promotion?
2. What prizes would stimulate listener participation?
3. When and how often should we schedule a give-away?

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DATE: June 18, 1986
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Page 3

The actual placement of the give-away is particularly important. Unless you are trying to recycle audience into a weak daypart, it is wise to give major prizes away when a majority of the audience is listening. You want more ears to hear the give-away so that word-of-mouth will benefit the radio station. The more individuals who hear the give-away will ensure the greater the odds word-of-mouth can be beneficial to the station. To give away a major prize in a lower listened to time period does nothing. No prize is big enough to make a listener change his day-to-day listening habit by tuning in to a fringe time.

Recycling audience from one daypart into a weaker time is different. This is where you are trying to move a listener from a particular time period into a lesser listened to program. Trivia contests where the morning man asks the question, and the evening man gives the answer, are prime examples of recycling promotions. Keep in mind that it is very difficult to change a listeners habits. Quite often it is most beneficial to build on their existing listening and get them to spend five to ten minutes more with the radio at each setting.

The actual scheduling of a promotion should begin prior to the book and culminate after the book whenever possible. This is particularly difficult with the 12 week ARB sweeps. In the past, Wednesday/Thursday were thought to be primarily the most important days of a seven day diary. Recent listening indicates that Thursday and Friday are the two biggest tune-in days. Starting the contest on a Thursday, and ending it on a Friday, can help increase Time-Spent-Listening.

Scheduling of the actual promotional announcements should be viewed as your sales department would a commercial. Establish a reach and frequency necessary to saturate the audience three and one-half times. This should ensure that your radio station will saturate without burning out a contest. It is also important that your station utilize no fewer than three versions of a script for promotional announcements.

Other areas of importance include:

1. Writing, producing, and scheduling contests and winners promos/teases.
2. Winner sheets.

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DATE: June 18, 1986
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3. Contest rules that are available to the receptionist, air talent, and to listeners who request copies.
4. Clearing any contest and promotion with your station's legal counsel.
5. A prize distribution and inventory control system.
6. Contest formats for talents to refer to when dealing with the listeners (both on and off the air).
7. Post-promos following the promotion.

Remember...A GOOD PROMOTION IS LIKE LIFE: EXPECTATION, REALIZATION, AND MEMORY!

Please keep this memo on file for future promotions. The Fall ARB is less than four months away!

Best wishes,



Mike McVay

McVAY MEDIA

TO: General Managers/Program Directors
FROM: Mike McVay
DATE: May 5, 1986
RE: Promotional Ideas

The following is a compilation of ideas for the PROMOTION section of your McVay Media "Bible". Please keep these ideas on file for future use. Complete information and details are available on any idea suggested.

THE \$10,000 TRIAL ... This is a promotion that is designed to garner cume, usually used by new radio station. The radio station airs a dry-roll television script. The words roll up the screen and invite audience to sample the brand new radio station, and write down any three songs they hear. The hook line on the commercial is "Really, wouldn't you try something new for \$10,000." The dry roll commercial does not mention the address. This means that listeners must tune in to the station to find out where to send their cards. It does not mention format, therefore, you receive an unusually large cume. Country fans, A/C, CHR, Urban, etc. all tune in to find out what the new radio station is. Obviously, that makes this promotion attractive at the front of a book for a new radio station. Stations utilizing this promotion in the past have received as much as a two-point jump in ratings, and as little as a .5 increase. This is an excellent vehicle to generate new cume. 300 GRPs are required in television for a minimum of three weeks at the start of this promotion.

THE MYSTERY MIX-UP ... is a twist on the old "musical collage" contest. Several songs are spliced together. The collage is aired on the station and then the first right answer wins a prize. Clues to the collage are announced at 7:15 each morning, with the announcement of the exact time that the actual collage will be replayed. This recycles audience from Morning Drive into other dayparts. Some radio stations have spliced songs to sound as if it is their call-letters. Suggested prize should be no less than \$100.

THE SPRING SING ... is a contest that is perfect for the radio station that is utilizing a musical logo or long-standing jingle. Station solicits callers to respond and "sing" the station's logo on-air. Various prizes are given for the best-sounding singer. Some radio stations have tape recorded the "singing" and then award a prize to the caller for responding within 15 minutes to hearing "their jingle" played on the air. The SPRING SING can be a fun promotion for the second quarter of any year.

THE BLACK BOX ... is a promotion where the radio station hangs from a crane a large black box. Bright yellow question marks are painted around this box when it is first posted. There are no station call letters near the box, so it causes quite a bit of street talk as to what the box is all about. We encourage on-air staff to chat about the box and cause some street talk in regards to it. This is followed after several days with placement of the call letters ... in bright yellow ... on the box. The radio station then airs clues on the air as to what is in the box. Telephone lines are opened up at pre-determined times throughout the day and guesses from listeners are also aired. These can also serve as clues. The first person to guess the contents of the black box ... wins it!

THE MILLION DOLLAR LOTTERY ... KGW/Portland goes on the air with Oregon State Lottery Tickets, puts a contestant on the air, and then scratches a ticket off, live over the radio. It is an exciting sounding promotion, as the contestant on the telephone realizes that they have an actual shot at a million dollars ... or whatever the individual state jackpot may be.

The way to promote this on the air, should you decide that you are going to take specific callers throughout the air to scratch-and-win would be to state that you are "giving lots of chances to win millions of dollars."

We would suggest that you conduct the first million dollar drawing at 7:20am every morning, and then announce varying times that you will accept contestants for another two or three giveaways per day. Realize that the cost in this promotion is minimal, as you are expending only those dollars necessary for a lottery ticket. The cash give-away is huge and the flash that can be associated with this campaign is exciting.

60's, 70's, 80's TRIVIA ... This is a three-part trivia contest. Listeners answer a trivia question in regards to the 60s ... progress to the 70's ... and the 80's. Should they get the correct answer in all three decades, they win the grand prize. A listener may answer correctly on the 60's trivia, and then has the option of selecting to move on to the 70's, and risking what they have or going for a larger prize. The contestant getting the 70's trivia question correct, has the opportunity to stop there and take that prize, or risk it all and go on for the big prize with the 80's trivia question. This campaign ties in perfectly with those stations utilizing the slogan "Classic Hits of the 60's, 70's, and 80's."

BOILERROOM PROMOTION ... This is one of McVay Media's favorite marketing techniques to get "everyone" in a specific market to sample your radio station. Set up a boiler room full of college kids who telephone literally every name in the directory. The names contacted for that specific day are dropped in a box and left for the morning man the next morning. The morning man then pulls a name out in the morning and awards \$100.00 in an at-random drawing. The script that is utilized by the boilerroom telephone operators is as follows: "Mr. Smith, this is Bob Jones from WXXX radio. We've got a brand new radio station, and we'd like you to listen to it because you'll hear favorites from the 60's, 70's, and 80's. We'll also enter your name in an at-random drawing to win \$100 tomorrow morning from Shotgun Bob's Morning Zoo. \$100, and all you have to do is turn us on tomorrow morning at WXXX!" The entire goal of the boilerroom technique is to get people to sample your radio station once. If they'll turn it on at least one time, you then have the opportunity to translate that come into a regular quarter-hour.

BUMPERSTICKERS ... where you use a classic Rolls-Royce to go out searching for them. In envelopes you have cash to give to people who are wearing your bumperstickers. In one of the envelopes you have the pink slip to the Rolls Royce. People choose an envelope and either win the Rolls or the cash.

HIDE-A-PRIZE ... Hide a prize or cash in ten different areas. In it doesn't have to be cash or a real prize, it can be simply written on a piece of paper and hidden somewhere. The people guess on the air what areas you hid the cash or prize and in which order you hid them, and they win it all.

GUESS THE SERIAL NUMBER ... The people guess the serial number of a car you have and then win it. They are only allowed to guess each digit one at a time. If they get the digit correct, they can try and guess what the next digit is. If they get it wrong, they are not allowed to continue. Each guess then becomes a clue to what the next number is or is not.

LISTENING FRIENDS ... Have listeners send in a postcard listing three of their friends who they think listen to WXXX. Call or write them asking them if they do. If they do, then the original listener wins a prize and so does the friend that was called.

SWISS ACCOUNT ... Deposit an amount of money in a Swiss bank account. If the people can guess on the air the account number, they win the money. You can either do it like the serial number or tell them that it's a nine-digit number and they guess the numbers and you tell them how many they have in the correct order, but not what numbers were in the correct order.

WHERE'S THE PLANE LANDING? ... Put together on one giant cartridge a bunch of announcements of an airline pilot telling the people to buckle up their seat belts, etc. because you are about to land in a certain city in America or wherever. Then ask the people to call the station and ask them where in the world they want to go. Then push the button on the cartridge and if where they wanted to go matches up with where the airline pilot is landing, they win it. This could be sold to a travel agent.

THE GREAT CAR GIVE-AWAY ... This is the one where you ask the people if they could win any car in the world, what kind of car would they like. Take phone calls, then cut prize packages describing all of the cars. On certain hours of the day, run the prize package and then call, at random, people out of the phone book. If they know what kind of car is the car of the hour, they win it.

ELECTRONIC SAFE ... Put a certain amount of money in an electronic safe. Ask the people to guess the combination. Every time the contestant is wrong, take some the money out of the safe. You start with a huge amount and by the time they win it, maybe it's a small amount.

YEAR END CLEARANCE ... Have a year-end clearance sale on money. Sell old money. Have a five or ten-minute auction where people call you and the highest bid for the money gets it. You then simply subtract what they pay for it from the amount you send them.

LOCATION X ... Hide a set of keys to a new car. Have people guess on the air where the keys are hidden. Give out clues. First person on the air to guess where the keys are wins the car.

LOOKING FOR LISTENERS ... The radio station looks for people who are listening to WXXX. "We'll pay you \$50 for every radio you have on in the house tuned to WXXX." Use a female personality to do the knocking on doors to stop some creep pretending he's from the radio station and hurting someone. Call her the "Knock-Knock" girl.

BREAKFAST SERIALS ... This is one where people guess the serial number of \$50, \$100, or \$1,000 bills. This contest is only played in the mornings. Each guess, of course, becomes a clue and if you wanted to give them away in small amounts and faster, you would play high/low with each digit.

PAYS THE BILLS ... Station solicits postcards with specific amounts and pays bills in weekly drawings. Rent, gas, electric, groceries, car payment and personal loans are all items to consider. Payment is a one month bill. Contestants must verify by submitting the actual bill after they win. This promotion is excellent in winter states as utilities top the scales.

TELEFRIEND ... Postcard entries with contestants name and number and that of two friends. A cash jackpot is announced hourly and contestants knowing it win the prize ... as well as equal prizes to their friends. This contest builds both TSL and cume.

GREAT ESCAPE VACATIONS ... A series of regular vacations to warm and exotic locations. This promotion can involve point of purchase entry as well as postcard. Names are announced and the listener has a set number of minutes to call in and claim their prize. This contest is a real FANTASY for the listener stuck in snow.

TRIPLE TRAX ... Station announces three songs to listen for. Exact number caller, when the three songs are played in order, wins a prize. This promotion emphasizes both the 3-in-a-row aspect and spotlights the music.

COUNT THE MUSIC ... A simple, but great TSL contest. Tell the audience when to start counting and when to stop. The right caller at the right time with the right answer wins the cash!

2/4 WHEEL DEAL ... The two (when prize is a motorcycle) or four (for a car) wheel deal! Contestants call-in and play "make believe cards" with the announcer. Sound effects of cards shuffling, etc. Listeners play black-jack/21 to win a smaller prize and qualify to win the car in a grand prize drawing.

JUKEBOX GIVE-AWAY ... This is where the radio station solicits "the all-time 100/200/300 Golden Classics." The radio station compiles the songs into a list ... features them on a special weekend ... and then awards a Jukebox filled with the songs from an at-random drawing of those "Favorite Three" that listeners mail as an entry. This works best with a Fourth Of July Weekend where the station may present "The Firecracker 500".

HOT SEATS ... This is fun for CHR/AOR stations to tie-in to concerts. Unbeknownst to listeners, \$100 bills are taped under some seats in the arena. Once everyone is seated ... prior to the main act coming on stage ... an on-air personality goes on stage and announces that everyone should check under their seat to see if they have a "Hot Seat". Those people who find a \$100 bill taped under the seat ... win it. Concert promoters like this because it encourages active participation. It can not be hyped heavily on the air as there is some chance involved and consideration is the price of the ticket. This could be a lottery and, therefore, must be presented at the event.

STATION MASCOT ... Community involvement would be to sponsor an animal/station mascot at the zoo. Should you find that your mascot is an eagle ... sponsor one at the zoo. Donation of the new eagle/mascot/animal to the zoo warrants you a bronze plaque on the animal's cage and positions you as a good citizen of the community.

THE GOSSIP LINES ... This is actually a fun promotion/programming element. The jock opens up phone lines each night (or mid-day for an A/C) and takes gossip from listeners. What are the local luminaries doing? Where do the big celebrities hang out when they are in town? Whose getting a divorce from whom? This could be real interesting.

FIFTIES MOVIES ... Oldies radio stations should consider having Fifties/Sixties Movies at area theaters. Price should be tied-in to your frequency; i.e. 1150 on the dial would equal \$1.15 admission. The 3-D movies, Beach Blanket Bingo, and car race movies would be prime for this. Presenting them on a Wednesday or Thursday night would be a lot of fun for the listeners and not prohibit the theater from attracting their normal crowd.

SHOPPING SPREES ... Point of purchase registration and postcard entry for these campaigns is always super. The radio station gives away 10 minutes and 57 seconds (for 105.7 frequency) or one minute and 57 seconds. The listener gets to keep all they can carry out. When using time limits over two minutes, we would suggest that you place a maximum dollar amount on the prize. This can get television coverage providing it is presented as being fun.

THE LIVE BILLBOARD ... WAJI/Ft. Wayne, General Manager, Geoff Vargo, has presented this campaign in the past while in Dayton, OH, and got quite a response. Live individuals are presented along the road on a billboard, swinging from a billboard or standing along the road holding the billboard. This attracts attention and heightens awareness of the message you are trying to campaign.

HOT AIR BALLOON -- Do point-of-purchase or post card entry to win a champagne flight in a hot air balloon over your city. These are perfect anniversary, wedding and birthday gifts. Many people are doing this now as a romantic item and it would certainly heighten the image of your radio station in the "fantasy arena".

THE VOICES OF ROCK-N-ROLL ... This is where the radio station airs voices of long ago rock-n-roll stars at pre-determined times and then accepts guesses from listeners. The optimum would be to have the stars say something about your radio station or city. However, you can utilize excerpts from a history of rock-n-roll or other campaign.

CASH GRAB ... This is where you utilize a prexiglass booth with a fan and \$100 to \$300 in small denominational bills. It is moved to various locations in the clients/ sponsor-related activities. Listeners there can register for 30 seconds in the booth. They keep all the money they grab during the quick CASH GRAB.

GOLD RUN ... This is similar to the "Million Dollar Minute" whereby an individual will have one minute in a jewelry store, bank vault or preferable at a location at Ft. Knox, KY to keep all the gold they can carry out in one

minute. The obvious tie-in is with an oldies radio station and the tie-in makes sense for Ft. Knox. Air fare, hopefully to be traded via Delta, is to Louisville, KY. Ft. Knox is only about 40 minutes south of Louisville.

