

Just Two Things

That Can Advance Your Ratings In '99

An EXCLUSIVE

Special Report

By Bill Moyes

I wanted to write this article about **just two things** because, if you're like most Program Directors, you've got what seems like millions of things to think about — to worry about — every day. Just reading an issue of **Programmer's Digest**, helpful as it is, can make you keenly aware of how negligent you've been in not taking more time to consider all the things that are important in doing your job, right?

Do you feel overwhelmed sometimes?

Well, after 25 years of doing this I have figured out one thing: being overwhelmed is not good. Losing your ability to *prioritize* what really

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How To Quickly Size-Up Distant Markets

As a programming consultant, I never know when a station will call asking for assistance — or what market they might call from. (Seems these days there's a new challenge around every corner for most every station, and an outside sounding board helps a management team gain a much better perspective.) So it's reassuring to know there are services available that make the

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Continuing Education For The Dedicated Radio Programmer

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

Just Two Things

(Continued — from page 1)

matters to being successful in your job and then truly **focusing** on those few things that are most important is what truly separates the winners from the losers.

Do you know *why* **Lowry Mays** or **Jimmy DeCastro** or **Randy Michaels** have become so incredibly successful? They may humbly tell you they were just lucky and maybe they were lucky — but they weren't **just** lucky. If you listen carefully to what they are saying when they do an interview, you will see that each one has figured out the one or two things that is most important to their — and their company's — success and they've *focused* all their energies on those things.

Peter Drucker once said "Concentration is the key to all business success." This is quite a statement for a man who is arguably the brightest management mind of our time.

He didn't say "Concentration is *one* of the keys to business success." He didn't say "Concentration is the key to *some* business success."

He said "Concentration is *the* key to *all* business success." And of all the pages of all the books on business or marketing I have ever read through my MBA education and in all the years since, those eight words are the most profound.

Concentration Is **FOCUS**

So, if I may be so bold as to presume that solid ratings performance will be the key measure of your success in 1999 — and the ticket to your ability to do well in the new millennium — then I have just two things for you to focus on. At first blush you may feel that both of them are simple and obvious. They **are** simple and obvious on the surface, but that does not mean that people do an "A" level job on them and that, as they say, makes all the difference.

Listen To Your Listeners

First, if you're interested in having your audience

**"To be successful in Radio,
you only need to appeal
to 5% of the audience."**

TW Tip #1090, #19065, #20028 — **John Sebastian**

Explaining the facts of life to his radio audience on KXAM/Phoenix. John has embarked upon a new career as Arizona's only clearly liberal talkshow host.

give you a lot of their listening, it makes sense to listen to what they tell you they want. Every radio station of note these days does perceptual research. Since I've done a bit of it, I can tell you that it can be an incredibly powerful tool in advancing a station's ratings. But, the truth be known, it often *isn't*. Why? It's not so much a problem with bad data or poor interpretation that limits the value of a study. It's a failure up front . . . at the point where the people doing the research should be learning — at a very deep level — what the station needs.

Here's my advice: Beware of boilerplate. If the company you're working with doesn't take a lot of time to really learn the situation fully and through the eyes of all the key players on your management team, call another company. If it is done with the proper custom development, perceptual research can be deadly powerful. So make sure you're with the right research partner. Not only should they start the process correctly, but

they should have a definite system to help you plan **smartly** with the information once it comes back. If you only get a presentation of research "facts", my best advice is to save your money.

One Of Radio's "Secrets" — Quantified

Second, if your station is a music-based station (even one that has a big morning show), let me share a little research secret. Of all the items or images in a station's "brand folder", **one** correlates to the formation of P-1s (the lifeblood of ratings) much higher than any other. When I say "correlates higher," I mean that its statistical correlation can be *mathematically calculated* and, market after market, year after year, it is, by far, the biggest "cause and effect" link to ratings performance. It is . . .

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Just Two Things

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how good your audience perceives you music selection and mix to be. Let me show you a rough analog to correlation to prove the point. Let's look at a market I'll just pull off the shelf (you can do the same thing in your market if you have a perceptual study). Here are the P-1 shares for the top 5 stations:

Station A	13.3
Station B	9.7
Station C	8.7
Station D	8.5
Station E	6.1

Now let's compare those shares with the votes that each respective station earns in terms of having "a fun and entertaining morning show" and *calculate the distance* between the shares in each case, to give us a total distance (**distance is the core concept of correlation**).

	"P-1" Share	"Fun Morning Show" Share	Distance
Station A	13.3%	16.8%	3.5%
Station B	9.7	6.3	3.4
Station C	8.7	9.3	0.6
Station D	8.5	12.5	4.0
Station E	6.1	2.1	4.0

Total "Distance" for "Fun Morning Show": **15.5%**

OK, let's look at another important image and see it's correlation, namely how each station is perceived for playing "lots of music without a lot of talk":

	"P-1" Share	"Lots of Music" Share	Distance
Station A	13.3%	6.3%	7.0%
Station B	9.7	7.1	2.6
Station C	8.7	7.3	1.4
Station D	8.5	3.8	4.7
Station E	6.1	4.0	2.1

Total "Distance" for "Lots of Music": **17.8%**

Now let's look at the distance between P-1 shares and the image for playing "the best songs for your taste":

	"P-1" Share	"Best Songs" Share	Distance
Station A	13.3%	13.7%	0.4%
Station B	9.7	10.5	0.8
Station C	8.7	7.5	1.2
Station D	8.5	6.9	1.6
Station E	6.1	5.7	0.4

Total "Distance" for "Best Songs": **4.4%**

Bill Moyes is President of **Moyes Research Associates** which serves 45 leading stations in 32 markets.



Bill is perhaps best known as the founder of The Research Group, serving as its Chairman until departing to start his new company in 1996.

He is widely regarded as the dean of strategic radio research, having introduced such innovations as perceptual and branding studies, library music testing, and the application of warfare strategy to plan programming and marketing direction.

A graduate of Dartmouth College, he holds an MBA from Dartmouth's Tuck School Of Business, where he graduated as an Edward Tuck Scholar.

With his longtime business partner **C.T. Robinson**, he has owned over 35 radio stations in 16 states.

Reach Bill by phone at (719) 540-0100 or by e-mail at bill@moyes.com.

This illiterates the point.

- **Nothing** — absolutely *nothing* — affects P-1 share more than *how good your music choice is*.
- So *who* actually *does* your music scheduling: *you?* Or someone you trust less than yourself? How much time goes into checking the scheduler each day to get it *really* right?
- What measures do you take to prevent problems like the "The Curse of the 5 Hour Rotation" that **Todd Wallace** addressed well in his article in Issue #27 of **Programmer's Digest**?
- Are you sure you have a music screener for your music tests that gets you the kind of people that you *really* want and need?
- Do you have a scheme in your music testing that insures you get people from your HotZIPs (you'd be surprised what a difference this can make!)

My point here is to focus on the music job — it is **critical**. Don't just pass the work onto someone else; apply yourself to *making sure* an **A+** job is being done. It will really pay off, particularly if your strategy is soundly built with the benefit of well-thought-out, rigorously custom-designed perceptual research.

And, as always, if you work across the street from one of our clients, please pay no attention to any of this.

TW Tip #7197, #2140, #1091, and #19066

Two great new attention-getting campaigns from **Tony Quin's IQ Television Group** (404-255-3550).



Singing Animals. For the Oldies format, a clever sing-along twist using barnyard animals to "lip-sync" key core oldies.

"Ba-ba-baaaaaa . . .
Ba-baaarbara
Annnnn"

"Thank ya',
thank ya'
vurry much"



(A little "Supremes")

Kids. This spot features artist lookalikes (that is, what they likely *would have looked like* at a prepubescent age), lip-syncing power gold hits. Best for a female-targeted format (AC, Soft AC, Jammin' Oldies) since women are more likely to be attracted to a TV spot featuring children.

Wallace Wisdom: This spot is very reminiscent of a great commercial ARN's Mix 106.5 in Sydney (Australia) created about 5 years ago. Their spot began, "To play the best mix of the 70's, 80's, and 90's, we give you a little (Elton John), a little (John Farnham), and a little (Rod Stewart)."

Seems great minds think along the same lines.



A little "Elton"

TW Tip # 3186

New For '99

Sales Promotion: "The Commercial Of The Day"

Like so many "great" programmers who think their farts don't smell, my "radio brain" sometimes tends to get in the way of a good idea.

A few weeks ago, my wife, Kathy, came up with an interesting promotional concept. Many stations utilize the "Song Of The Day" contest-mechanism (see "TD" #21, page 6) to build morning cum and recycle it into other dayparts. So, Kathy reasoned, what about featuring a "Commercial Of The Day"?

How it works: You'd play the spot once at, say, 6:45am, or maybe 6:10am, with the instructions that it was today's Bubba & Booby Commercial Of The Day. (Naming it after a high profile personality makes it more a personality feature than a stationality gimmick). Every time the commercial plays the rest of the day, listeners would be instructed to be caller #10 on the studioline to win a crisp new \$20 bill.

Well, naturally, I started thinking about all the reasons why it *shouldn't* be done . . .

- Spotlighting a commercial only serves to draw attention to the fact that we *play* commercials – and thus calls attention to our (perhaps increased) spotload
- If we do this for one sponsor each day, soon the sales staff will want it more often
- and so on.

...instead of thinking about the many "possibilities"

- This is a way of getting a sponsor to *pay* for a cash contest that benefits programming.
- In addition to liquidating the cash prizes, it's also an opportunity to **charge a serious rate premium** (maybe double or triple, I would submit) to a valued-advertiser in the "inner circle" ring of honor. After all, we're talking about "spotlighting" their commercial in such a way that listeners will be "looking forward" to hearing it throughout the day, thus increasing its effectiveness exponentially. *That* should carry a major pricetag.

(Mrs.) Wallace Wisdom: The smaller the market, the more viable this contest is (because often smaller market stations don't have a budget for cash contesting so this represents the best of both worlds – a good sales promo and a clean cash contest). But, frankly, I could make a strong case that this may be a way for stations in larger markets to generate "non traditional revenue" in such a way that it lessens the need for a higher unit count in each hour throughout the day. Oh . . . and I'll personally shoot (with my rubber-band gun) any Sales Manager or AE who suggests this should be done for free as "value-added".

TW Tip #3185, #4102, #5109, and #17042

Programmer's Digest

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Curtain Coming Down On The End Of An Era

As we begin 1999, radio folks are looking at an industry that has changed so completely it's hardly recognizable. As one of the last of the inefficiently organized business sectors, radio has finally found itself in consolidation.

In most major markets it is not uncommon to have over half of all listening attributable to just two companies.

The good news: rate structures have firmed and stations are actually realizing the value of their franchises with bigger profits.

Independents who haven't yet sold find themselves at either the high or low end of the value scale, depending on whether the in-market consolidators have room for them.

To navigate these currents, one person stands out. That's why for strategic advice, smart owners of all sizes rely on America's leading independent broker —

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How To Quickly Size-Up Distant Markets

(Continued — from page 1)

monitoring process — even from long distances — quick, easy, and efficient.

But you don't need to be a consultant to make use of these services. As a PD, I always found it refreshing to listen to — and analyze — other markets regularly. You just have to know where to go to tap what you need.