HANDS ON ... This is where the radio station places a car in a mall, car dealer's showroom or other public place and then invites contestants to register via post card. Twenty contestants are selected and are invited to place their hand on the car to win it. That contestant who keeps their hand on the vehicle the longest, not lying down upon the vehicle but rather standing up placing a hand on it, wins the automobile. This is good to tie-in to charity whereby individuals pledge an X dollar amount for each hour the contestants can keep their hands on the vehicle. It would be fun to try to set a new Guinness Book of World Records which is only in the 3.4 day range. This campaign generates unbelievable publicity via television and newspaper and can help position the station as a good citizen by tying it into a charitable organization.

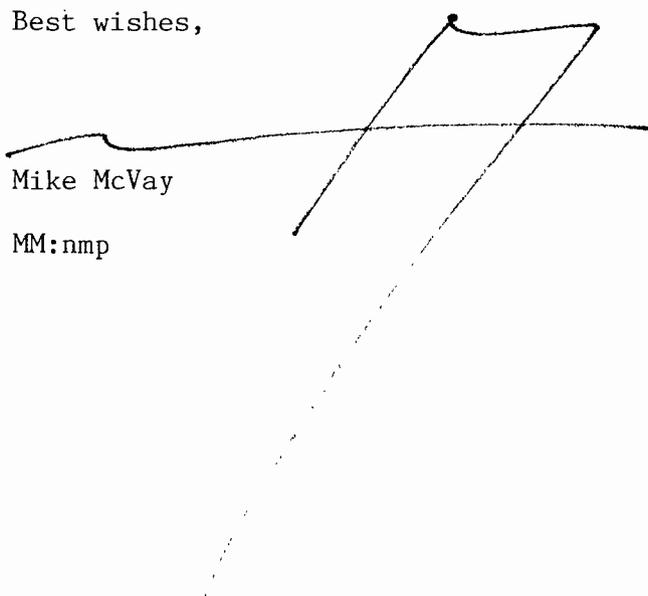
THE CASH FLASHER ... This is a fun promotion for those communities that have Parties in the Park during the summer. Perhaps you have an area similar to Cleveland's "Flats" or New Orleans' "Bourbon Street" where people walk up and down the street moving from night spot to bar to restaurant. The radio station employs a tall bald-headed man (one who looks like Mr. Clean) and dresses him in a long trench coat. This individual has pockets inside the trench coat containing various envelopes. He walks up to an individual and flashes them. The individual who responds that they listen to WXXX gets to pick a prize from the pockets. Prizes vary from 8-packs of Pepsi to dinners for 4, to \$100 to \$500 to \$1,000 in cash. This is a fun promotion to run for a summer and works best with Contemporary Hit Radio stations.

THE FRIDAY 5:00 WHISTLE ... This is an on-air programming idea whereby at 5:00pm every Friday you play a factory whistle and then the same three songs to create a party atmosphere. The personalities should air "it's Friday ... and the weekend is here" as they enter the songs. Airing the same three songs week-after-week at 5:00pm Friday will become a tradition and encourages tune-in from the casual listener that may generate them into a regular cume.

Best wishes,

Mike McVay

MM:nmp



MCVAY MEDIA

TO: General Managers/Program Directors
FROM: Mike McVay
DATE: August 13, 1985
RE: Promotional Inventory/Promotional Policy And Coordination With Sales

McVay Media utilizes a policy of developing promotional inventory that allows the Sales Dept. to actually utilize several promotional announcements on a daily basis for sales promotions and contests. These promotional announcements do not take away from regular programming promotions.

We suggest that radio stations offer the Sales Department 20% of their recorded promotional inventory and 10% of their live promotional inventory. That is to say, if you run 10 recorded promos per day, you would give the Sales Department two of those ... if you run 24 live announcements per day, you would give the Sales Department two of them. This gives your Sales Department four announcements in key dayparts.

Once the Sales Department uses their promotional inventory, they are "sold out" and cannot receive any other promos. This is much the same manner that a commercial inventory works....once they are sold out of commercial time, they are sold out and cannot increase the load.

The reason for this is that it forces the sales department to increase the quality of those promotions that they become involved with. This promotional inventory plan in no way alleviates the sales department from having to "clear" promotions with the programming department prior to committment. A routing form should be used to ensure that all departments sign off on the event/promotion prior to a committment to the involved client.

The routing form should have a place for who, what, where, when, why, and how. There should be a line for notation of dollars involved in the schedule, and anything that the station will have to provide, i.e., ... banners, sound system, etc.

The routing form should also express the benefit to the client, as well as the benefit to the station. The benefit to the station must be more than just revenue!

The form should also have places for the GM to sign, the General Sales Manager, Local Sales Manager, Program Director, and Promotion Director. The normal routing procedure would be that the salesman makes the request, and turns it into the local Sales Manager. He signs off on it providing that there are enough dollars involved to make the promotion worthwhile, and provided that he feels that he has the promotional inventory available to handle the event. The form is then routed to the General Sales Manager, who runs through the same procedure as the Local Sales Manager, and also notes as to whether it fits the image that the radio station desires. It is then passed on to the Promotion Director, who determines whether they have the time available to handle it, the manpower, and whether they have previous committments that they must honor. The PD receives the form next and has the ability to negate the promotion due to objectives that the Promotion Director might have, or that the Program Director may have in regards to the campaign fitting the overall scheme of the station. The General Manager receives the form as the final individual, and can play "King Solomon" and decide whether or not the promotion airs. This routing system, while it may appear complex, is needed to inform the different departments of the event and the invovlement from one employee to the next.

TO: General Mangers/Program Directors
RE: Promotional Inventory ...
Page Two

Once a promotion has been agreed upon, a start order should be turned into the Traffic Manager in the same manner as an order for commercials is submitted. McVay Media believes that the fewest number of mistakes are made when promotional announcements are actually logged. They can be slotted into a normal position as a commercial, or computer or handwritten onto the log in a pre-determined stop-set.

The promotional order should have a stop and start date, length, and notate the cart number. This decreases the margin for error.

The Production Director should receive a photocopy of the start order so that he/she can ensure the cart number is assigned properly.

Promotional announcements should be updated regularly. A recent McVay Media conference call, Jim West as guest speaker, noted that KVIL/Dallas updates promos daily. This keeps the radio station's promotional aspects sounding fresh. We suggest that the promos be updated as frequently as possible, and certainly no less than every-third-day.

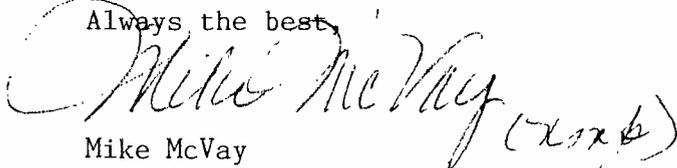
The promotional announcement should be regarded as a commercial for the radio station. A reach and frequency should be used to determine the number of announcements needed ... live or recorded ... to saturate the audience $3\frac{1}{2}$ times. We frequently run into situations where radio station programming or sales departments feel that they must over-air a promotional announcement. Yet, these same radio stations inform a client that they need to only buy $3\frac{1}{2}$ times saturation. To air a recorded announcement too frequently will clutter your station and "burn out" the announcement. Fatiguing the audience can actually drive them to lose interest in a specific event or contest.

Placement of promotional announcements varies station-to-station and from one situation to the next. The majority of McVay Media client stations air the recorded promotional announcement at the front of the first stop-set in the hour. This announcement is entered straight out of music with no talk from the on-air personality. The philosophy is that our commercial is the most important in the set, and therefore runs prior to any commercial for a sponsor. Likewise, it is our belief that talking prior to this commercial may give a subliminal message to the listener that "commercials, hit the button". This equals tune-out before they hear our announcement. Entering the promo directly out of music hooks them immediately and increases the chances that they will listen to our message before tune-out.

Live promotional announcements generally air first in the :36 set. These are spoken into in an ad-libbed style. The personalities should make the live promotional announcement the primary theme of this commercial stop-set.

Questions? Please do not hesitate to ask. We are open for comments and suggestions from our clients.

Always the best,


Mike McVay

MM/nmp

PROMOTION FORM

DATE _____ AE _____

DESCRIPTION OF EVENT _____

CLIENTS/CONTACTS INVOLVED _____

TYPE OF CLIENTS NEEDED TO CO-PROMOTE _____

DATE OF PROMOTION _____ TIME _____

LOCATION _____

COMMERCIAL SCHEDULE _____

NUMBER & TYPE OF PROMOS REQUESTED _____

MERCHANDISE/PRIZES NECESSARY _____

DJ REQUESTED? _____ WHO? _____

TIMES HE WILL ATTEND EVENT _____ FEE _____

RESPONSIBILITIES _____

BANNERS, BALLOTS, OTHER PROMOTIONAL ITEMS NEEDED _____

SALES MGR. SIGNATURE _____ COMMENTS FROM SALES MGR.: _____

BUDGET: _____

PD SIGNATURE _____ COMMENTS FROM PD: _____

PROMO SCHEDULE _____

AE SIGNATURE _____ AE COMMENTS: _____

PROMOTION PLANNER

Promotion _____

Client/
Sales Rep _____

Date (s) _____

Location _____

Contact
Person(s) _____

Other
Contacts _____

Work List

	<u>Yes</u>	<u>No</u>		<u>Yes</u>	<u>No</u>
1. Promos	_____	_____			
A. Copy	_____	_____			
B. Production	_____	_____	12. Cellular		
C. Scheduling	_____	_____	Phone	_____	_____
2. Liner Cards	_____	_____	13. Marti		
3. Press Releases	_____	_____	A. Test	_____	_____
4. Newspaper Ads	_____	_____	B. Assign		
5. Artwork (posters)	_____	_____	SetUp	_____	_____
6. Due Date	_____	_____	14. Talent		
7. Banners	_____	_____	A. Fee	_____	_____
8. Easel & Signs	_____	_____	B. Set-Up		
9. Wash Van	_____	_____	C. Schedule		
10. Portable Tape Deck/ Cassettes	_____	_____	Appearances		
11. Prizes	_____	_____	1.		
A.			2.		
B.			3.		
C.			4.		
D.			5.		
E.			6.		
F.			7.		
			D. Breakdown & return Equip.		
			Banners, Van, Etc....		
			1.		
			2.		
			15. Post Event Promos		
			16. Results		
			17. Repeat?		

McVAY MEDIA

TO: General Managers/Program Directors
FROM: Mike McVay
DATE: July 25, 1984
RE: Promotions Policy

The following is a Promotions Policy that might be beneficial you in establishing a good plan of action for your publicity department.

PRESS RELEASES -- Press releases should be viewed in two different situations:

- A. Weekly press releases which go out on Mondays, detail the week's programming and promotion on your radio station.
- B. Special press release which prepare for major promotions such as a cash give-away, trips, vacation sweepstakes, etc. These might be delivered later in the week for the following week's newspaper, i.e. delivery on Thursday or Friday to appear in the following week's papers. They would be followed up in the weekly press release. This will give them some special attention.

PROMOTION INTERNS -- This is an area that many radio stations look for assistance in. Might I suggest that you bear in mind the following principle facets when interviewing interns for potential positions within your station:

- A. The station is not obligated to accept interns, except at the station's discretion.
- B. Interns should be viewed as employees even though they are not being compensated in cash, therefore, the same criteria such as ability, appearance, attitude, ambition, should be applied to them as would be applied to any potential employee.
- C. It is important in order to comply with FCC national labor regulations, that the station have on file a signed statement from the student's teacher or department head, that the student is indeed receiving academic credit for their performance. Employing volunteer labor is a violation of the right to work law unless that laborer is being compensated by receiving academic credit for their work.
- D. Bear in mind that sometimes confusion can be created by having unnecessary people sitting around the offices, supposedly receiving work experience. If you do not have enough work to fill their time, then don't take on interns that you can't use.

A promotion has several major design areas. The following is an outline of those areas, and should be used as a guideline when

TO: General Managers/Program Directors
FROM: Mike McVay
DATE: July 25, 1984
RE: Promotions Policy

developing contests:

I. Objective Phase

A. Promotion is a tactical device that should:

1. Have a positive impact on time spent listening and/or cume growth.
2. Enhance the image of the radio station.
3. Be utilized to recycle listeners into other dayparts.
4. The target demographic.
5. The radio station image.
6. The listening habits and lifestyles of the station's audience.

B. Examine the objectives: Cume and Time Spent Listening

1. Are prizes significant enough for your listeners to spend additional time listening?
2. The time that you expect the listeners to stay tuned should be relative to the prize that you're offering. Without an enormous prize, it is unrealistic to expect many hours of continuous listening for a chance to win.
3. Has your programming (music, news, information and talent presentation) been fine tuned to promote additional time spent listening?
4. Are talents promoting ahead? They should use strong programming elements which provide genuine reasons for new cume to stay tuned.
5. Live and recorded contest promos should be scheduled frequently enough to generate excitement and additional time spent listening from new cume.
6. Are you scheduling well-produced station promos that will generate interest on the part of new listeners?

TO: General Managers/Program Directors
FROM: Mike McVay
DATE: July 25, 1984
RE: Promotions Policy

7. After promoting ahead, are talents delivering on their promises or are they delivering an "empty box"?
8. Talents should convincingly "sell" the call letters, positioning liners, and slogans.

II. Design Phase

- A. The mechanics of the promotion should have been established in this phase. Here is a checklist for the items necessary for the success of the promotion.
 1. Contest rules should be prepared and copies available to anyone who requests them.
 2. Legal counsel should read and approve contest rules.
 3. The contest should have definite start and end dates.
 4. A roster of prizes and prize packages should be available for hand-out.
 5. Prepare a schedule of live and recorded promotional announcements.
 6. Is there a format for the talents to adhere to when conducting the contest?
 7. Update your winners' promos based on how frequently they are aired:
 - a. If promos are aired 12 to 18 times per day, update every 36 hours.
 - b. If promos are aired 6 to 12 times per day, update every 48 hours.
 - c. If promos are aired 4 to 6 times per day, update every 72 hours.

McVAY MEDIA

To: General Managers / Program Directors
Fr: Mike McVay
Subject: Concert Promotions

We recently interviewed Barry Gabel, director of concert marketing for Belkin Productions, regarding radio station concert involvement and WHAT a concert promoter looks for in awarding a STATION PRESENTS to a specific radio station.

The promoter understands what the station wants. Radio stations request signage at the event, tagging commercials with "WXXX PRESENTS", call-letters in television commercials and newspaper ads. The station wants the audience to think of WXXX whenever they think of the concert. The promoter wants to sell tickets.

The relationship is that simple. It is a partnership and works best when thought of as such. It is our hope that stations will review these "WANTS" of the promoter and then develop packages that enable your radio station to become more active promotionally and generate revenue at the same time.

Promoters want more than "just putting tickets on sale." Develop a promotion for the concert. Events for the concert have the greatest impact for the promoter in the first five days following opening of ticket sales. Mentioning a show within driving distance is also helpful.

This means we must view concert promotion in two phases; first when the tickets go on sale and secondly the last days prior to the actual show. The greatest level of awareness is at the announcement of the concert and the day tickets go on sale.

Service the concert promoter. Check with them to determine if ticket sales are strong. Does he/she need any extra support? Service to the promoter on the weaker shows enables you to expect more on the strong shows.

External promotion can be beneficial in securing the concert and the time buy. Offer the promoter newspaper trade and TV advertising. Obviously we would insist our call-letters go into the ads and that our logo is no less than 50% the size of the artists names.