Perhaps the fastest way for me to explain "where to go" is to describe my usual "routine" for getting up to speed fast when I'm hired by a new client in a new market. In order to get a taste of the local flavor, the following drill occurs (not necessarily in this order, in fact, often simultaneously) **the first day . . .**

Assessing Marketing-Thrust

First, hit the internet to see which stations in the market have web-sites and to get a feel for the market, the format, and the station. Usually, a station will have a good rundown on their latest contesting activity, background on their personalities, and other key station features displayed on their web-site. (If not, or if it's not up-to-date, that gives you a good idea of some weaknesses that can be later exploited). Many stations web-cast their programming in streaming audio, enabling you to listen live to the market, essentially free of charge. I'll check out my client, their main competitor(s), and secondary competitors. And to get a deeper sense of the market, I'll visit web-sites of the main newspaper(s) and TV stations. (Remember to bookmark all these sites, and organize them logically, so you can easily return to them.)

Music/Stationality

Then pull up a **Mediabase Music Research** analysis (available both on computer disk and/or via the internet) to get a quick overview on music deployment and the hour-structure of each station. BDS detection is also useful, but I've become addicted to the MMR style of extensive analysis (and its accuracy). If you haven't yet tried Mediabase 24/7, let me give you a short unsolicited testimonial.

Musically, you can quickly access . . .

- a 24/7 number-crunch of the entire market's music picture (for AC, Country, CHR, Oldies, Rock, and Urban stations in the Top 130 U.S. markets), with the capability of isolating the most-played Currents, Recurrents, and Gold on over 700 individual stations

- station isolations, which enable you to follow a Song-by-Song monitor, hour-by-hour, day-by-day, with a Core Artist Analysis that tallies the number of songs played by each artist (also noting how many total plays), along with an Alpha-Artist Review (displaying the hours in which each artists' songs were played throughout the week or day).
- daily logs, let you display song-by-song for any day from the last 2 weeks (updated through yesterday)
- national charts based on detected spins (with various one-click-simple diagnostic probes of who's playing what and how often), including daily charts by region
- personalized-charts you can custom-construct, using bellwether stations you're partial to following
- a national callout research overview of all formats (conducted by Marketing Research Partners)
- MMR's clever "Gold Book" analysis, which is regularly updated — enabling you to pinpoint the Top 1,000 most-played songs of each format with several differentiating breakouts. For example, in the Gold-based/Soft AC category, you could note that for every 100 plays the #1 gold song, *You Were Meant For Me* by Jewel, got during the previous three months, the #1000 song *Maybe I'm Amazed* by Paul McCartney only got 5.2 plays. A most-played artists tally helps you better "see" your format's core artists (also cross-referenced alphabetically).
- plus other actionable analytical tools like Vintage Analysis (year-by-year summaries of the gold songs played in each daypart), Songs-Per-Hour graphs, Current/Gold ratios for all dayparts, and cross-reference links (so you can see, e.g., which stations are giving the most weekly airplays to which songs).

Presentationally, the MMR package enables you to

- see true element-by-element transcripts and quantified analysis of various stations' formatic foundations from the past week (noting events like stopset placements, number of commercials, morning show benchmarks, etc.)
- dig through over a thousand historical stationality profiles which have been archived over the past 5 years.
- plus check daily random morning show monitors.

I can't tell you how many hours of pencil-checking work this will save you! I look at Mediabase 24/7 as the ultimate numbers-crunch. *TW Tip #2141, #9159, #3183, and #4100*

Available by barter. Call **Rich Meyer** at (818) 377-5300 — or talk to your Premiere Networks affiliate-rep.

(Continued — see **Size Up Markets** on pg 8)

The “Instant Winner Weekend” is perhaps the most basic of all successful call-in promotions.

How It Works: Be caller 7, when we give you the cue to call in, and you win! We'll have a winner an hour, all weekend long!

Reverse quarter-hour-maintenance trick: “First caller who can tell me any song I played last hour WINS”.

Why It Works: So simple even a simpleton can understand it. It manages to scratch listeners' instant gratification itch in this scratch-and-win world in which we now exist.

Making It Work Best:

Two keys:

✓ **1) Do it hourly.** The more listening-appointments you offer to listeners through the weekend, the more incidents of listening will occur, thereby increasing TSL and QH share.

Or even more often. “We'll be giving away \$20 bills every 20 minutes, all weekend long”.

All-Night Caveat: If you have enough small prizes in your prize closet to stock the all-night show, too, by all means do so. But — *never* divert a good prize out of a ratable time-period and into an un-rated zone. Yes, it's “nice” to have decent prizes around the clock, but you don't want contest pigs (some of whom will also be filling out Arbitron/ACNielsen-McNair/BBM/RAJAR diaries) going out of their way to listen at a time that won't give you numbers on the board (and, make no mistake, these professional contest-players will have figured out that their best odds on winning are in low-PUR hours).

✓ **2) Offer great prizes.**

It's amazing what some stations think qualify as “great prize”! Obviously cash works best, but “prizes money can't buy” can sometimes force listens that even cash can't. (See “PD” issue #1, page 5 for deep background.)

Rule of thumb for what constitutes a good prize: something with “no strings” that is *universally* redeemable. That's why cash works so well. But so does “win the CD of your choice” (much better than “win the new Blondie CD”, which only truly appeals to a small segment of your target) and “win a pair of X109

Cinema passes that'll get you and a friend in to see any movie you want, anytime you want, at any UA theater in Podunk” (much more universal than “win tickets to see our sneak preview of (B movie) at 8pm on Thursday night, when you'd rather be home watching *Friends*, *Frazier*, and *ER*, at a theater NOT near where you live”).

While on that subject: I don't care how tight your budget, *NEVER* give away only one of something that should be given away in pairs like movie or event tix. (I even heard one station giving away a trips for one to New York!). Not only will it make you appear “chintzy” (and perhaps stupid), it also dramatically diminishes the scope of potential players.

“Instant Winner Weekend” “To Do” Checklist

- Determine contest dates
- Compile list of prizes (assign hourly)
- Meet with Sales re: liquidation possibilities
- Prepare budget spreadsheet
- Write rules – distribute
- Write explanation memo – distribute
- Write/record pre-promotion liners/promos
- Write/record liners/promos for contest dates
- Produce stager/Background bed cart
- (Plan Monday Morning big prize giveaway)

Adding Pizzazz

But sometimes all trinkets and no jazz doesn't motivate listeners enough to force listens, much less put call-letters in diaries (especially if you're *not* the only station offering listeners a chance to win every hour over the weekend). That's when you need to inject some excitement, and turn the pressure cooker up a notch or two. Here are just a few of the ways I've done it over the years.

Thousand Dollar Instant Winner Weekend #1. Every hour, you'll get a chance to call in to win our crummy

value-added prize (this hour's prize: a jar of Kraft Mayonnaise from Safeway!), but if you win two hours in a row, you also win \$100. Win three hours straight, win \$1,000. (Do I hear 10?) (Works much better if you offer \$20 cash in addition to the sales-promo-prize).

Thousand Dollar Instant Winner Weekend #2. We'll have a winner every hour, all weekend long – and every hourly winner is registered to in a brand new \$1,000 bill (which Bubba & Booby will give away Monday morning at 7:15).

The Big Snatch. Very teasable (“and coming soon — the Big Snnnnnatch”). Snatch any CD you want from the X-109 Record Library and go in the draw to snatch as much as you can from our \$50,000 bank vault.

The Free Money Tookie-Bird. Listen for the bird, call in and win. (From *Scott Shannon's* Greatest Hits at the original Z-100).

(Continued — see *Instant Winner Weekend* on page 7)

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W W W I S E™



Meet the Talent

Events

About Us

Contests

Family Fun

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At-Work Perk

The Pet Of The Week

One of the keys to a good web-site is a having features that keep changing, thus bringing net-surfers back, week after week.

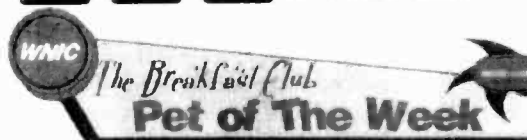
If you can also reinforce an on-air feature, so much the better.

Add-in a dose of public service and you've got a real winner (or in this case, a warm fuzzy), like this idea from Chancellor's WNIC in Detroit.

Every Tuesday morning, **Jim Harper & The Breakfast Club** welcome a furry friend from the Michigan Humane Society in search of a new home.

Then they post a pic of the pooch on Detroit's Nicest Web-site. (www.wnic.com)

TW Tip # 15054, #16065, #5108, and #11015



Help Find This Pet A Home!



"Dusty"

Little Things Mean A Lot

Triple M (3MMM) in Melbourne (Australia) refers to the city's huge (105,000 capacity) stadium, the M.C.G. (short for Melbourne Cricket Ground) as . . .

the "Triple M" C G

Much like KHJ used to refer to "Boss Angeles"

And the way **Robert W.** says "Good Morgan" to listeners in Rock'n'Roll Heaven.

And every Q radio station on the planet used to invite listeners to keep every one of your radio's Q'd up, Q'd in, in Q, or on Q.

Sometimes it's those picayunish little details that can bond a station to a local market.

Why these work: They're so succinct and clever they almost seem natural, thus fly right by. Are there any little things *right under your nose* that could enhance *your* stationality? Leave no stone unturned.

TW Tip #9161

Instant Winner Weekend

(Continued — from page 6)

The Prize-Of-Your-Choice Instant Winner Weekend. Hourly winners get to pick their choice of a value-added prize from the sales prize ("a year's supply of Alpo"), a desirable small prize (a pair of tickets to see any movie you want at any UA Theater), or a good prize (a crisp new \$20 bill). Takes the sting out of your having to give away the sales prize (it doesn't sound quite so crummy alongside two other prizes someone would really like to win). (And, of course, the "unchosen" prizes can be recycled — maybe in the all-night-show).

Win \$109 Every 109 Minutes. The X-109 Instant Winner Weekend. Arguably preferable to \$20 every 20 minutes, If you're in a pissing war with a competitor, this gives you a bigger prize (yet costs the same as 20/20).

The Bonus Prize Alarm. We'll have a winner an hour all weekend long. If the bonus alarm sounds when you win, you'll win bonus prizes ranging from Super Bowl Tickets to a brand new Big Screen TV.

Double (or Triple) Your Money Instant Winner Weekend. Every hour, all weekend long, we'll be giving away \$100 bills. Plus, if the last number of your ZIP code (or phone number or social security number) matches the number in our sealed envelope, you'll win double (or triple).

Wallace Wisdom: Remember to, as our friends at KIIS-FM say, Keep It Irresistibly Simple.

TW Tip #3184, #4101, #17041, and #9160

Next Week April Fool's Stunts

Do you have an April Fool favorite you'd like to share with the class?

How To **Quickly Size-Up** Distant Markets

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from page 5)

Ratings History

Then dig into the latest Arbitron Report (and key Maximi\$er runs) for the market. While I'm waiting for my client to Fed-Ex a book and Max-runs (like hour-by-hours, P1 levels, etc.), I can get the highlights from **Jim Duncan's American Radio** (including additional useful information like market revenue projections, % below the line, number of stations in the metro-count, etc.) Call (513) 731-1800 or visit their web-site at www.duncanradio.com.

Qualitative History

Scarborough and Media Audit Reports tell you about the nuances of your station — and your competitors. I like to printout an indexed mosaic of all factors (to get a clearer idea of the psychographics involved in a battle).

Other places to get useful ratings information:

The R&R Ratings Report & Directory features 5-book-trends and market rankers for 5 demos in the Top 100 US markets plus book-to-book trends for metros #101-268). It's free to R&R subscribers (distributed twice a year, usually the week of the NAB Convention and the NAB Radio Show).

More up-to-date ratings trends are available FREE on the internet from **Bob Hamilton's New Radio Star** (at www.newradiostar.com). **Joel Denver's All Access** (www.allaccess.com) features a next-day review of how the top stations did in the latest monthly Arbitrends.