Concert lines are not a benefit to the concert promoter. Don't make it a big deal, but rather a nice fringe to the promoter. When announcing ticket sales, do not announce that you'll have tickets to give-away. The value of the tickets increases as the concert date draws near. Save tickets for a sale out or until the last possible moment to increase awareness of your stations involvement.

Make the promoter aware of the dollar value attached to promo spots. This enables them to understand the support you are presenting. Offer no charge, or trade, spots for tickets at a low rate. The spots can be ROS which should give the concert a higher profile and help clinch the deal.

This relationship is a partnership, so when you make your presentation

Concert Promotions

Page Two

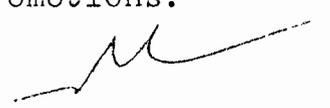
there will be specific items you'll want to request. Please use the following list as an outline for developing a presentation to a Concert Promoter.

- * Present a written proposal with specific contests and promotions to heighten awareness of the concert.
- * Detail the exact number of live and recorded promo announcements you plan to air.
- * Offer TV, Newspaper or No Charge commercials (ROS) when it makes sense. Present the cost of the items so the promoter is aware of out-of-pocket money he saves.
- * Announce the date tickets go on sale. Avoid announcing ticket give-aways until later in the campaign.
- * Develop creative ways to give-away the tickets ala "call in when you hear Lionel Richie and win tickets to the show."
- * Request signage at the event. Post signs and banners to insure a glance in ANY direction informs the audience of your stations involvement.
- * Request logo ID in newspaper ads no less than 50% the size of the artist name.
- * Request a personality WELCOME the audience. Acts do not let local DJ's introduce them. They will let a DJ welcome the crowd 30 minutes prior to a show.
- * Request tickets for give-away and client/staff usage. These can be traded. However, note exactly how many you need and then do not return to the promoter for extras. Tickets should be treated the same as cash. Most acts control the tickets a promoter has to offer so supplies are limited.
- * When you are playing the acts current, or recent hits, inform the promoter so they may get support from the record company. DO NOT add a record to get a concert tie-in. This can be construed as payola! Be careful!!!

Concert promotions can help build a radio station. Client station WJJI became a legitamate contender when it presented the Beach Boys following an Indians baseball game on Labor Day 1982. The station also logged it's best Summer ARB following sponsorship of the debut concert for Simon & Garfunkle.

While concerts are not the primary source of ratings for most CHR and AC radio stations, they do build an image and a base. This also points out the importance for the RIGHT kind of concerts to be involved with.

Thoughts? Please don't hesitate to call for additional information and specific concert promotions.



McVAY MEDIA

TO: General Managers/Program Directors
FROM: Mike McVay
DATE: January 21, 1984
RE: Concert/Promoters

There are quite a few ideas that have come to light as of late, that can assist Country, A/C, and CHR radio stations in co-promotion with concert promoters.

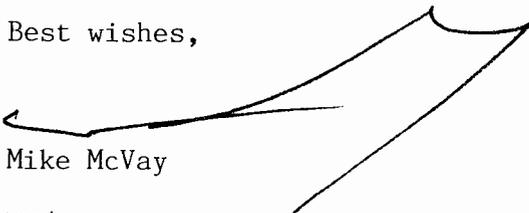
KMJI, Denver, served donuts and coffee to ticket buyers waiting in line for the recent Neil Diamond concert. The concept is as simple as having the Morning Man announce that he will stop by with coffee and donuts to help those who are waiting in the cold or those who have waited all night. A live phonner from the line may be of consideration.

65% of all sales in A/C concerts comes from telephones. CHR listeners line up for tickets. Therefore, CHR programmers may also consider utilization of a lunch truck, or suggessted weather gear for concert goers to wear when arriving to purchase tickets.

An AOR concept that seems to work well is the "ticket upgrade". This idea may be utilized very effectively if you are trying to cut into a primary competitor's sponsorship of a concert. The radio station purchases two rows of front seats. Then they encourage their listeners to wear the station's t-shirts to the concert. Example: Listeners wear the WXXX t-shirt to show. The WXXX spotter cruises the crowd and awards ticket upgrades, exchanging the front row tickets for tickets of this individual. The result is that you have two front rows of people wearing t-shirts. This will probably attract enough attention from the headlining artist that they mention it over the microphone to the entire crowd. You've got t-shirts throughout the entire arena, because the majority of the audience wearing shirts has not been able to upgrade their ticket. This makes the average concert-goer believe that your station as opposed to a competitor is the primary sponsor.

A good on-air method for ticket give-away is to suggest that the 10th caller wins tickets to the Duran Duran show when they hear a specific Duran Duran song. Ticket give-aways can also be tied into retail outlets ala register-to-win. Obviously, displays in stores should prominently feature the call-letters.

Best wishes,



Mike McVay

MM/nmp

MCVAY MEDIA

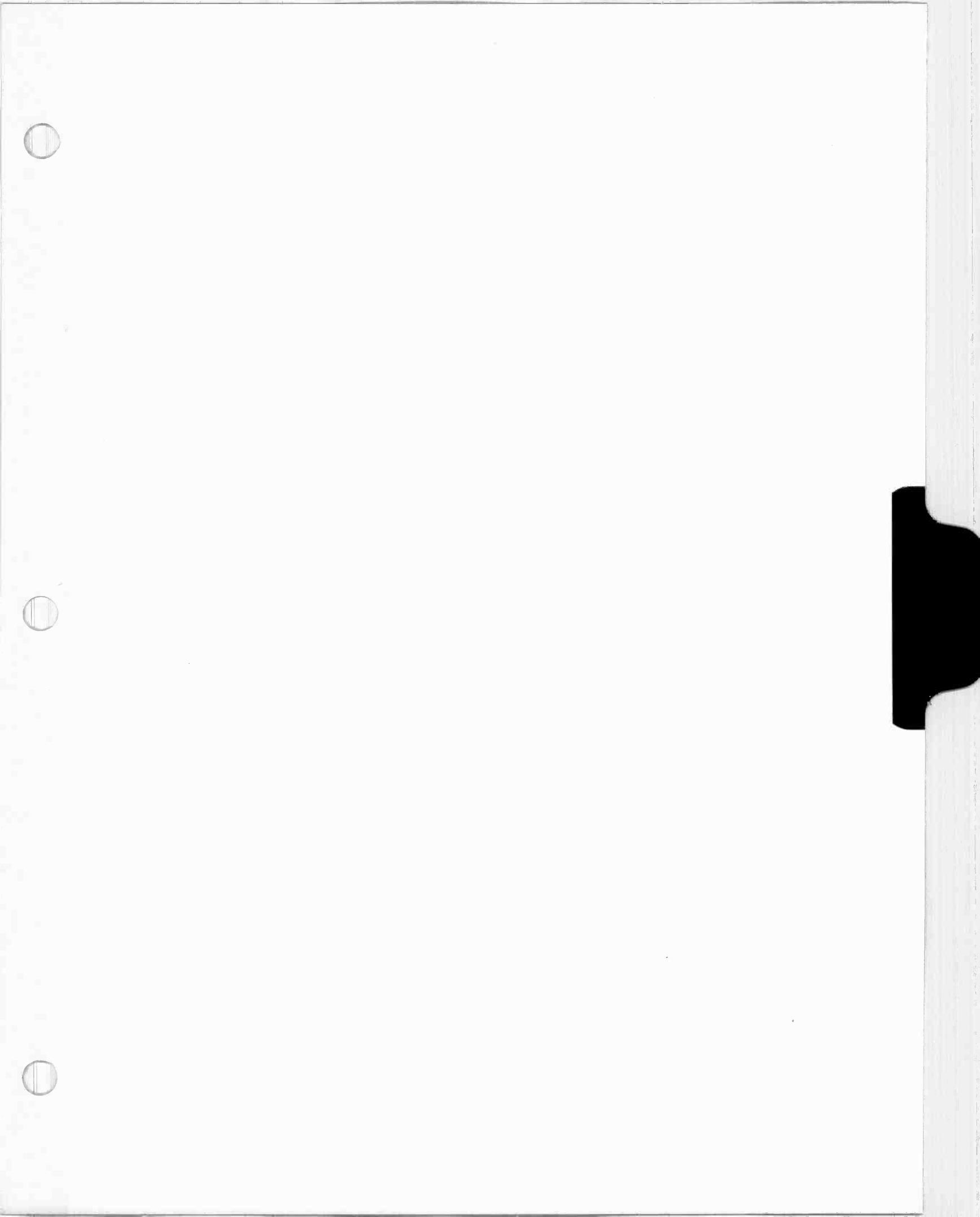
CLUB TIE-INS

1. The call letters will be prominently displayed during all time periods which the station is promoting on air as the primary event.

2. No other radio station call letters will be displayed in the club during those hours which are being promoted on the air by us as our Event. For example, if the event is being held from 5-7 in a club, during those two hours, the only call letters that should be visible within the club are ours.

If you encounter resistance from clubs, you can point out to them two facts. First, that they have all the other hours in the week to promote other events and second, that you don't in your on-air announcements promoting the event, mention competitive clubs and expect the same courtesy in return.

I think that this policy will greatly enhance the station's visibility and effectiveness with club tie-ins.



McVAY MEDIA

THE ONE-MINUTE SALES PERSON

There are some very good tips from the ONE MINUTE SALES PERSON as co-authored by Spencer Johnson and Larry Wilson. The book is written in much the same manner as the ONE MINUTE MANAGER, the ONE MINUTE LEADER, the ONE MINUTE FATHER, THE ONE MINUTE MOTHER, etc. The ONE MINUTE SALES PERSON is a primer in basic sales which is valuable not only to your sales staff, but also to Program Directors. It should be required reading for every Program Director so that they not only better understand your Sales Department, but also so that they are better able to sell their ideas.

The rules noted in the book were as follows:

- * BEHIND EVERY SALE IS A PERSON.
- * THE WONDERFUL PARADOX: I HAVE MORE FUN AND ENJOY MORE FINANCIAL SUCCESS WHEN I STOP TRYING TO GET WHAT I WANT, AND INSTEAD HELP OTHER PEOPLE TO GET WHAT THEY WANT. MY SELLING PURPOSE IS TO HELP PEOPLE GET THE GOOD FEELINGS THAT THEY WANT ABOUT WHAT THEY BOUGHT, AND ABOUT THEMSELVES.
- * I QUICKLY REDUCE MY STRESS BECAUSE I NO LONGER TRY TO GET PEOPLE TO DO WHAT THEY DON'T WANT TO DO. WHEN I SELL ON PURPOSE, IT'S LIKE SWIMMING DOWNSTREAM.
- * WHEN I AM SUCCESSFUL, I KNOW I HAVE CHOSEN, CONSCIOUSLY OR UNCONSCIOUSLY, TO USE THE POSITIVE THOUGHTS THAT CREATED MY SUCCESS.
- * BEFORE I CAN WALK IN ANOTHER PERSON'S SHOES, I MUST FIRST TAKE OFF MY OWN.
- * WHEN I WANT TO REMEMBER HOW TO SELL, I SIMPLY RECALL HOW I AND OTHER PEOPLE LIKE TO BUY.
- * PEOPLE DON'T BUY OUR SERVICES, PRODUCTS, OR IDEAS. THEY BUY HOW THEY IMAGINE USING THEM WILL MAKE THEM FEEL.
- * AFTER I SELL ON PURPOSE, PEOPLE FEEL GOOD ABOUT WHAT THEY BOUGHT, AND ABOUT THEMSELVES. AND SO, THEY GIVE ME INVALUABLE REFERRALS!

A brief summary of the ONE MINUTE SALES PERSON'S goal plan is to start with the purpose. Before the sale, they see other people getting the feelings they want, and then they see themselves getting what they want. They frequently and thoroughly study the features and advantages of what it is they sell. They strive to

Page Two

see the benefits of what they sell actually helping others to obtain the feelings which that other individual wants.

During this sell, they sell the way that I and the other person like to buy. I invest time as a person. They honestly relate their service or product variety only to what the other person wants to feel. The other person closes the sale when he sees that he gets the maximum benefits with minimum personal risk.

After the sale, they frequently follow-up to make sure that people are actually feeling good about what they bought. If there is a problem, they help to solve it, and thus help strengthen the relationship. When they are feeling good about what they bought, they then ask for active referrals.

If you haven't read the ONE MINUTE SALES PERSON yet, I suggest that you do. The hard cover is \$15.00 and is now also in paperback for \$5.00 from Avon Books.

McVAY MEDIA

TO: General Managers
FROM: Mike McVay
DATE: April 10, 1986
RE: Sales

This information was passed on to us from George Francis. it is a sales guide and success "bible" from his Hilton Head properties.

ATTITUDE:

1. Professional.
2. Knowledgeable.
3. Provide accurate information.
4. Deal with integrity; never misrepresent.
5. Deliver on all promises; don't promise something that you can't deliver.
6. Service, follow through.
7. Keep high profile.
8. Be positive -- sell strengths and the industry, not someone else's weaknesses.
9. Maintain a sense of humor!
10. Have fun!
11. Always acknowledge that sales success is the net result of talent, hard work, and perseverance. But don't forget the element of timing and luck!

SET GOALS:

1. Career, performance, activity, billing
2. Current job
3. Yearly
4. Quarterly
5. Monthly
6. Weekly
7. Daily

BE ORGANIZED:

1. Maximize peak selling hours: 9:30-11:30am: 2:30-4:30pm -- only FOUR HOURS per day, plus lunch.
2. The day begins at the office (at 8:30am) and ends at the office.
3. Direct sales, more calls, more orders.
4. Plan more calls.
5. Plan the week:

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- a. Sunday night list
 - b. Daily calendar reminder of key calls
 - c. Check activity as completed.
6. Sample day:
- 8:30-9:00am -- letters, paperwork
 - 9:00-10:00am -- phone calls-- or street sales
 - 10:00-12:00--street sales
 - 12:00-2:00--client lunch or office work--one hour lunch
 - 2:00-5:00--street
 - 5:00-5:30pm--phones, paperwork, etc.

WEEKLY RESPONSIBILITIES:

1. Make calls on agencies and clients to service existing business and stimulate new business.
2. Issue weekly call reports.
3. Issue weekly status reports.

KNOW COMPETITION:

1. Have a thorough understanding of all your competition--their audiences, functioning and methodology of doing business.
2. Learn as much as possible about their salespeople -- how each individual sells and how they position themselves.

COVERING YOUR CLIENTS:

1. Maintain accurate, up-to-date card files listing agency, address, zip code, phone number, key personnel with titles and, or course, accounts and demographics.
2. Know who you can see without an appointment, and who requires one.
3. Plan calls for the day in a logical order, based on location.
4. Canvas building directory for unassigned agencies, new clients.
5. Canvas agency for new buyers, planners, account people, clients.
6. Read desks, ask questions, listen.

PRE-SELL:

1. If the first time you're telling your story is when you're submitting an avail, you're in trouble!
2. Make certain that the appointment leaves enough time for you to tell the whole story.

3. Follow up with airchecks, letters, copies of articles and promotion pieces.
4. Never see a client without asking what activity is up.
5. Never see a client without relaying some information about your product.
6. Always get a reason to come back.
7. Always make sure that the client has up-to-date information, affiliate lists and audience information.

AVAIL REQUEST:

1. Verify and obtain complete information: i.e. budgets, dates, length, GRPs, R/F goals, spot requirements and research information desired.
2. Obtain appointment to submit; try to be the last person in.
3. Create folder for all worksheets and correspondence on the account.