Targeted perceptual studies round out the research picture, when available (supplied by the client).

Air-Check Monitoring

Certainly I rely on airchecks supplied by the client to help form my gut-opinion of a battle. But sometimes you can add background to the perspective by reviewing past airchecks of the market. (I maintain a sizable library of airchecks from around the world.) If you don't have historicals on a station you're scrutinizing, monthly aircheck services like **Robb Wexler's National Aircheck** (call 630-238-8115) or **George Junak's California Aircheck** (call 619-460-6104 or visit their website at www.californiaaircheck.com) offer audio archives which can be quickly accessed (for a fee).

Live Monitoring

But sometimes there's just no substitute for LIVE monitoring — listening to a station (and their main competitors) the old-fashioned way, set-by-set, **just like the listener does!** Certainly the internet can be very useful here — best of all, it's free.

But not all stations web-cast their programming. In fact, some groups (CBS/Infinity, for example) have strict policies restricting the use of their copyrighted material and intellectual property. What this means to the radio professional: they're not going to make it easy for you to monitor their station and steal their ideas or help a competitor (or a consultant) size them up in the calibration crosshairs of enemy gun turrets.

Fortunately, in the Top 10 U.S. markets, there's a service that lets you use your touch-tone keypad (or computer speed-dialer) and speakerphone like a digital radio dial scanner. **Wayne Kirkwood's Media Dial-Up** (214) 330-8393 has brought the "listen-line" concept forward to the new millennium — and improved on it, giving you the capability to *listen live* to any of over 500 stations, whenever and wherever you need to. Each market is assigned a dedicated phone number — once you're connected, you can channel-surf your way up and down the dial, frequency-by-frequency. (See the sidebar on page 9 for the quick instructions on how to do it). The quality using your analog POTS-line (Plain Old Telephone Service) is remarkably good (reason: the U.S. phone system, except for "the last mile" from the central office, is almost entirely digital).

Costs: An introductory subscription to Media Dial-Up costs just \$49 per month. You'll also have long distance costs (at 9 cents a minute, it will cost you \$5.40 an hour to monitor a market, but remember some carriers have "call free" days). Here are a few more ways to minimize long distance costs: Since, you can A-B between stations while a song (or a 6-minute commercial stopset!) is playing, the cost *per station* may drop to only \$2 or \$3 for an hour of monitoring. If your focus is monitoring just one station for format elements only, call just before you expect the element to play, hang up once the next long element (song, commercials) starts, then speed-dial it back 3 or 4 or 5 minutes later. This is especially cost-efficient if your long distance carrier bills you in 6-second increments — but even if not, figure you can monitor 15 transitions, promos, or formatics at 9 cents a pop (which nets out to just \$1.35 an hour).

(Continued — see **Size Up Markets** on page 9)

"I know the Virginia players are smart, because you need a 1500 SAT to get in. I have to drop bread crumbs to get our players to and from class."

— *Washington State Basketball Coach George Raveling*

Ocean Toons®

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

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

"He who does not teach his son a trade, teaches him to steal."
 — Old Hebrew Proverb as it applies to radio.



How To Quickly Size-Up Distant Markets



You can take a touch-tone test-drive through the Dallas/Fort Worth radio dial using Media Dial-Up's DFW demo-line

Wallace Wisdom:

Doing all of these things can be likened to the way a football or basketball coach reviews game films of the next opponent. The more of it you do, the better you get to know your competitor (sometimes better than they know themselves), so you can find weaknesses that your team can exploit.

Computer-tip: I've often found that if you're doing several of these multi-tasking chores, it's easier (and faster) if you use multiple computers (I have three at my desk). You waste a lot less time waiting for your computer to "catch up" (while minimizing or maximizing windows). But most of all, this way you can have several sound sources going simultaneously. (I'm notorious for having 3 or 4 radios, or RealAudio sources, or speakerphones, blaring at once, taking the concept of A-B'ing to the nth degree!) That's something you can't do with just one computer (even with Windows 98).

- Call (214) 330-8840. Automated equipment will answer after one ring.
- The default medium is FM.
 - To change to AM, touch-tone 2. To change back to FM, touch 1.
- To scan UP the dial, one station at a time, press 6. (e.g., to dial upward four stations, press 6-6-6-6).
- To scan DOWN the dial, one station at a time, press 4.
- To return to mid-dial (signified by the station in bold), press 5.

Use the Station Guide below, to help you navigate.

AM Daytime Dial

540	KDFT	—	Black Gospel
570	KLIF	—	Talk/Sports
620	KAAM	—	Adult Standards
660	KSKY	—	Religion
730	KKDA	—	R&B Oldies
770	KPBC	—	Religion
820	WBAP	—	News/Talk
870	KFJZ	—	Spanish
910	KXEB	—	Religion
970	KHVN	—	Black Gospel
1040	KGGR	—	Black Gospel
1080	KRLD	—	News/Talk
1150	KDMM	—	News/Traffic/Sports
1190	KOOO	—	Talk
1270	KESS	—	Spanish
1310	KTCK	—	Sports
1360	KAHZ	—	Kids
1390	KBEC	—	Country Oldies
1400	KGVL	—	Country
1440	KTNO	—	Spanish
1480	KMRT	—	Spanish
1540	KPAD	—	Motivational
1600	KRVA	—	Spanish

TW Tip #16064 and #7195

FM Dial

88.5	KEOM	—	AC
89.3	KNON	—	Variety
90.1	KERA	—	News/Adult/Progressive/Talk
90.9	KCBI	—	Religion
91.7	KVTT	—	Religion
92.5	KZPS	—	Classic Rock
93.3	KKZN	—	Alternative
94.1	KLTY	—	Contemporary Christian
94.5	KDGE	—	Alternative
94.9	KWRD	—	Religion/Talk
96.3	KSCS	—	Country
97.1	KEGL	—	Album Rock
97.9	KBFB	—	Soft Adult
98.7	KLUV	—	Oldies
99.5	KPLX	—	Country
100.3	KRBV	—	Urban
101.1	WRR	—	Classical
102.1	KTXQ	—	Jammin' Oldies
102.9	KDMX	—	Hot AC
103.7	KVIL	—	Soft AC
104.5	KKDA	—	Urban
105.3	KYNG	—	Country
105.7	KRNB	—	R&B Oldies
106.1	KHKS	—	CHR
107.5	KOAI	—	Jazz

TW Tip #16063 and #7196

Promos/Sweepers/Liners

"This concludes the commercial portion of our program Alice at 92-9 now resumes music, already in progress."

(Image voice): "KZZP 104.7 FM!"

(Female voice): "Your music menu has been updated. To hear Sheryl Crow, press 1. To hear All Saints, press 2. To hear Wil Smith, press 3. To hear all three, press 1 0 4 7"

(Image voice): "KZZP 104.7 FM, your Hit Music Station for the new millennium."

"Rochester heard this one FIRST on 94.1 The Zone."

"Fun Oldies – and you know all the words."

("Classic Gas" begins playing) "Well, most of the time. KOOL 94.5."

"It's the weekend – and the Kamel has taken over!" (jingle: "Kamel Country 108")

(Contest solicitation for sales promo prize during middays): "If you're one of our B-101 Worker Bees, call me now."

"Music continues to evolve – and you're a part of it – you've found the new sound of 95-5 PLJ."

(Stealable efficient webplug liner from Entertainment Tonight) (after story) "... for more on (Sinatra's last song) click on the ET website, www.et.com)"

"We've changed the rules! The Classic Rock Evolution – K S L X."

"You're begging for more rock'n'roll variety? Message received! The Classic Rock Evolution – K S L X."

"Soul jam – on the new Hot 105-9, K H O T."

(Clean sweeper monitored on Journal's KMXZ in Tucson):

"Mix FM" (starts flush with the first note of a song with a softer intro, with no talkover after)

"Mix FM – the difference is in the variety. The variety is in the mix. Mix FM!"

"This hour, this second, *this* news is making history." (KRLA/LA/1968)

"The Kix Kash Key Song of the day only on St Louis's NEW country Kix 106"

"Hey, this is Mix 98-5." (music montage) "Mix 98-5 — what *tomorrow* sounds like!"

(Over lip of Alanis song):

"Hi this Alanis Morrissette and *I'm* in the Mix — on Mix 98-5"

TW Tip #3182 and #9158

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

Now in 18 countries!

10 Commandments Of A Great PD

Exclusive Report by **Dave Robbins** Special Pull-Out Suitable for FRAMING

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PDQ&A:
MASCOTS

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How Danny Ainge
Motivates
His Phoenix Suns

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

How To Reach Us

By Phone: (602) 443-3500
By Fax: (602) 948-7800
By E-Mail: Tw3tw3@aol.com
By Snail Mail or Fed-Ex:
6044 E. Foothill Drive N.
Paradise Valley, AZ 85253

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Side-Chick Syndrome

Which Is It? A Job? Or Career?

By Dan O'Day

Editor's Note: While this article mainly targets air talent, it's an important one for PDs. Ask yourself: "Is this a commentary on station culture and the creative environment at *my* station's morning show?" TW

A few years ago I received an aircheck from a female jock in a medium/small market. Let's call her "Jackie". Jackie was one-half of a morning team, and she was funny. She did interesting characters, had clever ideas, and was blessed with good timing. Her partner, a male, was not as talented as she. As a result, the show suffered.

I wrote back to Jackie, suggesting that she try to land a morning gig of her own — or form a new team in which *she* was the lead player. Her personality was too strong to be relegated to just being "the girl" on a morning show.

A month later, Jackie introduced (Continued — See **Side-Chick** on page 2)

Concepts

Capasie

Forgotten basics in bite-size doses

Backloading QH#4

Examine the format-hours of most radio stations around the world and you'll usually see the fourth quarter-hour (from :45 to :00) crammed full of everything from lots of spots to value-added client-promotions to familiarity "risk" records.

(Continued — see QH#4 on page 10)

Continuing Education For The Dedicated Radio Programmer

Inside "PD" Issue # 47

- Page 3 Special Offer: Dan O'Day's *PD Critique Checklist*
- Page 4 Holiday Listening: Programming Planning Based On PUR
- Page 5 WWWWebWWWise: IPIX 360 Studio Tour (Capital FM)
- Page 5 Getting A Lower Rate When Buying TV
- Page 6 The Holidays As A Programming Consideration
- Page 7 All Christmas, All The Time: How KEZ pulled a 13 share 25-54
- Page 10 News & Surveillance: News Archives & News Junkies
- Page 11 OceanToons: Monster Hits 104
- Page 12 Elements Of Stationality: Sweepers/Liners/Splitters/Bumpers



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

Side-Chick Syndrome

(Continued — from page 1)

herself to me at a radio convention. She thanked me for my feedback and excitedly informed me that she'd just been offered a job as part of a multi-person morning team at a legendary, large-market AOR station.

"Don't accept the offer", I said.

"But . . . but it's a large market", she protested. "And famous call letters. And the station has good ratings."

"The station also has a large morning show with a revolving door — especially for females," I replied. "You'll be the token woman, the fifth jock. You'll have no control over the program's flow and not much input into its content. You'll be wasting your talents, and you won't be happy."

I knew Jackie respected my opinion. Indeed, I had become acquainted with her work because she wanted my advice. So when I recommended that she refuse the job offer, I had no doubt what she'd do. She'd take the job.

Of course. How could she resist?

She was there for a few months and hated it. Eventually she was let go.

Since then, she's worked at several other stations in large markets, including a stint as one-half of a team. I know the (male) jock she was teamed with — talented, personable, a real pro.

And I knew *that* situation would be unhappy, too. Because he has the kind of strong ego that needs to *dominate* a show. So does Jackie. The show predictably went nowhere, and again she was out of work.

Jackie had another, short-lived stay at a well-known CHR

station as the morning show's token woman. And she's become publicly vocal about how tough it is to be a female personality.

Of course it's tough. In addition to all the crap that all disc jockeys have to put up with, women also have to cope with the prejudices of a male-dominated industry.

And it's the narrow thinking of so many program directors (both male and female) that makes it vital for the female jock to assume responsibility for her own career.

The overwhelming majority of female air personalities have been faced with gender bias sometime

in their careers.

If you are (or have been) a male disc jockey, think back to the last time you went looking for work. Remember the frustration, the rejection, and — especially if you were unemployed at the time — the feeling of isolation?

Now imagine how, in those circumstances, it would have felt to apply for job after job, only to be told, "I like your tape, but we already have a male on our air staff."

With a quick substitution of "female" for "male," that's what female jocks have heard for years.

If you're a male DJ, reflect upon all the arguments you've had with PDs, GMs, and Consultants regarding your show's content. If you were a

(Continued — See **Side-Chick Syndrome** on page 3)

**Burning Question Of
The New Millennium:**

**If this is really the
"Information Age",
how come nobody
knows anything?**

**Imagine how it
would feel to apply
for job after job,
only to be told,
"Like your tape, but
we already have a
male on our staff."**

Rules Of Thumb

The Timelines of Job Security

A PD usually has 3 bad books before he/she is fired.

A GM usually has 3 bad PDs before he/she is fired.

TW Tip #7248

The "Side-Chick" Syndrome

(Continued — from page 2)

female jock, you'd also have experienced this on a regular basis: "Oh, you can't do that on-the-air. It would be okay if you were a man, but women can't be that way on the radio."

Women "can't be"

- Funny
- Aggressive
- Outrageous
- Controversial

... because ...

- "Men will feel threatened by you."
- "Women listeners will feel you're competing with them."
- "That's the way it is. Everybody knows that."
- "Research says so." (The person saying this has never seen that research, but he's been told that somewhere, someone did some kind of research and it proved that women "can't be" that way on the radio.)
- "We once tried a woman in the job, and it didn't work."

I see it in market after market: a successful morning show that includes a female — either as quasi-news person (disparagingly referred to by some radio people as "news bimbo") or as female sidekick. I call these "side-chicks". They're not really news-people, and they're not really considered full-fledged "personalities" in their own right.

Instead, they're there to lend a female voice to the proceedings and to laugh appreciatively at the real entertainment provided by the male team members.

Often when the "side-chick" works with (or, more accurately, works for) a very successful, well-known DJ, she mistakenly thinks his reflected glory will illuminate her career even after she no longer is part of the show.

She doesn't work to improve her craft. Why should she? She's already one-half of the most successful show in town! It is not uncommon for her even to become a bit arrogant, to treat others condescendingly because she is, after all, a star!

But then, inevitably, a change is made in the program, and suddenly she's looking for work.

Certainly she won't have any trouble landing a good gig — after all, she was a well-known part of the #1 show in town.

But then she learns the cold, hard truth: Yes, people have heard of her. But few are interested in hiring her — certainly not in a position of equal status.

The 10 Warning Signs

You know you've got a job and not a career when

1) You're referred to on-air by your first name only. With few exceptions, male jocks have both a first and a last name. Note how often you'll see a station's line-up in the trades: "Steve Shannon does mornings, Bob Roberts mid-days, Sean Michaels afternoons, Carl Baker does nights, and Lovely Lisa holds down the overnight shift . . ."

(Continued — see **Side-Chick** on Page 11)

Dan O'Day is a leading coach of top air talent.



His *Whole O Catalogue* has been providing radio programmers around the world with professional level educational books and tapes since 1977.

Dan is the author of *Personality Radio*, which is often referred to as "the disc jockey's Bible".

For nearly a decade now, he has been presenting his intensive *Air Personality Plus* workshops for radio stations and group owners around the world — in England, Sweden, Norway, Italy, Belgium, Scotland, Denmark, Finland, The Netherlands, Germany, Spain, Poland, Latvia, Australia, New Zealand, South America, and, of course, North America. Dan also consults a limited number of radio morning shows.

Contact Dan by phone (310) 476-8111, by e-mail DANODAY@danoday.com, or via his full service website, www.danoday.com.

**For a FREE COPY of Dan O'Day's
Special Offer PD Critique Checklist**

e-mail DANODAY@danoday.com

Write **Request PD Checklist** for subject heading

Holiday Listening Program-Planning Based On PUR

Among the many studies available on the Arbitron website (www.arbitron.com) to help PDs better understand how America listens to radio is a Holiday Listening Study which analyzes listening for Persons 12+ in the Top 25 markets during four major national holidays: Memorial Day, 4th of July, Labor Day, and Thanksgiving Day. (The study was conducted in 1997, but this information is timeless).

Average Quarter Hour ratings were examined on an hour-by-hour basis for the total day (5am to 5am), pinpointing at-home listening vs. away-from-home listening.

Key Findings:

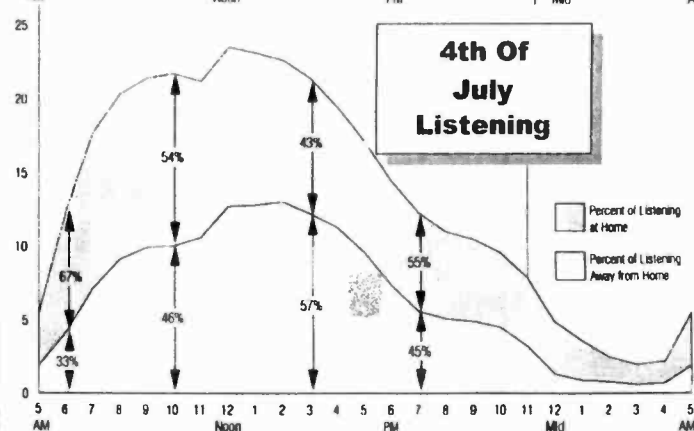
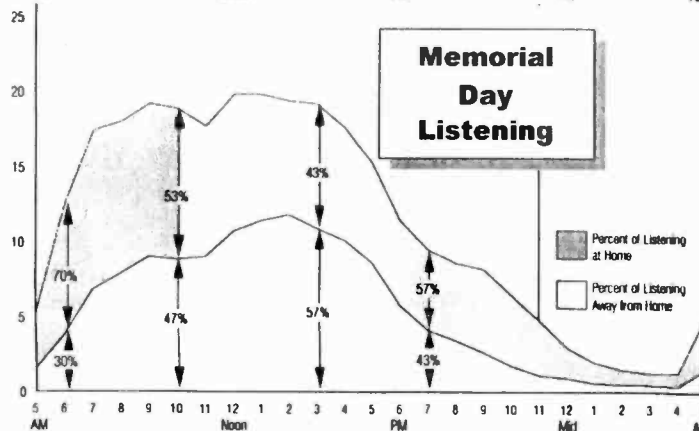
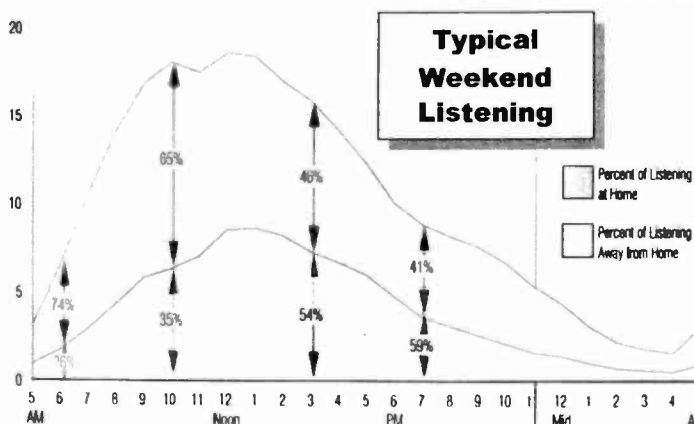
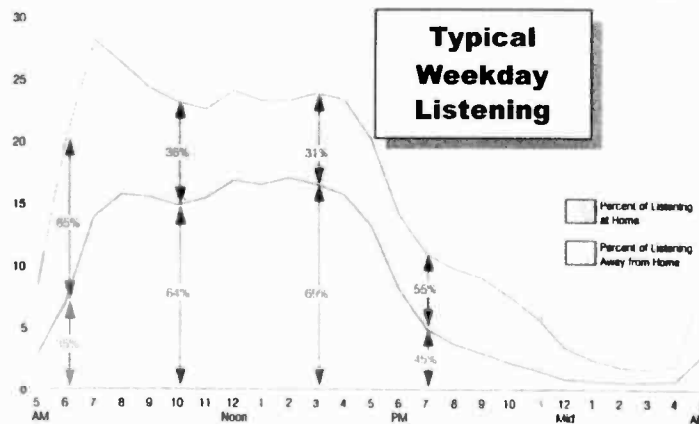
- ✓ **Holiday listening is similar to weekend listening.** In general, holiday listening patterns more closely resemble those found on weekends than weekdays.
- ✓ **Holidays attract more listeners than the typical weekend.** PUR AQH rating at "high

Noon" reaches between 20.0 and 25.0%. (During a typical weekend, AQH peaks just below 20% for the noon-hour).

- ✓ **The 4th Of July has the largest listening audience of all the holidays.**
- ✓ **Holidays mean an increase in overall listening** (compared to a typical weekend or weekday).
- ✓ **But listening during a holiday changes, depending on the time of day.** Holiday mornings, listeners do more at-home listening. During a holiday afternoon, they're still listening but they're away-from-home (peaking from 2-3pm).
- ✓ **Thanksgiving Day reigns supreme for at-home listening.** The PUR percentage of at-home listening on Turkey Day is higher throughout the major dayparts (6am-7pm) than the other 3 holidays.

See The Charts Below and on page 5.

TW Tip #1112, #19046, and #20038



Nothin' But 'Net



IPIX 360 Studio Tour

The world is round. So why are your pictures still flat? Capital FM in London has a flashy new website feature at www.capitalfm.com that can best be described as the reinvention of photography. You can literally, or virtually, take a "spin" around the Capital FM main studio using 360-degree panorama technology developed by IPIX (Interactive Pictures Corporation). Click on Studio Tour, then click IPIX Panorama to load the picture. When loaded, you can scroll around the image by left-clicking (or zoom in/out by right clicking). (You'll need a Java enabled browser to get the full effect.)



For more information, log onto the IPIX website, www.ipix-eu.com. TW Tip #3233, #15077, #16086

Cut Through Campaigns Great Rates

"Reasoning" With Our TV Brethren

At certain times of the year (like sweeps weeks), TV stations are sold-out (or want you to think they are). Up goes the rate for your major campaign (which means fewer spots and less impressions for the same money).

Here's an old trick that seems to always work well:

- When scheduling TV, most radio stations tend to buy each one of "the big three" (or, with Fox coming strong, "the big four") network affiliates in their market. The thinking is "we'll blanket the market with our spot". Trouble is, Account Executives at the TV stations see you coming a mile away. If they know you *always* buy all 3 (4) network affiliates, where's the incentive for them to give you a break on their rate? But...