PREPARING THE PRESENTATION:

1. Design everything to fill the client's needs. Never try to sell something that they don't want to buy.
2. Never assume that the client knows everything about your product, regardless of how many times you've pre-sold him.
3. Get specific avails from your traffic department.
4. Examine quantitative and qualitative numbers; prepare presentation.
5. Reconfirm all audience estimates, and all mathematical calculations.
6. Reconfirm rates submitted with management and based on your knowledge of the account and all of the research done to date; be prepared to explain what you want to do and why.

DELIVERING THE PRESENTATION:

1. Find out what everyone else has submitted.
2. Sell your strengths.
3. Determine if there are any hidden objectives.
4. Ask for the order ... shut-up!
5. Call back with more information.

THE NEGOTIATION:

1. Verify what everyone else is in at.
2. Double check all cpm's and cost per points. Remember that the buyer wants to get as much out of you as possible.
3. Find out exactly what you need to do to get the order.
4. Never lose an order by yourself.

Page Three

AFTER THE SALE:

1. Thank the buyer for the order.
2. Verify details.
3. Get the competitive information.
4. Verify that the start date is within the closing and that the agency has approved copy and tapes, both by the client and your own company.
5. Confirm the order with your traffic department.
6. Write up clear, concise and accurate paperwork.
7. Confirm to agency.
8. Issue competitive.
9. Always thank all support groups for their help -- research, traffic, clearances, programming and affiliate relations.
10. Return to the buyer, provide continuous service and start pre-selling your next order.

Retain this in your files for future review. All of the above will help you achieve your personal goals and our station goals.

Best wishes,

Mike McVay

MM:nmp

MCVAY MEDIA

TO: General Managers/Program Directors
FROM: Mike McVay
DATE: February 17, 1987
RE: Sales Information

Actual demographics can be misleading is the conclusion of a recent study by Compton Advertising Agency. After discovering that products often sell to people outside the targeted market, the agency asked more than a thousand adults how old they felt, compared with their actual ages. Responses show that most middle-aged men think of themselves as younger than they are. Both men and women from 20 to 25 often feel as if they are 30 or more. Other findings: People are likely to feel younger if they went to college or have a comfortable income. Singles often feel older, divorcees think of themselves as younger. Conclusion: Marketers might consider tailoring their advertising to people's "attitude" age, rather than actual. Aim at the broadest target -- between 30 and 39 years, which is the age most respondents say they feel, regardless of their real age.

Selling low-commercial-load station time should be easy according to a research study which maintains that this is the era of advertising clutter. The only way for the advertiser to stand apart is to use a radio station which limits advertising to a certain number of messages per hour. By selling the idea that you have an environment of integrity, then framing each advertising message by surrounding it with music, you make it stand out from the crowd. This showcases the advertiser's selling message. This selling idea should be a primary weapon of a low-load station's sales arsenal. Bottom line: View spots as an adjacency to entertainment.

The best salespeople are honest, and enjoy helping others, according to "Psychology Today" magazine. America's most successful salespeople most often exhibit: (1) Strong character, with an ability to dominate others; (2) High persistence; (3) Debating ability, often using the prospect's own objections to get an order; (4) Patience enough to question prospects at length before making a closing argument; (5) High energy levels; (6) Self-confidence to withstand repeated rejection; and (7) Good work habits and organizing ability.

Best wishes,

Mike McVay

MM/jcy

McVAY MEDIA

TO: General Managers
FROM: Mike McVay
DATE: October 24, 1984
RE: Sales

- *** SELLING WITHOUT RATINGS is the topic for major market managers, as well as the small and medium market leaders. Quite often we find ourselves in the situation where we turn to the Arbitron and depend on it completely. The old adage of "Living by the sword, and dying by the sword" was never more true. The real key to selling your radio station to the advertiser, be it agency or local retailer, is to sell them a benefit. Discuss the type of individual that your radio station can deliver, the income, the age, the lifestyle, but try to present the benefits without actually mentioning the ratings. Consistently selling without ratings, showing the benefit for purchasing your station, can only better your position when you do have excellent ratings.
- *** GOOD SALES PEOPLE are not always good sales managers according to a leading personnel consultant. The necessary ingredients for a sales person and a sales manager is completely different. Recognition for a top sales person should be in the form of better offices, extra commissions, titles, or such status symbols as better automobiles. Characteristics of the good sales person in any field include the ability to work independently, to be aggressive, and to have the ability to persuade others to a chosen point of view. Managers must be able to delegate, and are almost always committee oriented. Managers must be able to operate within the structure of the organization, and be able to handle the paperwork load and inter-office communication. Sometimes the best sales people are the poorest at communicating inter-office and find that paperwork slows down their sales techniques.
- *** THERE ARE SOME THINGS TO BE WARY OF in sales training programs according to a recent magazine article. The Pam Lontos and other such canned sales training programs are excellent at motivation, but you must be sure that the program is not directed entirely to the inexperienced sales person. Don't use the training procedure that ignores psychological differences, and look for a program that provides for testing new techniques or approaches in the field. When you utilize the video tapes or an actual in-house sales consultant for your sales program training sessions, be sure to allow question and answer periods, as well as follow-up several days later with a test to determine how much of the program actually scored a direct hit in educating your sales reps.
- *** DISCIPLINE IS THE KEY to systems selling!! Holding the sales reps accountable for their time and the number of calls they make weekly can only serve to increase sales at your radio station. One formula to consider is the 25 call/week system. The sales reps must make five calls per day, 25 calls/week, with five of those calls being new business. The philosophy is simple in that "the more calls you make ... the more closes you'll get." Sales reps should fill out a daily as well as weekly call sheet to be turned in to the sales manager at the end of the day.
- *** MOTIVATION VS. DE-MORALIZATION. Meetings with your sales reps should be positive. When you conduct a morning meeting, make sure it ends on an up note,

TO: General Managers
RE: Sales

and that the overall attitude of the meeting is very positive. This sets the tone for the day, and will help your sales reps be more positive in their meetings. When you have to reprimand the sales department, en masse, it should be conducted at the end of the day. The sales reps will be more tired and less resistant or defiant. They will have the afternoon and evening to concentrate on the message of your meeting. Motivation always wins out over de-moralization.

Thoughts? We'd love to get your input.

Best wishes,



Mike McVay

MM/nmp

McVAY MEDIA

TO: General Managers
FROM: Mike McVay
DATE: October 3, 1984
RE: Sales Idea

Recently a McVay Media sales memo detailed a suggestion to encourage agency advertising by soliciting ratings "guesses".

KGLD, St. Louis, is using the attached DIARY as an entry form for agency participation. Here's how it works:

1. Sales Reps invite entry from advertisers.
2. Contest is conducted.
3. Reps pursue advertisers. Refer to guesses when "low" or "no" ratings are used as an argument for **NOT** buying the station.

The object is to remind the buyer of the "faith" they have in the format and that the audience detailed in future ratings are listening **NOW!**

Ratings look into the past ... research into the present and the future!!!

Best wishes,



Mike McVay

MM/nmp

CONTEST RULES

1. Simply enter your guess as to K-GLD's AQH 25-54 share (M-S 6A-12M) in the soon-to-be-released Summer '84 ARB.
2. Your entry must be received by 5 pm, September 21.
3. Limit one entry per person. All guesses are final.
4. Anyone directly involved in the purchase of media in the St. Louis market (local only) is eligible.
5. In the event of a tie, a drawing will be held to determine all winners.
6. All paid travel will originate from St. Louis, and is subject to availability. All trip prizes must be used by December 31, 1984.

DEADLINE FOR ENTRY: SEPTEMBER 21, 1984

PRIZES

Grand Prize

Weekend for two in New York or Los Angeles including air fare, hotel accommodations and expense money.

2nd Prize

Weekend for two at Lake of the Ozarks including luxury condominium and expense money.

3rd Prize

Two tickets to a local entertainment event including limousine service and dinner for two.

K-GLD'S SUMMER BOOK '84 ADULTS 25-54 SHARE WILL BE:

SHARE

BUYER

AGENCY

LIST 3 FAVORITE SONGS HEARD ON K-GLD

(tear along dotted line)

McVAY MEDIA

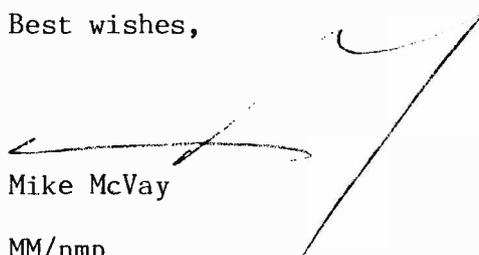
TO: General Managers
FROM: Mike McVay
DATE: February 4, 1985
RE: Car Sales

* * F. Y. I. * *

The attached KCNR sales piece is designed as an auto window sticker to "catch the eye" of the car salesman who buys direct.

Please feel free to contact Jim Moyer at KCNR for additional information.

Best wishes,



Mike McVay

MM/nmp



1984 SALES VEHICLE

DEALER: _____

STANDARD FEATURES

MORE POWER GET: 60S FOR THE SAME PRICE AS :30S. GET EXTRA PERSUASIVE SALES POWER WITHOUT INCREASING COSTS.

MORE ADULTS KCNR CARRIES 194,100 ADULTS EACH WEEK SO YOUR ADVERTISING DOESN'T TAKE A BACK SEAT TO ANYONE.*

MORE CAR BUYERS KCNR HAS CAR BUYERS-OVER **9,100** ADULTS WHO LISTEN PLAN TO ACTUALLY BUY A CAR IN THE NEXT 90 DAYS. NO REASON THEY SHOULDN'T BUY FROM YOU.**

* (SOURCE: ADULTS 18+, WEEKLY CUME METRO-1983 SPRING (ARBITRON))

** PROJECTIONS BASED ON THE MOST RECENT FALL QUARTERLY BIRCH REPORT ON CAR BUYING INTENTIONS AND INTERPOLATED WITH CUME AUDIENCE LEVELS FROM THE 1983 SPRING ARBITRON---PORTLAND.

	VALUE	CAR DEALER COST
30 COMMERCIALS -RUN 30 T.A.P. 60-SECOND COMMERCIALS OVER KCNR-FM	\$2400	\$1984
FREE 30 COMERCIALS -AN EXTRA FREE 30 COMMERCIALS RUN OVER KCNR-AM14	900	N/C
FREE TRAFFIC REPORTS -SPONSOR 20 TRAFFIC REPORTS OVER KCNR-FM	600	N/C
TOTAL VALUE	\$3900	
TOTAL COST IS ONLY A SAVINGS OF OVER \$1900.		\$1984

DELIVERY

LISTENERS IN THE PORTLAND METRO AREA WILL HEAR ABOUT YOUR DEALERSHIP **380,800** TIMES WITH THIS PACKAGE. THE COST PER THOUSAND IS ONLY \$ **5.21**.

WMXJ FM

Majic 102.7

CLASSIC HITS of the 60's, 70's and 80's

Your Chance To Win \$102.70!!!

JUST BE LISTENING TO
BARRY MICHAELS
Monday Morning
Between 7 and 8 AM
For The Majic Song
"STILL"

By The Commodores.

WHEN YOU HEAR IT, BE THE 10TH CALLER
AT 550-WMXJ TO WIN \$102.70!
IT'S EASY!
... JUST BE LISTENING TO WIN!!! ...

- 60 MINUTES OF COMMERCIAL FREE MUSIC EVERY WEEKDAY MORNING AT 9 AM.
- 10-IN-A-ROW ... EVERY HOUR, EVERY DAY
- LUNCHTIME AT THE OLDIES ... EVERY WEEKDAY AT NOON
- SIXTIES AT 6 ... EVERY FRIDAY AT 6 PM
- SATURDAY NIGHT AT THE OLDIES ... EVERY SATURDAY NIGHT FROM 7 PM -12 MIDNIGHT

LISTEN TO THE NEW WMXJ, MAJIC 102.7 FM

TOP PRIORITY

DATE:

1. *Listen to Magic 105-FM!*

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

8. _____

9. _____

10. _____

11. _____

12. _____

13. _____

14. _____

MAGIC 105 FM
KSMG-FM • 8930 Four Winds, Suite 500
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57 GREAT REASONS TO TUNE IN.

*We're Jacksonville's
New Class FM96.1 WLCS.*

*And we want you
to hear how really good
we sound.*

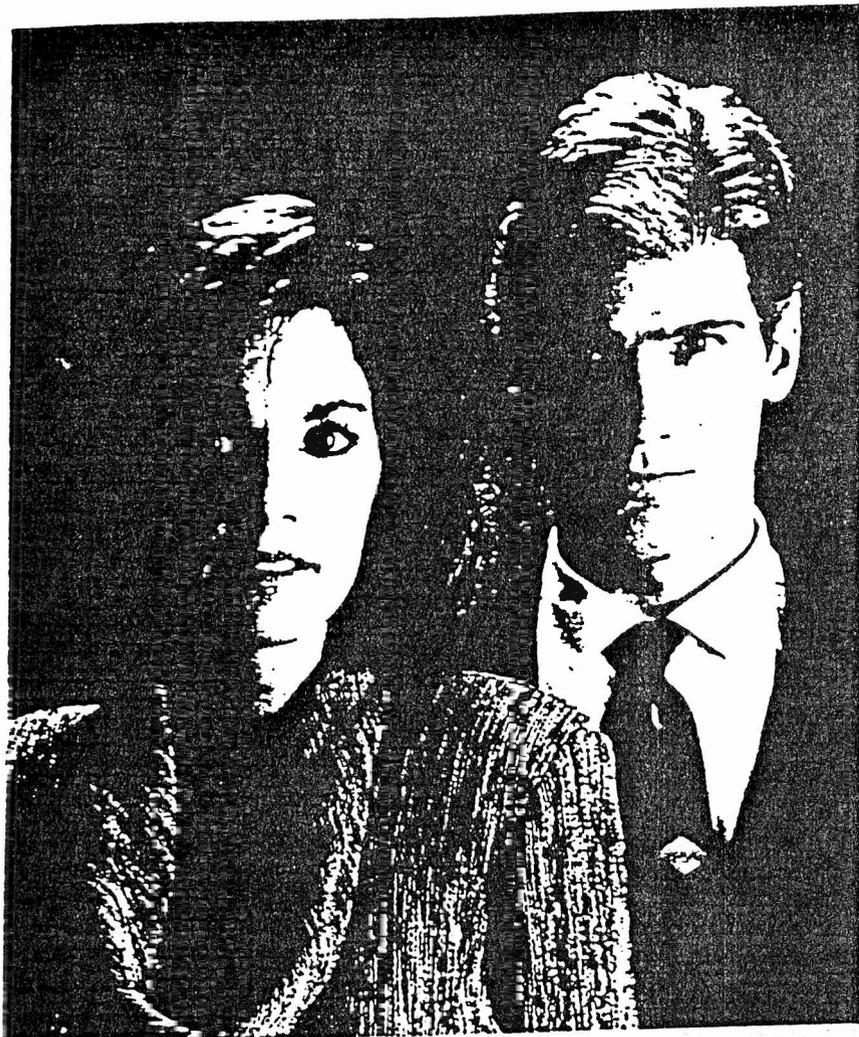
*So starting today
at 3 pm until Sunday at
midnight, we're having
a Free Music Weekend. Great music for fifty-
seven continuous hours. Just for you.*



From Jacksonville's New Class.

FM96.1 WLCS

"When We Grew Up, We Didn't Leave Our Rock 'n' Roll."