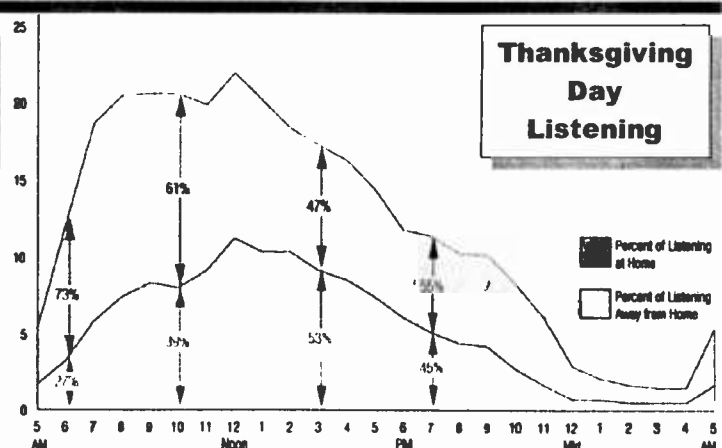
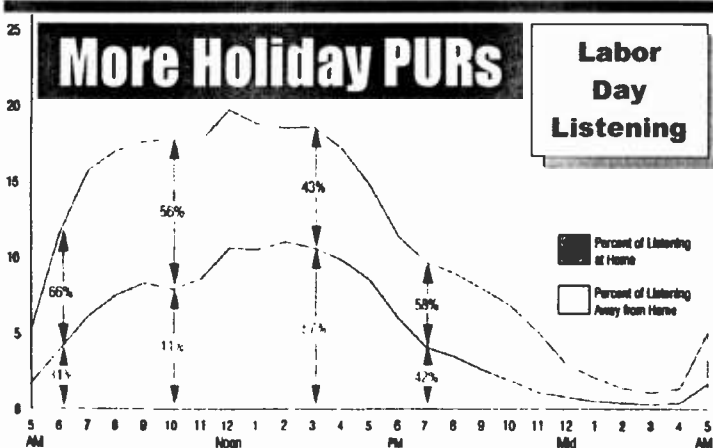
- What if — you announce that, from now on, you will only be buying 2 of the 3 (or 3 of the 4)?
- Suddenly, the advantage shifts to *your* court. If a TV station thinks they might be the odd one out when you only buy 2 (3) deep, you may soon see miraculous discounts in rates. Translation: More spots for your money, more gross impressions, more potential listeners. **In short, a much better buy.**

TW Tip #3234 and #7253

Still MORE Blore!

Coming Up In "PD" Issue #48

Check out the final installment of our 3-part Insight Interview with legendary creative genius **Chuck Blore**



The Holidays As A Programming Consideration

Christmas Music Strategy

About this time of year, most music-radio PDs begin planning their Christmas music strategy. And dealing with dilemmas like . . .

- How many songs per hour should be played — how much is too much, how much is too little?
- What is the appropriate amount of holiday stationality during the festive season?
- Do our listeners still consider Christmas standards by Bing Crosby or Gene Autry relevant as we approach a new millennium?

As always, the right answer varies by format and requires a correct reading of the competitive environment that exists in your market.

The formats that generally stand to gain the most from an aggressive Christmas music policy are Mainstream AC, Traditional Oldies, and Adult Standards. During the holiday season, a significant amount of Adult Standards core artists, especially, are “legitimized” by airplay on stations in many other formats. This tends to make the Nostalgia format more accessible, perceptually, during this time of year than at any other time (perhaps one of the reasons why you often see a surge in listening for these stations during December).

To help you gain a better perspective, let's examine a few of the many avenues of approach to this issue.

More Than Just 1 Way To Skin A Reindeer

The Drip Feed. Most stations begin drip-feeding Christmas music into their schedules starting on Thanksgiving Day, increasing the percentage, week by week, as the big day draws nearer. For example, start with one song per hour Thanksgiving week, two per hour the next week, 3 per hour the next, then 4, up to a 50/50 blend for the 2 or 3 days before Christmas.

The Step Up. Some stations start playing a song or two an hour Turkey Day through most of December, waiting until the week prior to Christmas before stepping up the percentage.

Arbitron Cheer. Still other stations wait until the day or two after the Fall Arbitron sweep (this year, December 15th) before increasing the amount of Christmas music. Their premise involves two philosophies:

- ✓ they prefer to stay with their carefully-crafted winning music formula while Arbitron diaries are measuring them
- ✓ but when there are NO diaries in the field, they're not particularly worried about occasional instances of tune-out caused by any incompatible misfit songs (tuneout which won't be consciously remembered, long-term, due to the busyness of the season).

Bah Humbug. While most of us view the holiday season as a joyous occasion, many national studies have recently revealed that a large percentage of adults do not. So some stations adopt a contrarian approach — *limiting* the amount of Christmas material that airs, in the hope of attracting this “holiday blues” crowd (as well as the “holiday OD” crowd that is tired of hearing Christmas songs practically everywhere they go). While All Grinch, All The Time does have an appeal to these constituencies, finding a tasteful way of positioning your station as “the non-Christmas station” to capitalize on it is the uphill challenge.

Whole Hog. Stations in smaller markets often feel pressure from local merchants (their advertisers) to immediately start playing 3 or 4 Christmas tunes an hour Thanksgiving weekend, working up to over 50% during the final week. And, of course, some stations make “Christmas” their format-of-the-month (see sidebar above).

The goal: play the most appealing Christmas songs, most often. Play only Christmas songs that have appeal to your target audience, utilizing multiple tiering categories to control rotational frequency.

Wallace Wisdom:

I like to apply the same model of “required emphasis” to Christmas music as I do to any other music format strategy — utilizing multiple tiering categories to control rotational frequency. The goal: play the most appealing Christmas songs, most often. Play *only* the Christmas songs that have *appeal* to your target audience (but that could still include Bing Crosby).

Testing. It's amazing how few radio stations think to include Christmas music in their music research projects. Thus they end up “guessing” about the appeal of songs that may be repeating more often than they should (or would, if they only knew). Recommendation: If you conduct weekly research, consider devoting a significant portion of one or two weeks of your current/recurrent callout project to also testing the holiday songs you plan to feature in heavy rotation.

(Continued — see **Holidays** on page 8)

Programmer's Digest

The Insert

Promotion/Marketing Consultation

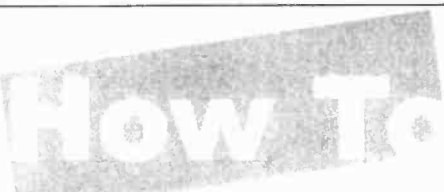
Looking for contests that drive numbers?



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Building Blocks To Better Ratings

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All Christmas, All The Time

Perhaps the most audacious approach to holiday strategy is the 100% Christmas Music format some stations have chosen to adopt.

Usually, it is a low-rating, power-deficient station, often an AMer, that has nothing to lose by throwing caution to the wind and doing modal carols (with the end-result usually being a significant increase in numbers during the December isolated-monthly).

But at least one full-power, well-rated station has reaped even bigger benefits from having the guts to take a chance on an All Christmas music stance. Clear Channel's Mainstream AC KESZ/Phoenix started their All Christmas approach in 1996. The first year it paid "okay" dividends, but has steadily built a stronger and stronger following each successive year. The biggest payoff came this past December when KEZ scored the highest one-month QH share of any Phoenix radio station during the entire decade of the 90's. Witness the following 25-54 Adult trend of isolated one-month extrapolations (12+, not shown, is also spectacular). (To put this in perspective, remember that Phoenix is a sophisticated market of nearly 3 million population with 46 radio stations).

<u>Year</u>	<u>Dec Arbitron Isolation</u>	<u>Jan-Nov Ave QH Share</u>	<u>Performance Index</u>
1995 ("pre-All-Xmas")	4.3%	4.7%	91
1996 (first year)	5.6%	4.4%	127
1997 (second year)	7.2%	5.5%	131
1998 (third year)	13.1%	6.0%	218

This is only the tip of the iceberg. A Maximi\$er isolation of the last week of the Fall '98 sweep reveals KEZ's 25-54 share level was 19.6%! (22.4% the last day of the Fall '98 book.) But remember, Arbitron stops measuring 10-14 days before Christmas day. (Lucky for other Phoenix stations! A *Radio Index* study of the Phoenix market conducted during the week leading up to Christmas '98 revealed KEZ's share level was 27.7% of the 25-54 market for that period!)

Building on perceptions has helped many a station score seasonal rating windfalls.

- ✓ Just as Kiss 108 benefits from the radiance of "Kiss Party Season" in Boston every Spring;
- ✓ And just as WCCO traditionally gets a Winter spike because they are perceived as the Twin Cities' "weather and school-closings station";
- ✓ So, too, does KEZ now benefit from being thought of as "The

Christmas station" automatically inheriting the significant number of listeners who think of the holidays as "The Most Wonderful Time Of The Year" (to quote Andy Williams).

As a marketing exercise, in a classic Trout & Ries sense, KEZ was simply the first station to identify *and fill* a huge positioning vacuum in the market (which exists only 4 weeks of the year).

What's intriguing about this success story is the *breadth* of the strategy's impact:

Cume increases. KEZ's Dec '98 Cume Rating was 26.0% (25-54), compared to just 15.3% the previous 11 months (a 70% increase!). Cume Rating for the final week was 30.4%.

TSL increases. KEZ's Dec '98 Time-Spent-Listening (25-54) was 11.2 hours weekly (30% greater than their average of 8.6 hours Jan-Nov). TSL for the final week was 15 hours!

Halo-effect extends. Best of all for KEZ, the warm-fuzzy continues for several months. Historically, these Cume and TSL increases for KEZ have taken several months to unravel and return to "normal" levels. But just about the time KEZ finds itself "fighting" for an audience (late in the year), the magic of their Christmas magnet begins pulling in listeners from all directions (including many from other formats not normally found in AC Cume-Duplication tables).

The Key To Making It Work: Doing it like you really *believe* in it. The whole staff has to sound like they really love it (which can be a challenge after you've played Jingle Bells for the 200th time). In KEZ's case, to their credit, they have always made it sound like a labor of love and a lot of fun (which, in my opinion, is why each year's ratings have increased on the year prior's and I would presume that this year will be no different).

TW Tip #7249, #2156, #20036

"Sometimes the best deals you make are the ones you *don't* make".

— Old Professional Sports Adage

TW Tip #7250



(Continued—
from page 6)

Repetition. Radio-listening-habits during December are often influenced by “the silly season” of parties and the hustle and bustle of shopping. As a result of this frenzy, many listeners tend to listen more passively than at other times of the year. This is further exacerbated by two additional factors:

- increased spotloads in December (and a more consistent sellout of this inventory),
- coupled with how “cluttered” the average consumers’ minds becomes at this time of year (which results in an environment where things may not “register” quite as powerfully).

What this means: The good news for music programmers is that these factors tend to *blur* repetition perception. Consumers hear *all* of the Christmas standards so many times, *from so many sources* (at stores, in malls, at parties, etc.), that they couldn’t possibly tell you which individual radio station played what when. They really wouldn’t even know if any station is over-playing a certain Christmas song too often (within reason). So don’t be afraid to play a hot-testing Christmas song in a tight rotation for the *entire* 4-week period. (Remember these songs have 11 months to cool-off any acquired burn). Some Christmas songs *never* seem to burn out. In the Southwest, for example, Jose’ Feliciano’s *Feliz Navidad* cannot be played too often.

Look For Hidden Treasures. There are some songs that are not universally known as “standards” (yet) that generate huge requests and score very well when tested. Songs like “Mary’s Boy Child” by Boney M and “O Holy Night” by Michael Crawford. (Test them in your market and see if they don’t check out for you, too.)

Quality vs. Quantity. As with most music formats, you don’t get hurt by what you don’t play. (Remember the other side to this coin, however — you also don’t get *helped* by what you don’t play). Of course, this will vary by format, but a good starting point is to include the accepted “hit” version of every contemporary Christmas song that fits the taste of your target audience.