"If your idea of a rock 'n' roll music listener is a spaced out hippie in a flower power tee shirt, you'd better get with it. The rock 'n' rollers of the eighties are a social phenomenon. Everything about us has changed—except our music. We're into making money—and spending it."

WRDU 106 is the only radio station in the Triangle and eastern North Carolina that plays the music of the rock 'n' roll generation. In fact, WRDU ranks #1 with adults 18-34; nine out of ten WRDU listeners make medium to high incomes and seven out of ten are college educated. So if you sell automobiles, plane tickets, premium beer, good food, banking services or the latest fashions you should get to know your local rock 'n' roller—and their favorite radio station—

© 1985 Arden

WRDU
106.FM 

Close to the Customer on the Telephone

by

Charles Warner

Do you know how the employees in your organization and in your department are answering the telephone? Most of them probably recognize your voice, so if you want to check out the general level of phone courtesy, don't make the call yourself. Have a friend call and ask for the General Manager or the Sales Manager when both of them are in the office. If asked to give a name, have the friend give a common name like Smith or Jones. Later, have your friend tell you exactly what happened--precisely what each person said, what was the attitude and feeling that people on the telephone conveyed, and the impression your friend got about your company from the experience.

Notice that I didn't recommend that you have a customer make the call for you; it's been my unfortunate experience that about eight times out of ten, the customer will be treated on the phone as if he or she was trying to transmit AIDS to the person who is being called.

Receptionists, secretaries, and others who answer telephones, under the cover of anonymity, all too often take the opportunity to exercise a little power, to vent some frustration, or worse, to carry out misguided or uninformed screening instructions from their bosses. Having multiple bosses exacerbates the problem, because different bosses often give out different answering instructions, which confuse both employees and those calling. In the case of confusion, employees typically select the screening method that is the rudest, most restrictive, and most insulting.

The tragedy of this situation is that too many bosses either don't know or don't care how the people who call, including their customers, are being treated. Many of them are more concerned about their own egos than about the impression that is created on the people who are calling. Some executives feel the need to play stupid power games like insisting that the other person get on the line first, or insisting that secretaries ask "may I tell him what this is in reference to."

People who have secretaries use this screening device deserve one of the responses suggested by IRTS Executive Director, Steve Labunski:

"Yes, tell him the shipment arrives at midnight, and he's to come alone."

"Yes, tell him the blonde that liked his poetry called to say that the test come back positive."

"Internal Revenue wants to ask some questions about his

Of course, you will get burned once or twice a year by people who think what they want is more important than you do.)

"No, just tell him that Bill Jones called from the friendly Collection agency, and ask him to call me as soon as he can. My number is 322-8027."

"Of course, Mr. Jones, I'll have him call you back as soon as he returns. I know he's anxious to talk to you." (Please note that this is one of the few situations in which it is proper to substitute the word anxious for eager. In most other cases, people improperly use anxious to mean eager.)

In other words, there are a number of perfectly acceptable, nice, friendly, credible dodges that can help ferret out the name of the caller. If the caller doesn't volunteer what the call is about, then do not ask. If you ask, then you deserve getting Labunskied. When you ask, you are, by implication, indicating that if Mr. Smith doesn't think the matter is worth his time or doesn't feel like it that he will ignore your call. You'd get incensed if your Rolls Royce salesperson treated you like this, so put yourself in the caller's place.

Tom Peters' and Bob Waterman's best-selling In Search of Excellence, and Peters and Austin's A Passion for Excellence stress the fanaticism with which the great companies pursue giving excellent customer service, the unyielding commitment they have to getting "close to the customer." Are the people who answer your telephones helping you get close to your customers?

RECOGNITION IS VITAL IN SALES--RECOGNIZING THE RIGHT THINGS

by

Charles Warner

John Naisbitt, the author of the best-selling Megatrends, whose consulting company keeps track of trends for clients, says that in the United States there are 12,000 new companies created every week. Never before in our history have we ever come close to this explosion of new employment opportunities. However, what will not change is the failure rate of these new companies, it will remain the same as it always has been. For example, at the turn of the century there were 2,300 automobile companies in America; today there are only three major ones left. Personal computer companies are discovering the immutability of the failure rate.

However, this failure rate is not due to the relative strength of the economy, according to Naisbitt, it is primarily caused by people. Mostly it comes from managers who are "running on memory instead of vision or insight."

Unfortunately, many broadcasting managers fall within the range of Naisbitt's definition because many their companies have maintained old corporate cultures in a rapidly changing world; they treat people like they did in the 1960s and early 1970s when there was less competition around. The majority of companies in the broadcasting industry are going to have re-invent the way they deal with people if they are going to avoid becoming one of the smokestack industries of the 1990s. They are going to have

to discard the typical authoritative management style and hierarchical organizational model and begin treating employees with trust and caring; treat them as valued, creative, important knowledge workers.

Two other assumptions that broadcasting management must change are: 1) that employees, especially salespeople, are all motivated by the same kind of rewards (usually assumed by managers to be the same rewards that motivated them on their way up), and 2) that salespeople are primarily motivated by money.

Today's jogging yuppies (not a pejorative term) are turned on by status, independence, autonomy, quality, opportunity for growth and promotion, learning, trust, being winners, pleasant working conditions and relationships, caring and involved management, and by a meaningful compensation package, not just money.

Another trend that Naisbitt has identified is that people have increasing options about where and how they work. Broadcasting companies can no longer attract people just because of the glamour of their industries or because they pay more. In the 60s broadcasting was second only to the stock brokerage business in industry-wide average remuneration; however, this is no longer true. Many other industries pay salespeople more today. Furthermore, high tech has stolen some of the glamour--investment banking, electronics, and biogenetics are all hot now.

How do you turn on, motivate, and keep happy the new generation of employees? According to Harvard professor D. Quinn

Mills in his new book, The New Competitors, you turn on people by treating them "As unique and worthy of being given individualized attention and personalized rewards based on merit." In other words, through recognition. Mills says that "What distinguishes top performing organizations is their ability to make a well-functioning unit of a group of people, while still identifying and recognizing individual merit."

Does your company have a system in place which can identify individual merit? Does your company have a formal system for recognizing merit on a regular, consistent basis? If not, set up one of each, now!

Most surveys show that salespeople crave recognition; it is way out in front of money as an incentive. In a recent special edition, Sales & Marketing Management magazine (S & M M) identified "America's Best Sales Forces." IBM, PepsiCo, Motorola, Wrangler Menswear, and General Foods were among those voted by their peers as being the best. S & M M also found that, "Without exception, each company places value on the recognition not only of outstanding salespeople, but of deserving sales managers as well. Not only do the majority (of the best sales forces) make full use of recognition, but the higher the ranking, the more likely a company is to have a formal recognition program."

What is the lesson here? Make your top performers feel like Super Bowl stars. Some companies give their champions World-Series-type diamond rings, which they usually order from Balfour, 25 Country Street, Attleboro, MA, 02703 (Balfour also makes high-quality plaques and other recognition awards). Other

companies have Nobel Prize awards, Academy Awards, President's Clubs, Ambassador Clubs, or Super Star awards. Some of the names may sound a little hokey, but salespeople love being recognized, and often the silliest awards have the most impact. Mary Kay has become a multimillionaire by giving away pink Cadillacs.

Rings seem to have an especially long-lasting effect. When people wear winners' rings, they are constantly reminded of their success; rings are instant, continuous, visible, reinforcement. Salespeople love to respond to the question asked by acquaintances and customers, "Where did you get that ring?"

There are two types of recognition: recognition that encourages competitive stardom or that encourages team binding. Both inspire achievement in different ways. Stardom encourages selfish, single-minded determination to beat everyone. Team binding encourages supportive, collective efforts. By rewarding only stardom, a company can encourage destructive behavior like ruthless closing, internecine competition for accounts and inventory, and rapid salesforce turnover. Too much emphasis on team binding can have unwanted effects as well. The atmosphere in the sales department can become secure and the salespeople too mutually supportive, especially of failure.

Sales management must design compensation, reward, and recognition systems that have a good balance between individual stardom and team binding. The emphasis placed on each depends on many factors, including market size, sales staff size, ratings rank, and amount of available inventory, among other things. Generally, the less inventory there is to sell and the higher the

demand for the inventory (usually based on ratings), the more the emphasis should be on team binding.

What should you recognize? You should recognize and reward the sales behaviors that are most important to you. In other words, do not merely give recognition for high billing. Your emphasis should always be on maximizing revenue. Reward behavior and effort that maximizes your revenue: high rates, high shares of business, developing new business, using written presentations, high closing ratios, increases over previous years' billing, percent over budget, etc. Have a President's Club initiation or give an Emmy Award or a Maxie Award at an elegant dinner to the salesperson who has done the best job during the year of maximizing revenue. Present him or her with a plaque, a blazer, or a ring. You might want to give an award to the salesperson who has done the best job of servicing customers, as measured by the highest percentage of renewals.

Put some kind of meaningful recognition program in place right away. A recognition program will not only make your people perform better, but in the long run, it will save you money. If you depend only on money to motivate people, it soon takes a business-threatening amount, and even that seldom works for long. One final point, even though recognition rewards work particularly well for salespeople, don't forget your other employees; they need recognition too.



McVAY MEDIA

TO: ALL PD's
FR: Mike McVay
DATE: May 14, 1984

SUBJECT: NEWS POLICY

Here are some thoughts regarding content and placement of the news. They will vary slightly depending on format:

What's on the mind of the average listener? Things that affect him or her; things that he or she can relate to.

There are four basic news areas that we need to hit, in this order.

1. Heart
2. Pursestrings
3. Local-community
4. National

1. Heart

The best example of "heart" is the story about the boy who smashed his hand and doctors were going to save it. That's a great story to lead with because it is very relatable and tugged at the heartstrings. It was an attention getter and a low tunc-out item. We all feel "sympathetic" or "good" due to heart stories.

It could successfully answer the question "who cares?", which is a test for the story. It's not fluff. People do care. And a "heart" story is not necessarily a sob story.

Ideally, there are a couple of these type of stories to alternate in a given morning.

2. Pursestrings

Biggest factor to listeners, you and me. Is my electric bill going up? Is gas \$2 a gallon? Unemployment? New jobs?

3. Local-Community

Things that affect the listener here at home. City/county/state. Local events that alter regular activities or generate talk due to interest.

TO: ALL PD's
SUBJ: NEWS POLICY
PAGE 2

4. National

Bottom of the heap, on a given story basis. Important, but not as important. Balance should be heavily against National News. Not non-existent, but very secondary.

Utilize those national stories that relate on a local basis or fall into heart or pursestrings.

DTI - DISCRETIONARY TIME INFORMATION

This is the information regarding what listeners do in their free time. It should be incorporated into the news on a daily basis. We need to tell listeners what is available to them in their discretionary time. Mix this in at the end of the newscast. DTI must transcend the news into the jox show.

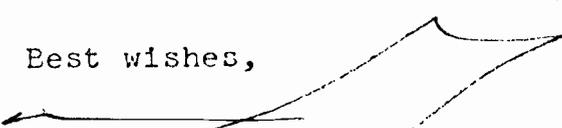
Discuss movies, concerts and home shows. Free programs are of key interest to the audience.

NEWS FORMATICS

The stations name and address (calls and frequency) should be prominently positioned at the front, middle and end of the news.

The same way you sell the benefits of music to the audience you must promote the positives of the news. SELL THE LISTENER on your credibility, authenticity, delivery and brevity.

Best wishes,


Michael A. McVay

McVAY MEDIA

TO: Program Directors
FROM: Mike McVay
DATE: January 30, 1985
RE: News

Everyone should, by now, be aware of the McVay Media information policies regarding HEART/PURSE/LOCAL/NATIONAL and TOMA (Top-Of-Mind-Awareness).

Recent information and research, as well as meetings participated in among McVay Media clients, brings to light two more categories for consideration ... to a lesser degree.

HEALTH:

This is that area of information that deals with the individual's lifestyle and activities with regards to health. Jogging/running, diets, harmful toxics, etc. are elements of concern to the audience. Health can be as simple as mentioning that the FDA is cancelling a new product, or that the Surgeon General has determined that cigarette smoking is still hazardous to you health.

HEALTH WEATHER:

This is an area of information that deals with weather in regards to your immediate health. Individuals with respiratory problems, joint disorders, etc., are interesting in knowing of major weather changes. Recently, in the northeast a warm front moved through causing sinus headaches for many individuals. While it is not necessarily recommended that you announce on-air that "... listeners may be experiencing difficulties with their sinus passages" it is recommended that you suggest that health problems could crop up from sudden weather shifts.

HOPE:

This is the story that brings a bright side to a very negative item. One example to consider would be the two children who were kidnapped and held hostage for five years ... beaten severely ... mistreated in all imagined possibilities and then freed! The hope is that the children will now have a good life, and that they have not been too emotionally scarred from their trauma. Hope can also be the heart patient who has received a new heart and now may live a normal life. To a certain extent "Hope" falls into the category of "Heart".

Please present these items to your news people, and then feel free to have them contact me for discussion.

Best wishes,

Mike McVay

MM/nmp

MCVAY MEDIA

TO: General Managers/Program Directors
FROM: Mike McVay
DATE: May 6, 1985
RE: News Research

*** (SHARE WITH NEWS DEPARTMENT) ***

A recent study indicates that TV newscasters styles should vary by region. We can safely assume that the same holds true for radio newscasters.

The report, according to Reymmer & Gersin Associates is as follows:

TV station audiences can be divided into six basic groups:

1. FRIENDLIES -- 25% of the audience. They tend to be younger, middle-class women who like a cheerful, upbeat news program with friendly personalities. "Their ideal newscasts are 'PM Magazine' and 'Entertainment Tonight'," says Harvey Gersin.
2. BELONGERS -- 25%. "They have high family values and are sociable people, who like their newscasters to be like big members of their family," he says. They like Charles Kuralt's "On The Road".
3. REASSURE-ME'S -- 15%. "Tend to be people having trouble coping with life," he says. They like authority-figure newscasters such as Walter Cronkite.
4. RABBLE-ROUSERS -- 10%, mostly blue-collar males. "They like lots of pictures ... blood and guts ... documentaries that probe things like incest and prostitution," he says.
5. STRAIGHTS -- 10%, mostly middle-class executives, professionals. They want "no-frills" news. They don't have the time," he says.
6. SOPHISTICATES -- 5%. "Very cynical. You almost wonder why they watch TV news," he says.

Some regional types:

- The South, friendlies and belongers.
- New York and Los Angeles, unusual mix, with straights, sophisticates.
- Northern industrial cities, high in reassure-me's.
- Kansas, Oklahoma, heavy in friendlies, belongers.

Best wishes,

Mike McVay
MM/nmp

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McVAY MEDIA

TO: General Managers/Program Directors
FROM: Mike McVay
DATE: December 4, 1985
RE: Programming/Sales/Management/Etc.

A recent bulletin from the NAB suggests that a reverse CPM spread sheet for sales information is the best way to generate that cost per thousand. A research director of a northeast radio station developed this rate sheet and it is based on a computer program which uses current information and hour by hour ratings, plus spot costs based on your own knowledge of offerings in your market. When these figures are computed to CPM on a spread sheet, the sales person has an instant comparison of values for all stations entered. A specific news program announcement can be evaluated instantly as a comparison with others in the same time slot. A copy of the memo titled "Reverse CPM" is available by writing the NAB in Washington.