Variety Gone Awry. Avoid cover-versions for the sake of variety. That’s where many stations get de-railed in their Christmas strategy. Bing Crosby has the “hit” version of “White Christmas” that most people want to hear, not Elton John, Snoop Dogg, or Puff Daddy. For some reason, a few misguided programmers seem to lose all objectivity when it comes to playing Christmas songs. (True story: last year, I monitored a station which, apparently desperate for “variety”, played John Davidson’s rousing rendition of “Rockin’ Around The Christmas Tree”, instead of the original “hit” by Brenda Lee).

New Releases. The other side to the “cover” issue, which you need to factor into your Xmas music policy decisions, is that every year there are new Christmas songs released which deserve airplay in your format. So keep an open mind to potential new Christmas hits that you can create (and then bring back year after year).

Stationality. To most people, Christmas is a special time of year. (Even teenagers become human beings again — for a few weeks.) This gives your station a great opportunity to *reflect* the warming mood and emotions of your listeners. Whether you do so with special vignettes, themed promotional activity, Christmasy production effects, or specially-produced holiday jingles, look at this as a chance to freshen many of your normal stationality features. Perhaps placing a recurring formattic on hiatus during the holidays will renew its life and usability in the new year.

Avoid Cheesy Value-Added Holiday Prizes. On a promotional note, as spotloads increase, so do requests for value-added client-promotions. Always remember, your station’s composite promotional image is only as strong as your weakest prize. (Unfortunately, clients who think Chia Pets are a desirable prize seem to come out of the woodwork at this time of the year.) It’s not likely that giving away the Cheeses Of Nazareth gift-pak is going to do much to increase cume, extend TSL, or do much for your long-term promotional image. So be cautious in what you agree to.

TW Tip #1110, #2158, and #4123

“Never lose in your imagination. Never. Never. Never. Never!”

— Sir Winston Churchill

(As seen on Bobby Ocean’s website, www.bobbyocean.com)

TW Tip #7251

Concepts

Capitol
INSIDE

Backloading QH#4

(Continued — from page 1)

In some cases, this is simply another example of the lemming effect in radio programming (where PDs in smaller markets blindly follow whatever PDs in larger markets do, without really knowing why).

But there *is* a method to the madness — logic which should be factored into *your* format hours. Let's build the case, in two steps.

Step 1 — Available Audience

If you check Arbitron PUR-levels, on a quarter-hour by quarter-hour basis throughout the day and week, you'll notice an interesting dynamic unfolds. In most markets, the *last* quarter-hour of each hour (QH #4) has the *lowest* Persons Using Radio rating (in other words, the fewest people listening).

The only hour when this is usually *not* the case is the 6am hour on weekdays, which is influenced by the huge surge of wake-up listening which occurs at 6:45am (the time research has revealed is the #1 clock-radio turn-on time in most markets and formats).

By the way, this is not just a State-side phenomenon — I've observed the same quarter-hour patterns in the UK, Australia, Canada, and New Zealand.

Note that radio ratings in each of the above countries are diary-measured, which brings me to a philosophical point that should be

Unload your least desirable programming at a time when fewer people listen, in order to please more people the rest of the hour.

presented, to make sure we're considering *all* of the potential angles that go into what produces this pattern. This *may* be as much a function of how diarykeepers fill out their diaries as it is a function of how listeners actually listen to the radio. (It may be simpler to start a diary-entry at the "top" of an hour — and/or maybe recall it that way). We won't really know the absolute truth until people-meters begin measuring radio in the future. But for the purpose of this exercise, we'll treat Arbitron's (Nielsen/McNair's, BBM's, RAJAR's, Research International's) diary findings as gospel.

Step 2 — What Belongs Where

When you have a programming element you know may be a tune-out inducer, which would you rather do:

- Play it when you have more people listening? Or
- Play it when you have fewer people available who may tune-it-out?

Most PDs prefer to "bury" such tune-out elements (like long-stopsets, bad commercials, familiarity-risk records, value-added junk-prize contests, etc.) in a quarter-hour time-period they know has lower-listening-levels, thereby preserving the best programming elements for use during quarter-hours when PUR-levels are higher. In other words: Unload your least desirable programming at a time when fewer people listen, in order to please more people the rest of the hour.

Which Came 1st: Chicken Or Egg?

Some may argue that the reason listening-levels are down in QH#4 is because so many stations have shoved so much crap in their last quarter-hours, year after year, that listeners know what to expect, so they tune-out or turn-off. That's a reasonably logical deduction. Except for one thing. When I first discovered this pattern, after examining Arbitron diaries 27 years ago in Beltsville (remember Beltsville?), hardly any stations were backloading their 4th quarter-hour. I was also able to confirm this, under similar virgin conditions, a few years later in both Australia and New Zealand (ratings books in those countries listed QH-by-QH detail). After seeing the pattern was exactly the same, I became a believer.

PDs Who Zig

Despite the above evidence and philosophy, some programmers still feel that since most other stations are backloading their QH#4 each hour, there's an advantage to seen by listeners as the station that is always in music when others are in commercials. Always starting a long music-sweep at :45 or :50 might help you achieve that perception. The downside is, of course, that such stations are in commercials when all others are in music. The biggest trick, however, is in getting diarykeepers to *remember* that they've started their listening-occasion a quarter-hour sooner (not an easy thing to do).

TW Tip #9202, #19045, #20037, and #1111

Leadership Cliff's Notes How To Open Minds

Eliminate one word from your vocabulary — "but".

Anytime you use the word "but", the person you're talking with

knows that you *really* mean you *disagree* with their point. Instead, replace "but" with "and".

Example: Substitute "I understand what you're saying and I'd like to

think some more about it" for "I understand your point but I'd like to think some more about it".

See the difference?

You'll be amazed at how it opens minds to your point of view.

TW Tip #7252

News & Surveillance



News Archive Search Utility

AMFM's KTRH/Houston has a useful interactive feature that gets listeners in the habit of using their website regularly — and giving KTRH the perceptual credit.

The KTRH News Archive Search Utility enables a listener to easily search for specific stories about any subject on their mind. You can search local archives, sports archives, or Texas archives (or all of them). A date-range function helps the user limit or expand the search parameters.

Check it out at www.ktrh.com.

News Junkies. Bonneville's WTOP/Washington, DC is inviting their listeners to become a "WTOP News Junkie". By signing up, online, listeners will receive regular e-mail updates of the latest breaking news (as well as on upcoming events and contests). Sign up by clicking on www.wtopnews.com.

TW Tip #10069, #16087, #15078



News and Information Online

Lifestyle File™

Chicken Soup For The Throat

I'm not a doctor (and I don't play one on TV).

But since I lost my voice this weekend (as the Arizona allergy season kicked

into high gear), it reminded me to share a few tricks of the trade on how to care for your voice. Ahem.

Remedies For Voice Problems. Remember that throat-clearing and coughing are two of the biggest causes of a lost voice.

To reduce throat-clearing: Instead of clearing your throat before you open the mike, find something to reduce the phlegm. One remedy: slice a fresh lemon very thin, keep the slices in a zip-lock baggie. Whenever you feel the need to clear your throat, chew on a lemon slice. The ascorbic acid in the lemon juice tends to reduce phlegm, which clears your throat naturally. But don't do this if you have a sore throat (it will only aggravate the condition).

To sooth a sore throat: Suck on a cough drop during songs or commercials. Many jocks swear by the eucalyptus effect of Hall's Metho-Lyptus while others prefer the homeopathic natural

approach of Cold-Eeze zinc lozenges. (I've personally found Vicks Formula 44 Cough Discs, which are hard to find in some areas, are especially effective). Lifesavers work well, too. Butterscotch, in particular, seems to sooth the throat well but many folks swear by wild cherry (must be that psychological link to the past bringing back the taste of those Smith's Brothers cough drops you used to get years ago as a kid). Gargle often with salt water.

To stop coughing: Blow your nose often. This reduces post-nasal drip. You'll find that Vicks Nyquill usually knocks out anything nasal within a night or two (it also does a decent job of coating your throat).

When you've lost it: Resist the temptation to use your voice. Don't even whisper. Completely rest your voice. Some famous people known for their great pipes regularly rest their voices — actor Larry Hagman ("J.R.") completely rests his voice one day a week; diva Celine Dion doesn't talk for 24 hours before a concert. (Maybe they know something we don't!)

See a doctor. We all put off going to the doctor (thinking "well, I'll just give it a few more days"). But the wonders of modern medicine really can speed up the recovery process. If you speak for a living, that extra day or two can be worth a lot.

TW Tip #6222 and #21037

Ocean Toons®

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

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



"I THINK WE SHOULD HIRE HIM. HE'D BE PERFECT FOR MONSTER HITS 104; HE IS A MONSTER."

Side-Chick Syndrome

(Continued — from page 3) This tendency is incredibly patronizing toward women. Think about it: Children are introduced by first name only ("Bob, I'd like you to meet Tommy; he's one of your biggest fans"); adults are introduced by their full names ("Bob, I'd like you to meet Paul Dixon, one of our newest clients").

Would **Jonathon Brandmeier** have such a high-profile career if some PD long ago had forced him to use only his first name? ("Hi, I'm Jonathon!" Sounds like it should be followed with, "... and I'll be your waiter this evening.")

2) You're referred to by a first name only, and that name is an artificial, little girl-type name (Bam-Bam, Barbie, Muffy, ad nauseum).

3) You're the only female on a team show, and your duties consist primarily of being the focus of cheap sexual innuendo and/or acting as a cheerleader for the boys on the team — i.e., reacting from the sidelines but never really participating as an equal.

4) You can't clearly define a specific, creative, vital contribution you make to the show.

5) You are expected to follow orders but never are asked for creative input.

6) The lead roles on-mike are always taken by others; you never begin or end a break.

7) You rarely find yourself thinking, "I can't wait to get on the air tomorrow and talk about..." — because you rarely affect the show's content.

8) You often marvel at what an easy job you have,

because all you have to do is show up for the shift. You never need to do any show prep, because you don't really do anything on the show.

9) You make far less money than anyone else on the show.

10) When you lose your job, the only other jobs you're offered in your market are part-time.

Assume The Responsibility

How can you avoid the sidechick/news bimbo trap? By caring enough to build a career, rather than settling for just a job. Determine what your most valuable radio skills are and what you really want to do in the industry, and direct all your efforts to achieving that goal.

There's nothing wrong with being a news bimbo — if that's enough to satisfy you. But if you want to do topical satire, you won't get there by providing a human laugh track for "the boys". If you want to host your own nationally syndicated countdown show, reacting meekly but good-naturedly while "the boys" joke about how you've slept with every guy in radio probably won't speed you along the career path you seek.

If you're already working on a successful morning show but not in a capacity that affords you self-respect, you can explore other air shift possibilities at your station — or, more likely, at a competing, less successful station in your market, or in a smaller market.

"But why should I consider going to a smaller market? Isn't that a step down?" It can be.

But — if you're trying to climb to the top of a building and the ladder you're on goes only to the top of the basement, you might need first to **step down** and then **start climbing a ladder that takes you where you want to be.**

TW Tip #6221, #5062

Programmer's Digest

Sweepers/Splitters/Bumpers/Liners/Ins&Outs

Not all music is created equal
(clip of opera singer and off-key piano-playing)
That's why we just play the hits. Another 50 minute music hour of Tampa Bay's Hit Country starts now, on Q105 Country (country-country!)

(female) Star 95.7.
(male) Defining Tampa Bay's best music for the new millennium and beyond.
(female) Matchbox 20 (song clip).
(male) Jessica Riddle (song clip)
(female) The Flys (song clip)
(male) The future of music now playing — Star 95.7. More next.

You *do* have to say K B S G 97.3, 'cause people are gonna ask, "What is this great station you have on?"

On Tampa Bay's Warm 94.9 FM, the longer sets of music mean you can listen for hours at a time! Today's soft favorites with less talk!

(male) When you get to work this morning
(female) Flip on the lights!
(male) Turn on the coffee!
(female) And set your office radio to Oldies 92.5!
(male) U-92!

TW Tip #9201

Elements of Stationality

(Artist drop) Hello Portland! This is Garth Brooks and I spell Country KUPL! (Jingle shout) Kuppel!

(Male) News! Relationships! Work! Celebrities! Sports! Sex! And anything else you can possibly screw up! Candy at night! Candy! (Female) The New Kiss 106.1

From a boy named Brooks to a woman named Wy. *Nobody* plays more of your favorite Country music! 94.1 KMPS.

(Male voice 1) You're logged on to today's best Mix
(Male voice 2): Variety from the '80s, '90s and today
(Male voice 1) Mix 98.5.

Our call letters are WODS. Our digital dial position is 103.3. The station that starts your morning with the Paul Perry Show and great Oldies is Oldies 103.3!

Now, back to the music! Keeping you upbeat at work with today's hits (clip of Sixpence) Sixpence None The Richer! Backstreet Boys! Shania Twain!

And yesterday's favorites! (clip of Bryan Adams) Bryan Adams! Eurythmics! Phil Collins!
This is KLSY music! (song cold-rolls after)

This ("this") is Kiss 108! WXKS-FM, Medford-Boston! The radio *innovator* in an age of imitators! All the other guys are a bunch of weenies!

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Radio 2000

What's Important For Radio?

By Dave Charles

Great radio will always be a part of people's lives. As we move toward the new millennium, here are some things that radio should do to be strong.

Keeping Radio Strong

- Hire people with great attitudes, great work ethic, and a quest for knowledge.
- Don't hire DJs. Look for personalities, communicators, and humorists who have the ability to cut-through.
- Hire an "Ideas Manager". Find someone who will surf the Internet for breakthrough ideas.

- Ideas need to be categorized and data-banked for easy accessibility.
- Brainstorm for that next great idea. There is no license on creativity. Anyone can have a good idea. All you have to do is ask. Brainstorming can be used for problem-solving as well. Use the power of your workforce.

(Continued — See Radio 2000 on page 2)

Here to make a *difference*

Public Service Projects That Nail P1s and Attract New Cume

The distance between what comes out of the speakers and enters a diary-keeper's mind is often very short. We've trained ourselves to strive for this kind of direct communication, laser-targeting our message in such a way as

(Continued — Make A Difference on page 3)

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Inside "PD" Issue # 45

- Page 3 On Who You Go To Get Things Done (Lucille Ball, Jack Welch)
- Page 4 Most Effective Promotions Of All Time: Double Your Money
- Page 5 WWWebWWWise: The KBest95 Reunions Page
- Deep Background Insert: J.J. Johnston Interview (PD, Mix 99.9/Toronto)
- Page 7 Branding: Making A Name For Yourself (Lexicon-Branding)
- Page 8 Point/Counterpoint: Should Phone-Bits Be Live Or Edited?
- Page 8 Crash Course In Marketing (Disney and Ogilvy)
- Page 9 OceanToons: Lessons In Broadcasting (Sybiotic Relationships)
- Page 9 Things You'll Never Hear At A Radio Station



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

Radio 2000 — What's Important

(Continued — from page 1)

- **Invest in your brands.** You must keep your brand strong by giving your listeners what they want and expect. Research will help you determine what you will need to renew your brand. Look for creative ways to display your brand. Brand integrity is critical to its survival. Invest in your brand everyday. Your radio station is a brand.
- **Look for people outside radio's culture to give a fresh perspective.** Successful business people, winning coaches, successful authors, etc.
- **Readers are leaders. Knowledge is POWER!** *Amazon.com* is a great source for new books from anywhere in the world.
- **Look for trendsetters.** What are the trends worth following? What are the fads to ignore?
- **Countdown 2000 is on.** How can radio entertain and inform better? How can radio sound fresh and innovative for this milestone in history? Plan for the millennium now. Your audience will be looking for things that are fresh and new. Australians will be able to welcome the year 2000 with the Summer Olympics. The world will be watching and coming to visit us.
- **Radio needs to take stock of new production values.** Start looking for new sounds that will set your station apart from the rest. Production is the frame that goes around your format to define its persona and style.
- **Look for new ways to package your music.** Look to create short-form music features. Make sure that you get credit for the new music you play. People love to know about their favourite music, both old and new.
- **Radio should have more spontaneous winners.** Give prizes away on a random basis to listeners who just phone the station and are not expecting to win anything. This creates a great buzz around the station. People love to win CDs, movie passes, and concert tickets.

Brand integrity is critical to its survival. Invest in your brand everyday.

- **Hire great writers.** Look for those writers

who can write for the ear. PDs need to give writers the right brief before they can begin to craft the right script. Good creative writers are very important in helping radio to become more compelling and entertaining.

- **Bullet promos are the best way to cut through in an over-communicated world.**

These are 10-second messages with one thought per message. In the new millennium, the attention span may be shorter, so make sure your message is simple and creative.

- **Listeners never outgrow the music, but they may outgrow the station** if it's not presenting the music in the best way possible.

- **Be aware of convergence emergence.** This is where your PC will become an all-in-one

medium for many sources. (Radio, TV, videos, movies, banking, internet, and home shopping, etc.) This will be a big part of how your listeners will connect with radio in the new millennium.

This article appeared earlier this year in the ESP client newsletter
TW Tip #1107, #2156, #3222, #4119, #6216, #7239, #9195, #15072, #16083

Dave Charles is General Manager of **ESP Media**



the largest and most successful programming consultation firm in the Pacific Rim. ESP (the acronym for Entertainment, Strategy, Programming) is based in Brisbane, Australia. Dave is a programming veteran of 35 years including 21 years as a consultant working with clients in Canada, Australia, Malaysia, and Europe. His life goals are: to keep radio strong and develop new talents.

Reach Dave by phone at 61-7-3839-6733 or by e-mail davecharles@espmedia.com

Setting The Tone . . .

The Most Fun WINS!

Official Corporate Philosophy

— Woodcarved sign hanging in the foyer of AMFM's KOY/KYOT/KZON

TW Tip #8160 and #7238

Here To Make A Difference

(Continued —
from page 1)

to make it past “the filter system” of the listener’s brain. (See “PD” issue #2, page 1 issue #3, page 7 and issue #4, page 1 for background on “the filter system”).

But one of the most effective ways of making sure your station’s brand name stays in the diarykeeper’s consciousness is by including a short detour *through the heart* before you impact the brain. Major national advertisers long ago learned that “emotion” is one of their most effective ways to make a sales message cut through and linger. I’m here to suggest that it is the wise PD who learns how to genuinely reflect emotion on-the-air at his/her radio station. There are many ways to showcase various emotions on-air, but in my experience, “cause campaigns” are the most direct route. (Find a parade and get in front of it.)

Emotional Processing

We wouldn’t think of sending our audio up the stick without making sure it passed through the appropriate blend of processing in our audio chain. So, too, should we be constantly on the lookout for *emotional* processing as a regular part of our “stationality chain”. As a young Turk swashbuckling Top 40 PD years ago, part of my “secret sauce” was to *at all times*, 52 weeks a year, have my station involved in a full-tilt public service project of some kind (over and above any other promotional activity or contesting).

Often these public service projects require a departure from regular format, to be most effective. A grassroots fund-raiser for 24-straight-hours or maybe a weekend charity auction may dictate that

“the format” must go out the window temporarily. You need to know in advance that sometimes the “numbers” payoff may not be there on the day. But — the *image* will keep paying off for years afterward. Example:

When AMFM Chief Programming Officer **Steve Rivers** was PD of KIIS he once told me that focus group participants were still talking *years later* about the day morning personality **Rick Dees** flushed the format after a major earthquake. Dees took it upon himself to 86 all songs and schticke and just *talked* with listeners live on-the-air about how the quake was affecting them and their area. That was a one-day event but it emotionally connected with KIIS listeners for many years. (And for Dees, it will live in his fans minds forever.) For more background on the “shared experience” of “event-oriented radio”, see “PD” issue #20, page 1 and issue #21, page 1).

One of the most effective ways of making sure your station’s brand name stays in the diarykeeper’s consciousness is by including a short detour *through the heart* before you impact the brain.

Radio is at its best when it is “holding listeners hands”, reassuring them that “it’s okay” and “everything’s going to be alright”. A great recent example was the way radio met the challenge of “being there” for listeners after the Columbine tragedy in Denver. (In a future “PD” issue, we’ll feature a how-to checklist to help you be better prepared for the next tragic event, God forbid.)

Service to the public, however, need not be confined to only cause campaigns or tragedies. Often a concerted campaign can very “upbeat” and positive and still make a difference. Even provide an element of fun. (Continued — on Page 6)

On ... Who You Turn To When You Need Things Done

TW Tip # 7240

“Anytime you want to get something accomplished, give it to a busy person. They’ll get it done, because organized and used to *doing*. The more you *do*, the more you *can* do. And that’s a fact!” — Lucille Ball

“An overburdened, over-stretched executive is the best executive, because he or she doesn’t have the time to meddle, to deal in trivia, to bother people” — Jack Welch, CEO/GE

"I'll Take 'Days That End In Y' for \$500, Alex!"

The recent kneedeep hooplah in the U.S. and the U.K. about the new prime-time TV quiz show *Who Wants To Be A Millionaire* has the potential of making "trivia" contests topically trendy again (especially if it gets renewed for the Fall season). Remember how trivia suddenly became the flavor-of-the-month back when the boardgame *Trivial Pursuit* was launched in the 80's? We may see a similar resurgence as a result of *Millionaire's* stellar ratings, which will likely spawn prime-time TV spinoffs and copycats (remember how the entertainment industry works: "Ahhh, we've got a successful concept, so let's do too much of it!").

Heads-up: If you plan to capitalize on this trend, NOW is the time to start your prep-work.

The model for *Millionaire* probably stems from the old 50's TV hit, *The \$64,000 Question*, where contestants started with \$1,000 and doubled their way up the foodchain to \$64k for each correct answer. Only minor hitch: that show was rigged, thus it became part of the quiz-show scandal congressional investigations, and the compelling \$64,000 doubling-prize concept got thrown out with the bathwater. (Moral of the story: let this serve as a ringing reminder to *never*, ever, under *any* circumstance, "cook" a contest!)

Relating This To Radio

Radio trivia contests have been around equally as long. But because the top-prize dollar values are considerably less than network TV, they tend to pale in significance (in our memory). But don't let this dissuade you of a trivia contest's usefulness for your radio station. Why?

One Of Radio's Little Secrets

"Potluck" pop-culture trivia contests usually test the highest in Q-score likeability research over any other types of radio contests. In other words, listeners "like" trivia, most because of the mental participation aspect (50 people may have dialed in, but 50,000 people may be playing along). It's not unusual to see a slick boomer-trivia game like "Thousand Dollar Fast Money" pulling 75-80% Positive Acceptance scores* with your audience-target (as strong as any "A" record you play), compared to just 35-40% PosAcc for a "mechanical" contest like a "Cash Call" or "Hi-Lo".

* A sidebar to these research-scores: the contests that test best in likeability research are broad-based "potluck" trivia contests involving decent dollars. Specific-subject trivia games like Screen Test (movies), Face The Music (name that tune), Sportlight (sports trivia), or Couch Potato IQ (TV trivia) generally test lower.