Eight Rules for Selling News Programs: (From an NAB Bulletin)

1. Sell at a premium.
2. Enhance average rates -- don't sell news on price alone but take the opportunity to combine newscast rates with our ROS or TAP plans.
3. Use tape -- have your news director do a fresh sample to use as a demo.
4. Find a key person. There is a news ad act in every client organization.
5. Promote effectively by referring to specific stories or features in promo spots which also identify the sponsor.
6. Provide informations, facts and figures about news popularity as part of your sales presentation.
7. Relay your station's definition of news. Have your news director put together a "philosophy" and use it as a one sheeter in your sales presentation.
8. Sell news on an exclusive commercial basis. The commercial is spotlighted in the newscast and is an adjacency to entertainment/information. It is not located in the "yellow pages of radio".

Super Sign-Up:

This promotion is a great cume builder in that it puts your call-letters EVERYWHERE. Tie in with a client and distribute posters that state your slogan and frequency/call-letters. Encourage

FORMAT FOR WEEKLY AND WEEKEND MEMO'S

Memo for the Week of _____

Station Promotions:

This category is for contests, special events and remotes the radio station is involved in. The WHO, WHAT, WHERE, WHEN, WHY and HOW information should be contained within each item.

Special Events:

This section is for items ala Zoo Day, Festivals, Party in the Parks, Fairs, etc. Community celebrations and so on. These should be the CREAM OF THE CROP items. Lesser events will go into other categories.

Music:

Upcoming concerts, etc. would be listed here. These events can be mentioned up to a month away from the date. List only the artists that we play in the format.

Theatre:

This category should include two HOT movies per/week and any plays in the area. Rotate the movies so we hit the biggies over the course of a month. This information can be brief and it should be.

Television:

Special TV events like the Miss America Pageant, a Walter Cronkite Special, should be listed here. Give date, time and channel. Do not give TV station call letters. It's better to say Channel 11. There will be weeks when this section will have nothing, considering the quality of television.

Sports:

List the major games for the week, football, etc. ... include national sports events, a heavy weight title fight, all-star game and so on. Give all the big events for the week in this section.

Community Events:

These are PSA type announcements about church/yard sales, town picnics, etc. Items not BIG enough to make the Special Events category go in this department.

NOTE ... All items should appeal to the majority of the audience.

McVAY MEDIA

TO: General Managers/Program Directors
DATE: December 4, 1985
Page 2

listeners to post these signs or make their own and hang them in their windows, at work or even have businesses use their marquis to duplicate the SUPER SIGN UP.

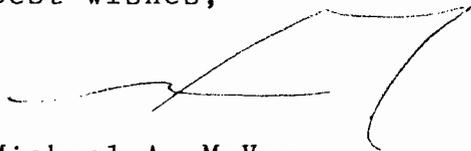
Then utilize a station vehicle and patrol the streets looking for signs. When you locate one, park in front of the location and announce, via portable telephone, the approximate location of the SUPER SIGN UP CAR. The contestant has the length of one song to exit the house and claim a prize from a variety of envelopes. Envelopes contain a prize selection from cash to the actual SUPER SIGN UP CAR.

WLCS/Jacksonville (a McVay Media client station) utilized over 300 sponsors to participate in this campaign.

Music on Hold:

Should you or a sales rep call someone and find that your station is the "on hold" music ... mention their name on the air or give them some free commercials. It's a great way to encourage other individuals to keep your station "on hold".

Best wishes,



Michael A. McVay

MM/jcy

McVAY MEDIA

TO: General Managers/Program Directors
FROM: Mike McVay
DATE: June 12, 1986
RE: Traffic Reporting

The following thoughts are edited from a recent NRBA memo. Please share them with your News Director.

Many radio stations have found that traffic reporting can be the feature that sets them apart from the rest of the market. However, truly good traffic reporting requires commitment from station management, detailed knowledge of your market's transportation system, accuracy, and frequency.

"The name of the game in traffic reporting is to get the most accurate information possible," said veteran traffic reporter Jim Conway of WPOC, Baltimore, MD. "People will forgive you for missing an accident or back-up, but if you misrepresent a situation, you're bad news. Don't talk about something you don't know about, and don't assume something has happened when it hasn't."

Where else do stations go wrong in traffic reporting? "They think they can do it for a lot less money, but the public knows the difference," said David Saperstein, president of Houston-based Metro Traffic Control. Stations need to do traffic reports more than once an hour during drive time, he shared, and being on the scene is a big plus.

The first rule of thumb for potential reporters is a thorough knowledge of one's market and all the alternative routes. "Our listeners are creatures of habit -- many only know one way to get to work in the morning," Conway said, "You should give them an option when you see flashing brakes, because you know that three miles ahead there's a disabled vehicle."

What do listeners want?

Traffic reporters must be aware of the misconceptions held by the listeners about traffic and those held by stations about the listeners. "We estimate that it will take 20 minutes for a commuter to get to work from a certain point, but invariably listeners will perceive that it takes longer," Saperstein explained.

Focus groups are a good source of information about the extent of traffic coverage desired by your listeners. McVay Media always recommends a check on your traffic image during planned research projects.

Community involvement is another route to more traffic visibility, as Metro Traffic Control discovered with the creation of its "Find Immediate Traffic Solutions: (FITS) task force.

TO: General Managers/Program Directors
FROM: Mike McVay
DATE: June 12, 1986
RE: Traffic Reporting
Page 2

FITS has united leaders in the business community in an effort to improve the flow of traffic in the Houston area, and Saperstein feels this concept can work in all areas of the country.

McVay Media traffic rules:

- 1) Be descriptive. Say "flying over ... looking down on", etc.
- 2) Talk about only those incidents you know of for sure.
- 3) Color code the traffic for a quick understanding.

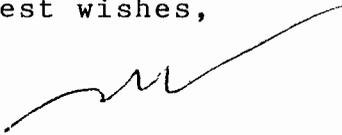
Condition Green = good, normal

Yellow = caution, slow

Red = stopped traffic or serious problem situations

- 4) Offer alternative routes to "Condition Red" situations.
- 5) Use a traffic logo to attract attention to the report.
- 6) Keep it quick and to the point. It's okay to happy chatter with the jock ... but once you start the traffic ... make it all business.

Best wishes,



Mike McVay

MM/jcy

McVAY MEDIA

TO: Program Directors
FROM: Mike McVay
DATE: April 14, 1986
RE: NEWS

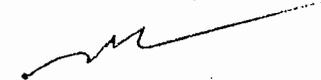
Frequently, we talk with our client radio stations about stating "we" and "our" when relating a story to the listener. It is interesting to me that USA TODAY has moved into this writing style. Pick up the front page of any USA TODAY article in regards to money, and you'll note "we'll be paying 3-5% more for albums, singles, cassettes, and compact discs this month..." as seen in last week's paper.

Why do we suggest that news people relate to the actual listener? So that the listener does not see the news person as some "mightier-than-thou" hero, or star, and more like an individual who is the same situations that they are, lives in the same world that they do, and experiences everything that they experience.

Al Gardner, news director at WOCL/Orlando, described his style to me by saying "... rather than sitting across the breakfast table and reporting to a listener, I like to think of myself as sitting on the same side of the table with them. My arm is around their shoulder and I am pointing to a story that we are both reading together."

I think Al sums it up in that we want our news people to be credible and authoritative, but yet a companion we can trust.

Best wishes,



Mike McVay

MM:nmp

McVAY MEDIA

TO: General Managers/Program Directors
FROM: Mike McVay
DATE: November 18, 1985
RE: News

The contents of the news of many McVay Media client stations is now falling well within the parameters and is certainly acceptable. The philosophy of Heart/Purse/Local/National as well as content regarding health and top-of-mind-awareness is necessary for all radio stations to utilize in their news.

We must also be aware of the **texture** of the news. We can not run a hard news story and then follow it with something that is considered fluff or light news and then go into another hard news story. Please suggest to your news directors that when constructing a cast they utilize a guideline that prohibits them from airing a hard story into a soft and returning to a hard. Example: Hard story, medium story, hard story, soft story, medium story, hard.

The texture will vary newscast to newscast but the primary concern I express is that we avoid going from hard stories into soft and back into hard. The same way we will work on forward momentum with tempo and mood in building the music of our stations, we suggest that you encourage your news directors to be conscious of a texture of a newscast.

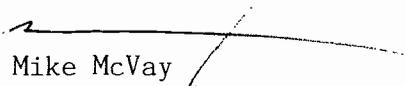
HARD STORY = Death and destruction, serious national story, large story of local concern, anything grave.

MEDIUM = General news stories. These can be used into soft or into hard. They are a great transitional type story. This would be information in regard to purse and heart.

SOFT = the lighter of the heart stories. Whimsical news, kickers and stories that do not evoke any type of negative emotional reaction.

Thoughts? Please feel free to call that we might discuss any comments or suggestions you may have.

Best wishes,


Mike McVay

MM/jcy

McVAY MEDIA

TO: General Managers/Program Directors
FROM: Mike McVay
DATE: July 15, 1985
RE: NBC News Study

Following is a review of a recent NBC News Study for their owned and operated radio stations. The purpose of the Radio News Study was to examine the broadcast on radio. Specifically, the research was designed to meet four principle objectives:

1. To determine the importance of news on radio.
2. To ascertain listener preferences in relation to the characteristics of radio newscasts.
3. To assess the image of network news.
4. To determine the demographics of news importance.

Five out of six listeners (83%) consider it important that a radio station broadcast the news on a regular schedule. Most listeners (65%) expect the news to be broadcast on the hour, and most (56%) prefer it that way. Respondents were asked which types of news stories they would like to hear more or less of.

Votes for more coverage exceed votes for less coverage:

- Medicine and health
- Human interest
- Humorous
- Business
- Finance and the economy
- Personal finance
- Background information on interesting stories.

Desire for less coverage exceeds desire for more coverage:

- Show business and entertainers birthdays and personal information
- Political
- Personal lives of famous people.

The importance of reason for station selection or a list of parameters is as follows:

- Type of music (89%)
- Weather (87%)
- Local news (85%)
- National news (80%)
- Personality (74%)
- World news (70%)
- Time checks (60%)
- Sports (45%)

Radio news by daypart, the percent of daypart listeners citing news as important to them:

- Monday - Friday, 6am-10am, (81%)
- Monday - Friday, 10am-3pm, (58%)

TO: General Managers/Program Directors
RE: NBC News Study
Page Two

- Monday - Friday, 3pm-7pm, (73%)
- Monday - Friday, 7pm-Mid, (55%)
- Saturday and Sunday, 6am-Mid (72%)

The majority of individuals look for news in Morning Drive. It decreases considerably when looking at other dayparts.

Radio news vs. other media for information: 43% of those interviewed cited radio as their source of news first. Television was next with 38%, newspaper 16%, other 2%, magazines 0%.

Source of most news (% citing source):

- Radio -- 24%
- Television -- 52%
- Newspapers -- 20%
- Other -- 3%
- Magazines -- 2%

"Based on a radio newscast with which you are familiar, at what point in the hour do you expect the news to be broadcast?" ... This question showed the following results:

- EXPECTATIONS: 65% of the audience expect to hear the news at the top of the hour,
15% of the audience expect to hear the news at the bottom of the hour,
5% of the audience expect to hear the news at :55,
2% of the audience expect to hear the news at :15,
1% of the audience expect to hear the news at :45.

Preferences for when they'd like to hear the news indicate:

- 56% say they'd like it at the top of the hour,
- 21% say they'd like it at the :30
- 4% say they'd like it at :15,
- 3% say they'd like it at :55,
- 1% say they'd like it at :45.

The above information on expectations versus preference is most relevant for that radio station that is considering re-formatting, or beginning anew. Should you find that your station is already successful, I would not suggest that you move the news as we have educated your audience as to when and where to expect the reports.

Regarding the presentation of a radio news story, an effort was made to obtain information by NBC about preferred modes of news presentation. In one of several carefully controlled experiments, a pair of taped news segments were played to each respondent. The statement of preference was then sought. The experiment indicates that reasons for preferring on-scene reports to in-studio reports came down to: (51% for on-scene to 39% for in-studio)

- Reporting from the site (60%) "He was there, right there on the scene."
- Greater detail (20%) "He's so precise about the weather and conditions and everything. He's giving all the details."
- Presentation/delivery (15%) "He seems like he wanted to do a good job. The other guy seemed like he heard it from someone else."

The reasons for preferring in-studio reports are as follows:

- noise absence (23%) "So much noise than the other kind; it kinda broke your concentration on what the reporter was saying. This one was more distinct, and you could concentrate on what he was saying."
- Greater detail (21%) "It went into a little more detail in the crash and the search."
- Sound/content clarity (18%) "Easier to understand and hear."
- Presentation/delivery (18%) "His voice is better, for one."
- Conciseness (17%) "It was shorter and got the same information across."

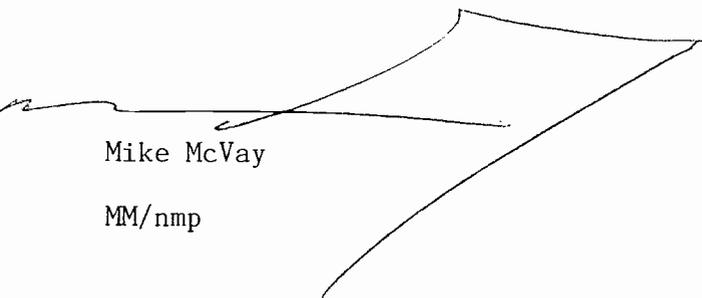
"How long should a newscast be?" Close to half of the radio listeners in all three samples agreed that the newscasts are about the length that they'd like them to be. Approximately 40%, on the other hand, feel that newscasts are longer than they need to be. It would say that radio listeners are, on balance, satisfied with the newscast length.

38% of the general population state that "MOST NEWS BROADCASTS ON RADIO ARE LONGER THAN THEY NEED TO BE."

Geographically, looking at the percent of persons in census regions to whom the national news is important, 87% of those in the Northeast desire radio news. 76% in Central United States desire it, 79% in the South, and 77% in the West.

The overall information of the NBC Study was interesting in that it reconfirms the content philosophy as preached by McVay Media. One of the interesting points of this study is that we must concentrate on the location of our news, and meet audience expectation as to when they believe they will hear the reports. The on-site versus in-studio reporting also indicated the importance of actualities and that they should be utilized to "paint a picture" or "tell a story" as opposed to duplicate what someone in-studio can report.

Best wishes,



Mike McVay

MM/nmp



SPECIAL HOLIDAY MUSIC

We believe that music is very important to holidays. It creates an atmosphere and builds the excitement of the specific day. The following is a list of songs to consider for holidays. Frequently, we have suggested that radio stations utilize specific songs on holidays as if they were Power Currents. During the New Year, several McVay Media client stations played Auld Lang Syne/Dan Fogelberg on December 31 and January 1, in the Power Current (C1) position. The following are suggestions for your consideration. Please take time now to write notes on your calendar near the specific holidays to "tickle" your mind in such a manner that you take action on utilizing these tunes.

HOLIDAY	MUSIC
New Year's Day	Auld Lang Syne/Dan Fogelberg
Valentine's Day	Celebrate/Kool & The Gang Heart Hotels/Dan Fogelberg My Love/Paul McCartney I Honestly Love You/Olivia Newton-John Hearts/Marty Balin
St. Patrick's Day	Cupid/(Spinners or Sam Cooke) Green, Green/New Christy Minstrels Green Eyed Lady/Sugarloaf Green River/CCR
Father's Day	Color Him Father/The Winstons
Independence Day	Abraham, Martin & John/Dion, Marvin Gaye All American Boy/Bill Parsons All American Girl/Sister Sledge America/Neil Diamond America/Heart America/Nice America/Simon & Garfunkel America/Yes America, Communicate with Me/Ray Stevens America Is My Home/James Brown American Boys/Deborah Galli American City Suite/Cashman & West American Dream/Dirt Band American Girl/Tom Petty American Girls/Rick Springfield American Heartbeat/Survivor American Music/Pointer Sisters American Music/Blasters American Pie/Don McLean American Ruse/MC5 American Trilogy/Newbury & Elvis Presley American Tune/Paul Simon American Woman/Guess Who Americans/Byron MacGregor, G. Sinclair Amerikan Music/Steve Alaimo Back In The USA/Chuck Berry, L. Ronstadt

Better In America/Glen Frey
Birthday/Beatles
Born In The USA/Bruce Springsteen
Celebration/Kool & The Gang
Eve of Destruction/Barry McGuire
Firecracker/Mass Production
Free/Chicago
Free/Deniece Williams
Free Spirit/Atlanta Rhythm Section
Free The People/Delaney and Bonnie
Freedom/Jimi Hendrix
Freedom/Isley Brothers
God Bless The USA/Lee Greenwood
Home Of The Brave/Bonnie & Treasures
I am A Patriot/Little Steven
I'm Proud To Be An American/Tubes
Imagine/John Lennon
In America/Charlie Daniels Band
Independence Day/Bruce Springsteen
Livin' In America/Donna Summer
Mother Country/John Stewart
My Town/Michael Stanley Band
National Emotion/Tommy Tutone
Okie From Muskogee/Merle Haggard
Only In America/Jay & Americans
People Got To Be Free/Rascals
Philadelphia Freedom/Elton John
Pink Houses/John Cougar Mellencamp
Ragged Old Flag/Johnny Cash
Sandy (4th Of July Asbury Pk)/Springstn
Saturday In The Park/Chicago
Southern Man/Neil Young
Star Spangled Banner/Jimi Hendrix
The Kid's American/Matthew Wilder
The Night They Drove Ole Dixie/J. Baez
This Is My Country/Impressions
U.S. Male/Elvis Presley
Voice Of America/Little Steven
Volunteers/Jefferson Airplane
You Can Still Rock America/Night Ranger
Spooky/Classics IV
Moon Dance/Van Morrison
Haunted House/Jumpin' Gene Simmons
Monster Mash/Bobby Boris Pickett
Thriller/Michael Jackson
Witchy Woman/Eagles
Witch Queen of New Orleans/Wishbone
Winter Wonderland/johnny mathis
Jingle Bells/The Singing Dogs
What Child Is This/Johnny Mathis
Holly Jolly Christmas/Burl Ives
Jingle Bells/Booker T and the MGs
Frosty The Snowman/Ronettes
Silent Night/Barbara Streisand
Frosty The Snowman/Carpenters

Halloween

Christmas

You Make If Feel Like Christmas/Diamond
Do You Hear What I Hear/Bing Crosby
Silver Bells/Earl Grant
Light Of The Stable/E.L. Harris
I Saw Mommy Kissing Santa/Ronettes
Carole Of The Bells/Mormon Tabernacle
The Twelve Days of XMAS/Philly Brass
Celebrate Me Home/Kenny Loggins
Happy Christmas/John Lennon
Santa Claus is Coming/Bruce Springsteen
Feliz Navidad/Jose Feliciano
Jingle Bell Rock/Bobby Helms
Wonderful Christmastime/P. McCartney
Rockin' Round The XMAS tree/Brende Lee
It Doesn't Have To Be This Way/J. Croce
Sleigh Ride/Leroy Anderson
Merry Christmas Darling/Carpenter
Little Saint Nick/Beach Boys
Please Come Home For Christmas/Eagles
Rudolph The Red Nosed Reindeer/G. Autry
Step Into Christmas/Elton John
Pretty Paper/Roy Orbison
Christmas Song/Nat King Cole
Little Drummer Boy/Harry Simeone Choral
White Christmas/Bing Crosby
Have Yourself A Merry Li'l XMAS/Sinatra
Same Old Lang Syne/Dan Fogelberg
It's The Most Wonderful Time Of Year/
Andy Williams

(Novelty tune -- no more than one week
airplay)

Summer Songs

(See attached list)

ADDITIONAL CHRISTMAS SONGS

A's -- CONTEMPORARY CHRISTMAS SONGS

Blue Christmas
Merry Christmas Darling
Little Drummer Boy

Elvis Presley
Carpenters
Emmy Lou Harris

C's -- NOVELTY/SPECIAL OLDIES SHOW

Santa Claus Is Coming To Town
Winter Wonderland
Here Comes Santa Claus
Sleigh Ride

Crystals
Darlene Love
Bob B. Soxx & Blue Jeans
Ronnettes

SUMMERTIME GOLD

Beach Boys	Surfin' U.S.A. Surfer Girl Fun, Fun, Run I Get Around Don't Worry Baby Help Me Rhonda California Girls Wouldn't It Be Nice God Only Knows Good Vibrations Surfin' Safari Little Deuce Coupe Be True To Your School In My Room
Beatles	Ob-La-Di, Ob-La-Da A Hard Day's Night We Can Work It Out I'll Follow The Sun Eight Days A Week Ticket To Ride
Buffett, Jimmy	Margaritaville
Cowsills	The Rain, The park, & Other Things
Creedence Clearwater Revival	Proud Mary Bad Moon Rising Down On The Corner
Donovan	Sunshine Superman
Edwards, Jonathan	Sunshine
Fifth Dimension	Up, Up & Away Aquarius/Let The Sun Shine In Stoned Soul Picnic
Franklin, Aretha	Respect
Friends Of Distinction	Grazing In The Grass
Gilmer, Johnny	Sugar Shack
Gore, Leslie	It's My Party Judy's Turn To Cry
Happenings	See You In September
Hebb, Bobby	Sunny
James, Tommy & Shondells	Crystal Blue Persuasion

Jamies	Summertime
Jan & Dean	Surf City Little Old Lady From Pasadena
Kingsmen	Louie, Louie
Kool & The Gang	Too Hot
Lovin Spoonful	Daydream Summer In The City
Manfred Mann	Do Wah Diddy Diddy
Martha & Vandellas	Heat Wave
Masakela, Hugh	Grasing In The Grass
Mungo Jerry	In The Summertime
Monkees	I'm A Believer Daydream Believer
O'Kaysions	Girl Watcher
Oliver	Good Morning Starshine
Payne, Freda	Band Of Gold
Rascals	Groovin' A Beautiful Morning
Rivers, Johnny	Summer Rain
Ronnie & Daytonas	G.T.O.
Sam & Dave	Soul Man
Seals & Crofts	Summer Breeze
Sedaka, Neil	Laughter In The Rain
Sly & The Family Stone	Hot Fun In The Summertime
Soul Survivors	Expressway To Your Heart
Walker, Bros.	Sun Ain't Gonna Shine Anymore
Walker, Jr.	Shotgun
Wonder, Stevie	You Are The Sunshine Of My Life
Yarborough, Glenn	Baby The Rain Must Fall



McVAY MEDIA

TO: General Managers/Program Directors
FROM: Charlie Cook/Mike McVay
DATE: December 10, 1985
RE: THE FOUR BOOKS PER YEAR

There was a great furor when Arbitron announced, in October, its intention to survey the top 75 markets four times a year. Those of us who are surveyed only twice or three times per year now, got up on our chairs and started to express fear, outrage, and poverty.

The fact of the matter is, that we should all be excited about the chance to shine more often. Your thinking about ratings will change. The "in the book" mentality becomes a "12-month effort".

You will have to be on your toes every day ... which leads to better radio,... and ultimately, to you being a better programmer.

You'll learn how to plan and utilize your budget from January until December.

It may take a year to discover what books the advertising community places most emphasis on. It stands to reason that the Spring and Fall books will carry the most weight; however, here in Miami, the Winter book is just as important.

Do you emphasize the first quarter, hoping for a strong Winter and Spring book so that you can go back for more of a promotional budget in the fourth quarter, which is based on increased revenues generated from the earlier year's successes?

Do you save your budget for third quarter? Are Summer promotions now more important? Can we A/C's fight the CHR's in the Summer, or can we fight the full-service A/C's in the Winter?

Is it easier to schedule vacations? Now you don't have to worry about getting everyone in during the summer. Maybe you just extend shifts to cover vacations at anytime of the year.

On the sales side, the two extra books give your sales staff more reason to see the client -- a real plus.

The continuous research gives you a better handle on how you're doing. If you're in a two book market now, you have to wait from June to January to see if your adjustments have made an impact.

This way, you get a read every quarter.

The extra cost? Arbitron is making major concessions to subscribers, but we should be able to counteract added expense by getting more money for radio, based on more "rating story" opportunities.

If your station goes from a 3.5 - 4.2 - 5.1 - 6.3, 12+, the increased Arbitron costs are going to look cheap!

PROGRAMMING TO THE FOUR BOOK SWEEPS

Spring and Fall will still be the main books due to advertising agency preference. The Fall book is the single most important, as early Spring buys may be made before results of the Winter book are released.

Mark the 12-week sweep as three separate four-week books. Promote for weeks #1 & #2, #4 & #5, #8 & #9, and #12, plus the following week for "recall".

Restrict vacations to the middle four weeks of any sweep. The standard belief is that Arbitron floods diaries in the first-third of the sweep, and plays "catch-up" in the fourth-third of the sweep. Despite their insistence that each month is balanced, we have seen all too frequently that the third month of the sweep is packed to give a total balance to the sweep.

Hyping is almost impossible in four-book markets. Thursday and Friday remain important contesting days and should be used as such outside of buffer weeks.

Review and correct your facilities form **every** book. Do not assume Arbitron will maintain accurate listings book-to-book. This is not their responsibility.

Best wishes, times four, for the ARB.



Charlie Cook/Mike McVay

CC/MM/nmp

RESEARCH TO THE NON-RESEARCHER

We screen perspective respondents using random dialing to initially reach them. In order to qualify to take part in our call-out research the perspective respondent must listen to the radio at least 30 minutes on a daily basis and be an adult contemporary radio listener.

We do weekly call-outs in order to test songs. Each week Mike McVay and I analyze the results of the music survey in conjunction with the national trade magazine and the Research Group in order to do MAJIC's programming for the next week.

In addition to the songs, we tack on questions at the end of the survey. We've looked at such things as, have listeners been switching radio stations --if so, why; how commercials may effect their listening habits; what stations they've listened to in the past 24 hours; and how long they've had their favorite station. There are a variety of ideas and hypotheses that can be tested this way.

One thing to always keep in mind when looking at the results of a research study--is this study valid and, therefore, can I apply it. In order to have a valid study you must have a valid sample size, they should be attained in some random manner, and the methodology for the study must be objective and valid in itself.

In doing our research we must be careful in how we interpret the results. We cannot make generalizations or conclusions. All we can say is that from our sample of x number of people so many felt this way---

nd this percent said that. The results of our research starts the wheels in our heads turning. It shows us what the possibilities are and how x people felt.

Research is a very important tool in marketing any product whether it be a box of cereal, a new car, or a radio station. You can get ideas from research results, as well as, form questions. It keeps you thinking!

MUSIC RESEARCH

The following report describes the duties and responsibilities of the Research Department, and of the Research Director, as its supervisor.

The main objective of the research department is to determine the appeal of current songs on a weekly basis. This is accomplished by interviewing a random sample of the audience of a given music format. Since the research also interviews the same respondent over the span of a few weeks, the system also reflects the cumulative appeal of a song; specifically, how familiar the song becomes, how popular it is, and the song's eventual burnout.

The Research Director is responsible for overseeing all phases of the research system. This includes maintaining and building the sample, selecting the songs to be tested, scheduling respondents to be interviewed, coding--tabulating--and analyzing the data, and forming conclusions based on the data, as well as, scheduling and overseeing the personnel in the department.

I. MAINTAINING AND BUILDING THE SAMPLE

Qualified respondents are obtained through a random dialing procedure. Telephone numbers are generated by using a list of local dialing exchanges and random digit tables.

Interviewers generate telephone numbers by combining local exchanges with any four digits obtained from the random digit table. The most effective and efficient manner in which to accomplish this is to assign each interviewer his own rule of thumb in selecting the four digits from the statistical table. For example, one interviewer may select the first four out of the five numbers in a given set, another may select the first two and last two numbers out of the five numbers, and so forth. To avoid repetition, however, no two interviewers should use the same exchange at the same time. Furthermore, in order to obtain a sample which is representative of the listening area, all of the exchanges should be used. Caution must be used to avoid the overuse of exchanges which appear popular. Overuse of popular exchanges may reflect attitudes from pockets of listeners rather than attitudes of a sample

which is truly representative of your listening area. One easy way for each interviewer to keep track of where he is on the table is to use one set of four numbers rotating the exchanges.

Once numbers are generated, they should be recorded onto a screening call record sheet. The phone number along with the date, time, and result of the call—(example: busy, no answer, refusal)—should be legible in order for each interviewer to keep track of where he is with his calls. Recording the numbers onto a screening call record also enables an interviewer to return to numbers that were busy/no answer and reduces the chance of error.

Once the interviewer has made contact, proceed with the screening questionnaire as follows:

SCREENING QUESTIONNAIRE

A. An Introduction To The Respondent

The interviewer introduces himself as "Jim Smith" from Ohio Metro Research (Radio Music Research). The interviewer must never reveal the fact that he works for a radio station, specifically, XXXX. If you tell the respondent that you are calling from a particular radio station, you would risk biasing that person and distort the results.

B. Time Spent Listening

The interviewer asks whether or not the person listens to the radio for a total of 30 minutes in an average weekday. It is not necessary that the person listen continuously for 30 minutes, only that he listens a total of 30 minutes each day.

If the answer is 'yes' proceed to the next question. If the answer is 'no' thank the respondent and discontinue. If the respondent listens to the radio on a daily average of 1½ hours or more than continue with the respondent classifying him as a heavy user.

C. Age Qualifier

Respondents must be between your targeted ages. For example, an AC radio station may want to target towards those respondents 24 to 38, and an AOR or CHR radio station may want to target towards those respondents 14 or 18 to 34. Regardless of the specific age limits, the interviewer reads the given list of age categories. If the

person is within the perimeters set, then continue on to the next question. If the person is either too young or too old, depending upon the given perimeters, then thank the respondent and discontinue. Record the sex of those respondents continuing without asking them.

D. Favorite Radio Station

The interviewer asks what ONE radio station the respondent listens to the most and considers to be his favorite. If the respondent does not mention any of the qualifying stations as a first favorite then thank the respondent and discontinue. If any of the qualifying stations are mentioned then continue on to the next question.

E. Music Format

The interviewer describes three music formats: an Album Rock/Contemporary Hit (AOR/CHR) radio station, an Adult Contemporary (AC) radio station, and a Country radio station. Your station's format must be chosen as a favorite to listen to by the respondent in order for him to qualify for the music sample.

This question serves as a verifier that we are talking to the correct sample of respondents.

F. Call-Backs

If the respondent has met all of the eligibility requirements, invite him to participate in a music call-back at some later point in time. To reduce the time spent on the phone, do not conduct a music survey immediately following the screening questionnaire. Remember, the nature of the system is to sample each respondent for a number of times, so caution should be used to avoid retaining the respondent for a great length of time at any one point in time.

The interviewer should explain why he is doing the study and what is in store for the respondent. He could start this by saying something like.....
Some of the radio stations in the area are trying to make sure they are playing the music you most want to hear. We really need your opinion. Would you mind spending a few minutes with me or someone else from our firm at another time so that we can get your opinions on a few songs?

If the respondent agrees, fill-in the information at the bottom of the screener: name, date, city, phone—(recheck to confirm the number since we use random dialing), the best call-back time, and the interviewer's initials. At this time an explanation

of the research procedures should be given.....We are an independent research firm located in 'Cleveland.' What we do is to call you back at a time to your convenience and play 12 to 15 short cuts of songs in order to get your opinion on them. The whole survey takes about 5 minutes. We ask you to take part in the study six times, but if at any time you would like to quit just let us know. Also, if we call you at an inconvenient time just tell us and we will call back to your convenience.

At this time, a separate file card should be filled-out according to the information contained on the screener. The following information goes on the card: name, sex, age group, call-back time, favorite station cumed, and dates called. For example, an index card may be used and may look like the card below:

BEST TIME _____	AGE _____	SEX _____
NAME _____		
PHONE NUMBER _____		
FAVORITE STATION CUMED _____		
DATES CALLED _____		

For reference purposes, the screening date should be entered and enclosed in parenthesis after the heading 'dates called.' The dates of all other music call-backs, however, should be recorded without parenthesis.

The file card of each respondent is assigned to one of your demographic groups and color coded with a colored star in the upper left hand corner. For an AC radio station the following groups may be used: females 24-30 (color coded PINK), females 31-38 (color coded YELLOW), males 24-30 (color coded BLUE), and males 31-38 (color coded GREEN). This can be decided by the research director for ease in filing and reference.

Next, the file cards should be placed into the general reserve file box for newly screened respondents according to its specific demographic segment. The card should be placed to the back of the file so that respondents can be called in

chronological order.

The screener is also placed into a reserve folder for later use according to its specific category.

II. INTERVIEWING PROCEDURES

A. Selecting Music

Music is selected on a weekly basis by the program director and research director. Depending on the week, the music list may contain 15 to 18 current songs.

Once the song titles are selected, they are arbitrarily placed into two test orders--TAPE A and TAPE B--and given to the production manager to be recorded onto carts. Each song selection should be approximately 10 to 12 seconds long and contain the 'hook' of the song.

The song order must also be typed onto two master questionnaires for xeroxing. Also, coding and tabulation sheets should be made for the songs selected.

B. Call-Back Schedule

One-hundred call-backs-(or whatever quota is decided upon for your station)--must be scheduled each week, with an even number in each quota group. For example, with our AC station, we would have 25 in each of the four demographic segments: females between the ages of 24 and 30, females between the ages of 31 and 38, males between the ages of 24 and 30, and males between the ages of 31 and 38. A separate call-back sheet should be made for each demographic segment. The following is an example of how they should look:

<u>NAME</u>	<u>CALL-BACK TIME</u>	<u>DATE</u>
1. Mary Jane	9:00a.m.	3/26
2. Sara	Before 5:00	3/26
3. Pam	3:00	3/26
4. Kim	8:30p.m.	3/27
5. Terri	Noon	3/27
etc.		

For our given AC station, the first 10 names should be people who have taken part in the study, but not the previous week, the next 10 names should be people who took part in the study the previous week, and the last 5 names should be people who

are new respondents. This will give us a 40% breakout of people who took part in the study, but not within the last week, a 40% breakout of people who took part in the study the previous week, and a 20% breakout of new respondents--each week. A different formula could be used in order to arrive at your composed sample.

The date put on the call-back sheets should be the date of the respondent's last interview. One week's time should elapse before the respondent is called again--(this is, of course, a minimum amount of time required between interviews).

The cards, after being recorded on their appropriate call-back sheets, should be filed in their appropriate file box. They should be arranged in chronological order according to the 'best time' to be called.

C. Music Call-Outs

Resources needed for call-out research: cart machines, music tapes, music questionnaires, and interviewers. In order to reach 100 respondents per week, two to three interviewers should be scheduled to conduct call-backs during the evening hours, 4:00--9:00p.m., and at least one interviewer should be scheduled to conduct call-outs during the day, 9:00a.m.--5:00p.m..

Each interviewer should check the call-out schedule to determine which respondents to call. Call-outs are made according to the specified call-back time and the date of the last interview--(as previously stated a minimum of one week's time must elapse between each interview).

Once the file cards have been pulled, the interviewers can begin call-outs. Each interviewer will need his own music cart, a cart/tape of each of the two tape rotations, questionnaire forms, and at least one pencil with a good eraser.

As soon as the interviewer has reached the respondent, he should first identify himself as "Jim Smith" from Ohio Metro Research and give his reason for calling.

"Hi, this is Jim Smith from Ohio Metro Research and somebody called you a few weeks ago to see if you would participate in a music survey. Would this be a good time to get your opinions?"

If the respondent says 'no', inquire about another appropriate time to call-back, and mark this time on the top of the file card.

If the respondent says 'yes', proceed with the following instructions:

"I'm going to play a number of brief song selections and after each one, I'll ask if the song is familiar to you. It is not necessary for you to know the title or artist of the song, as we are only interested in your feelings for each song. If the song is familiar to you, please tell me whether you: LIKE IT A LOT, LIKE IT SOME, NEUTRAL-- (NOT SURE IF LIKE OR DISLIKE), DON'T LIKE IT, or USED TO LIKE IT-- BUT TIRED OF IT NOW. Here is the first selection....."

The interviewer then starts the tape. The cart should automatically stop after each song to enable the interviewer to ask the respondent his opinion. (If a tape cassette machine is used then the machine will have to be stopped manually after each song to enable the interviewer to ask the respondent his opinion on the song.)

First, the interviewer asks if the song is familiar. If the respondent answers 'no', the interviewer places an 'x' in the answer blank and proceeds onto the next song. If the song is familiar, the interviewer should repeat the response selections and place the corresponding number in the appropriate answer blank.

The interviewer should continue with this procedure until all songs have been heard.

IMPORTANT

1. Please remember to ask about the song's familiarity. Respondents are not allowed to rate an unfamiliar song even though they may volunteer an opinion based on the segment they heard.

2. If the respondent asks about the title of a song, it is acceptable to give one, but do not volunteer the information. If the respondent asks about the artist of a song, try to respond by saying that the artists are not listed. In order to reduce the songs familiarity from the call-out research alone, do not give both the title and artist to the respondent.

3. Never voice your own opinion about a song whether you agree or disagree with the respondent. As an interviewer, you must remain neutral at all times.

After all song selections have been heard, please ask what radio stations the respondent has listened to in the past 24 hours and record in the space provided.

Next, ask what one radio station the respondent has listened to the most and considered to be his favorite. Record this response in the space provided as well.

The first question is asked as a validation check to insure that the respondent is still listening to the qualifying stations. If at least 50% of the songs are familiar, it is safe to assume that the respondent has listened to at least one of the qualifying stations at some time in the past week. Every once in a while, however, a respondent's taste may change and he may listen to country or classical music, for example, for extended periods of time. (You will probably notice a number of unfamiliar 'x's' on his music questionnaire.) If this is the case, try to find a replacement from the file box. Also, you may want to make a note on the respondent's file card to call in a few weeks; then, the respondent may have 'come back' to listening to a qualifying radio station.

The second question is asked to calculate the percentage of your core listening audience in the total sample. If possible, it is desirable to have at least 35-40% of the total sample which represents your core listening audience.

By computing the results of these two questions you will obtain your desired sample profile.

At the completion of the interview, thank the respondent and ask if he would mind participating in a call-out at sometime in the future. If the respondent does not agree, write No More Calls (NMC) on the bottom of the file card.

If the respondent agrees, but expresses a desire to be called once every two, three, four weeks, write this at the top of the file card.

If the respondent has participated a maximum of six times, he must be 'phased-out' from the survey. To 'phase-out' a respondent, thank him

or participating over the six weeks and inform him that this was the first time. Also, inquire whether or not someone can call in approximately 6 to 8 weeks as a follow-up call to find out what radio stations the respondent is listening to at that time. Reassure the respondent that this would be a one-shot deal.

If the respondent agrees to the follow-up call, then phase him out and file him in the appropriate phase-out section of the appropriate file box.

If the respondent says 'no', then phase him out and file his card in the No More Calls box.

Immediately following the interview, circle the next number in the appropriate cell on the tally sheet. For example, if you have just interviewed the tenth young female, you would circle the number '10' in the F 24-30 cell on the tally sheet. By doing this, you will have a running tally which will reflect the number of completed interviews at any point in time.

III. CODING AND TABULATING THE DATA

Coding--The data must be coded according to its respective demographic segment: F 24-30, F 31-38, M 24-30, and M 31-38, therefore, you must use one code sheet per demographic segment--or per cell.

The following is an example of how a code sheet would look after being filled-in:

TYPE A
FEMALES 24-30

Language Of Love	x	x	x	3	5	4	x	4	x	3	2	5
Make Believe It's	3	2	1	5	4	4	3	3	5	5	4	3
That's All	4	4	4	5	5	5	4	5	5	4	5	5

Each vertical line would be one questionnaire or one respondent's opinions of the group of songs. Each horizontal line would be the scores of one particular song.

Once all of the data has been coded, each song should have 25 responses per code sheet--12 or 13 per tape. Hence, when data from all of the four code sheets is combined, each song will have a total of 100 responses.

Tabulation--Each song has its own tabulation sheet. Data on each song is taken from all four code sheets and combined on the tabulation sheet. The following is an example of the top part of a tabulation sheet:

		<u>A Little Good News/Anne Murray</u>							
		<u>FAM</u>	<u>5</u>	<u>4</u>	<u>3</u>	<u>2</u>	<u>1</u>	<u>X</u>	<u>N</u>
F 24-30	(A)	10	5	3	1	-	1	2	12
	(B)	12	2	5	-	3	2	1	13
F 31-38	(A)	10	1	5	2	1	1	3	13
	(B)	11	3	6	-	-	2	1	12
M 24-30	(A)	12	3	3	3	1	2	1	13
	(B)	12	7	4	1	-	-	1	12
M 31-38	(A)	12	5	5	-	1	1	-	12
	(B)	11	3	4	3	1	-	2	13

FAM--Total number of familiar votes (N minus X)

5--Like a lot

4--Likesome

3--Neutral (Not sure if like or dislike)

2--Don't like

1--Used to like-Tired of now

X--Unfamiliar

N--Total number surveyed

In this example, 29 people liked the song a lot, 35 people liked the song some, 10 people were neutral on the song, 7 people did not like the song, and 9 people were tired of the song. The song had 90 people familiar with it or in this case--90% (90/100 people surveyed).

COMPUTING AND ANALYZING THE DATA

Depending on the needs of the program director and the creativity of the research director, the data can be analyzed in a number of ways. The following explanation will outline basic analysis procedures which should provide the necessary background for useful data analysis.

The following calculations should be done on the lower half of the tabulation sheets.

- A) FAM--Familiarity expressed as a percentage

$$\text{FAM} = \frac{\text{total number of familiar votes}}{\text{total number of votes for the song}}$$

- B) HPOS--High Positive value expressed as a percentage

$$\text{HPOS} = \frac{\text{total number of 5's}}{\text{total number of familiar votes}}$$

- C) TPOS--Total Positive value expressed as a percentage

$$\text{TPOS} = \frac{\text{total number of 5's and 4's}}{\text{total number of familiar votes}}$$

- D) MEANS--Expressed as an arithmetic average of all familiar votes for the song within a demographic segment.
Cross-tabs which are particularly useful: \bar{x} F 24-30, \bar{x} F 31-38, \bar{x} M 24-30, \bar{x} M 31-38, and the TM or Total Mean of familiar votes across all demographic segments.

$$\frac{5's}{\# \text{ of } 5's} \quad \frac{4's}{\# \text{ of } 4's} \quad \frac{3's}{\# \text{ of } 3's} \quad \frac{2's}{\# \text{ of } 2's} \quad \frac{1's}{\# \text{ of } 1's}$$

$$\text{Mean } (\bar{x}) = \frac{(5 \times 5's) + (4 \times 4's) + (3 \times 3's) + (2 \times 2's) + (1 \times 1's)}{\text{total number of familiar votes}^*}$$

*total number of familiar votes = 5's + 4's + 3's + 2's + 1's
(This can be computed for each individual segment as well as for the total song.)

- E) BURNOUT--Expressed as a percentage

$$\text{BURNOUT} = \frac{\text{total number of 1's}}{\text{total number of familiar votes}}$$

- F) TOTDIS--Total Dislike value expressed as a percentage

$$\text{TOTDIS} = \frac{\text{total number of 2's and 1's}}{\text{total number of familiar votes}}$$

G) TPOS/TDIS--Total positive/total negative expressed as a ratio. Use the figures calculated earlier in parts C and F and divide the positive quantity by the negative quantity.

After all of the songs have been computed, the figures should be presented in tabular form. Again, the presentation of the information and specific inclusions of the statistics depends on the needs of the program director and the judgement of the research director.

The following is an example of a report form:

<u>SONG(% of NEUTRAL)</u>	<u>FAM</u>	<u>TM</u>	<u>BURNOUT</u>	<u>HPOS</u>	<u>TPOS/TDIS</u>	<u>RATIO</u>
A Little Good../A, M. (11%)	90%	3.8	10%	32%	71/18	3.9:1
An Innocent Man/B. J. (34)	100%	3.4	24%	46%	66/31	2.1:1
etc.....						
etc.....						

For ease the songs should be listed in alphabetical order and, of course the artist's full name should be listed.

It is the responsibility of the research director to get acquainted with the data---look at a previous week and note the trends. Has a song's familiarity increased, the TM increased or decreased? Check the burnout percentage---are people getting tired of the song? Compare the ratios.

On the basis of the information, the research director should form conclusions regarding which songs to add, keep, or drop from the playlist.

V. PREPARING THE SYSTEM FOR THE NEXT WEEK

Before the preparations can be started on next week's call-outs, the research director must record the respondent's name and the date of his last call-out in the call record book. Simply, a call record book is a folder containing a record--by demographic segments--of every respondent who has participated in the music call-out system and the

date of each interview. This record enables the director to have a visual check of a respondent's participation and proves to be very valuable in scheduling respondents and keeping track of phase-outs and no more calls.

As a final note, the success of the music call-out research will depend on the organization of the research director. If possible, work ahead of your deadline. Code the data on a daily basis so that you don't find yourself getting swamped at the week's end when you also have to tabulate and analyze the data. By keeping the upper-hand---- keeping up with the paper work----the music call-out system will operate much smoother.

How to handle questions which may arise from some of the respondents, as well as, a music research outline and a schedule of day-to-day duties of the research director, can be found in the pages to follow.

HOW TO HANDLE QUESTIONS

Are you affiliated with XXXX radio station?

No....we are an independent research firm. We supply information to those radio stations which subscribe to us.

Does XXXX radio station subscribe to you?

We do not know who our clients are.

Can I see the results of the studies?

No....only our clients see the results of these studies. We don't even get to see the actual results. We just do the interviewing.

Where are you located?

We have several offices in the 'Cleveland' area. I happen to be at the downtown office right now.

I'm busy now. Could I have your telephone number and call you back?

We can only make out-going calls on these phones.

Where did you get my telephone number from?

We use random dialing—(or what ever method you may be using)

How long will the survey take?

It will take about five minutes. Never say how many songs are exactly on the tape. Near the end of the tape say that there are just a few more.