Wallace Wisdom Reminder: the other side of the marketing equation, that I urge you to factor into your contesting-strategy, is: greatest "likeability" does not necessarily always equate to greatest *effectiveness* (in terms of putting bums in front of speakers and strokes in diaries). While the trivia contest may "appeal" to more your total audience, generating great "interest" and entertainment value, your Cash Call may actually be more effective in getting listeners to go out of their way to listen more, listen longer, or listen in ways they otherwise might not. (See "PD" issue #2, page 1 for background about "Why Power Contesting Works").

There are, however, times when a great trivia contest is just what the doctor ordered, even if only for the reason of providing the appropriate "spice" for a few weeks in your contest-marketing plan.

With this in mind, let's look at a few trivia variations and derivatives — different ways to skin the same cat.

Name Your Game

Why do some trivia games work and others not? As with everything in radio, the angle of approach is all important. It all starts with the right name. I make the point that a contest called "trivia" sounds *trivial* (especially if it's lacking in production values). But "Thousand Dollar Fast Money" or "Double Your Money" or "Sudden Death: Double Or Quits" with slick presentation sounds *exciting! Inviting! Compelling! Habit-forming!* Same game. Different name.

Different Horses For Different Courses

One of the greatest radio adaptations of the doubling-prize trivia concept was originally done in New Zealand (by many of the former Radio New Zealand's "ZB" stations — 1ZB/Auckland, 2ZB/Wellington, 3ZB/Christchurch, and 4ZB/Dunedin).

"Sudden Death – Double Or Quits"

How It Works: Caller #9 gets to play. Contestant starts with \$10 and the money doubles for every correct answer to successive trivia questions. \$10, \$20, \$40, \$80, \$160, \$320, \$640, \$1,280, \$2,560, \$5,120, \$10,280

The catch: the contestant must "bet the farm" every time, double or nothing. They can, of course, take the money and run at any time. But if they lose, all they walked away with was a lovely parting gift (a necessary evil to keep the budget from spinning out of control). The questions got progressively more difficult (just like on *Millionaire*).

(Continued — See Double Your Money on page 5)

Deep Background

Another Todd Wallace Insight Interview



Jim "J. J." Johnston

is the VP/Programming for Standard Communications, Canada's most listened-to radio group and is also hands-on responsible for the programming and marketing operations at Toronto's #1 18-34 station, Mix 99.9 FM.

J. J.'s 25-year career is full of accomplishments, including stints as a successful morning personality, NHL sports analyst/commentator, MD, News Anchor, PD, and National PD. His track record of success includes groups like Moffatt and WIC and stations like CFOX, CFTR, CFMI, CKLW, CITI, CHAM, CKLG, CFGO, and CKY.

He has been honored as Canadian PD of the year 8 times in 4 different formats and was named to the prestigious "40 Under 40" honor roll of outstanding businessmen in *Business In Vancouver Magazine*.

He has served on the Board Of Directors for the Bureau Of Broadcast Measurement ratings firm and is presently Chairman of FACTOR (the non-profit Foundation To Assist Canadian Talent On Record). And he's a CRMC-certified marketer.

J. J. is married with 2 teenagers. He coaches kids baseball, is a marathon runner, health nut, martial arts brown belt, golfer guy, voracious reader, and all around great human being. Eh?

PD: Let's shine the spotlight on Mix 99.9. Give us some history, please.

JJ: The MIX originally was CKFM, the AC giant in Toronto. It changed 8 years ago Labour Day under the direction of President and CEO Gary Slaight. The station debuted with a 7 share but after a couple of years and some major landscape changes, found itself with a 4.7 share and a cume of 550,000. Six years later we're an 8.3 share with over 1.1 million cume.

PD: What's the Mix approach to music and stationality?

JJ: You might say we're the next generation of AC. Kind of an "Alice" thing, with Can-Con. As a "MIX", we cherry pick from all styles to create a vibrant, exciting mix that fits under the Modern AC umbrella. Our approach is tongue in cheek, kind of like Dennis Miller without the cuss words. Irreverent radio for adults. We aren't out to cure any diseases here (but

if we do...!) We are a station that is plugged into pop culture with a big extension cord.

PD: In a market of 4½ million people, promotions and marketing have to play a big part in your game plan. What are some of the things you've done in the past at The Mix?

JJ: Our promotions over the years are exciting, fun, different, BIG and, well, ripped off! Past Promotions include the first Canadian run ever of the Scavenger Hunt, the first "Show us your ?" contest. The originators of the "9-2-5" contest, the Million Dollar Giveaway, MIXMusic Fest on Victoria Day to start the summer (which drew 200,000 people), our Birthday BeachFest on Labour Day (drawing 175,000 people), something we called Meet Every Listener, and The MIX Rewards Program. Other fun attention-causing things include Nude Bungee Jumping, an 18-day Monopoly Marathon at Toronto's Central National Exhibition (where we got major press every single day). One of the first things we did upon my arrival was shining our GOBO light on the CN TOWER on New Year's Eve just before the stroke of midnight. Oh yeah, the event was sponsored by our main competitor. Can you say "pissed"?

PD: Sounds like you really cover the territory!

JJ: We're everywhere, hungry, relentless on the street, and only satisfied when someone says to me "I can't go anywhere without seeing your station!"

PD: Aside from Canadian Content, are there any differences in programming and marketing to a Canadian audience as opposed to a US audience?

JJ: The Canadian audience is a little more conservative than the American audience. And we are also hamstrung by the CRTC in terms of content. Howard (Stern) has helped stretch limits here, although we are kicking his bony ass. In terms of marketing, I don't think there is much of a difference. Another major difference between the two countries is: We can't do Oldies on FM in this country because of a CRTC regulation which is a shame. It's a Top 5 format, but because of the hits/non-hits rule in Canada, we can't do it. In this country anything beyond 1981 is not considered a "hit" (defined as: entering the top 40 on Billboard or Canada's RECORD chart), so, with OLDIES being all non-hit, by CRTC definition, it's impossible. The rule was only changed to post 1981 a few years back, so prior to that it was almost impossible to do CHR on FM in this country. Just now, there are CHR stations signing on all across the country, but two years ago, they couldn't get arrested. (Continued — inside this liftout)

Deep Background

(continued)

JJ: Our station in Vancouver Z-95.3FM was the first one to lead the way.

PB: Can Con really makes life interesting, eh?

JJ: Imagine, 35% weekly! On top of that, it must be 30% between the hours of 6am and 6pm. Cycle and supply is a big problem and, with that in mind, stations are forced to go out of format. You end up with all the stations playing more of the same songs, so there is less diversity.

PB: I understand consolidation is now well underway in Canada.

JJ: Duopoly is just coming here now, with companies allowed 2 FM's and 2 AM's per market. We're just starting to see the fallout that the States has endured over the past several years.

We've had 56,000 downloads of the program. Listeners are thrilled and enjoy playing along.

PB: I know that workplace-focus is as important in Canada as it is here in the US. What is your strategy for winning the workplace?

JJ: This station stayed alive in the lean years on the workplace numbers. The Music MIX really is the station that workplace listeners can all agree on. We are very aggressive with a number of features and contests that target the work place, and have a number of "stealth" components that keep them coming back for more. Then there's our big weapon — The MIX Rewards Program.

PB: How do you explain the Mix 99.9 Rewards Program to your listeners?

JJ: We billed it as the "world's first interactive screensaver program", the opportunity to play along with the station and receive rewards and prizes available only to program members. We've been very careful not to alienate those people that haven't joined, always encouraging them to do so. The great thing about this is the "stealth" angle. Clutter goes out the window, listeners go in the window.

PB: What kind of listener reaction have you received about Rewards?

JJ: In a word "awesome". We've had 56,000 downloads of the program. Listeners are thrilled

and enjoy playing along. We started on January 1st and have constantly reinvented to keep it fresh throughout the year.

PB: How has Rewards impacted on your ratings?

JJ: In a moving, changing market that has now seen Howard Stern arrive and a new CHR station, this promotion supercharged us going into "1999.9 The Year of the MIX". It separated us from the pack, and kept us steady at an 8.3 share, even while being attacked by a new station. Our in-house research shows us very steady and growing, even though all guns are pointed at us.

PB: I understand you even got a big newspaper write-up in the Toronto Star about your screensaver campaign.

JJ: That's true. Peter Goddard from the Toronto Star (the big paper), grabbed a disc and took it home. Next thing he knew, his daughter installed it and then was glued to the MIX. Peter thought this was fantastic and did a whole page on it, just in time for

ratings. He went on and on about the uniqueness of the promotion, and how his daughter dumped-out on the new station across town because of our program. It was fun.

PB: Rewards is designed to be self-liquidating — and then some. What's been the sales impact in Toronto?

JJ: Our sales manager Bill Herz bought-in big time and sold it to a number of sponsors, liquidating the cost and guaranteeing big-time billings (if I told you how much, I'd have to kill you) from existing and new clients.

PB: So your participating advertisers are happy?

This promotion supercharged us going into "1999.9 The Year of the MIX". It separated us from the pack.

JJ: Very, very happy. As a matter of fact, three out of five bought it on the spot, which surprised even me.

PB: Roughly how many clients do you have involved in Rewards and at what levels?

JJ: Two major sponsors with bouncing logos, two that are "in the wallpaper", one that sponsors the Trivia, and one that sponsors the "special days". Then there's the other countless clients that we involve throughout the year in terms of what we call Rewards Payoffs and other promotion and retail adventures.

PB: You've got a great website (www.mix999.com) — how has Rewards impacted on your website hits?

Nothin' But 'Net

W W W E B

W W W I S E™

The KBest95 Reunions Page

KBEST95
Great Time Oldies!

Here's a great feature for any adult-targeted station's full service web site. Especially well-suited for Traditional Oldies stations.

KBZT/San Diego ("K-Best95") provides a local database of school class reunions on their web-site (www.kbest95.com) Enter your school or graduating class year and you're presented with the info (or you can view all the entries for a specific school by leaving the "class" field blank.

Phone Jobs: K-Best maintains a Reunion Hotline where organizers can call-in the details, which are then listed in the station's database. (619) 718-7195.

Cable Visibility: Station also sponsors the "KBest95 Class Reunion Channel" on Cox Cable throughout San Diego (a scrolling loop) with the station's audio background.

TW Tip #3224, #11020, #15073, and #16084

The Most Effective Promotions Of All Time

Sudden Death Double Your Money

(Continued — from page 4)

Potential downside:

Full page, front page impact

The ZB stations featured the contest as a complete package. So by the time a contestant answered the 8th or 9th question, it got to be a rather long contest piece (sometimes 5 to 7 minutes in length). Exciting yes, but for those who "don't like silly games", it became a roadblock to music which could force tune-out (equalized by the lure of big money which compelled substantial hourly tune-in).

Budget-management. And, of course, it can eat up your contest-budget quickly since there's no real "control" mechanism, other than making the questions so hard that it defeats the purpose of having the contest in the first place (remember, every one of your contests should sound "winnable" — otherwise, why do it?).

Variations On The Theme

Double Your Money. Another way of deploying the contest, with an eye toward air-time efficiency, might be to strip it over several hours. The contestant keeps coming back the

next hour until he/she misses a question.

A Sneaky Little Budget Preserver

If you like the come-back-next-hour concept, you might consider adding a 2nd hourly contestant into the contest, a "champion" vs. a "challenger". So, not only does the "champ" have to answer *correctly* to keep doubling the money, he/she has to answer *first*.

"Time to play Double Your Money. Our champion, Fred Nerk, has won \$320 so far and will be shooting for \$640. But you could knock him off and start your own run by being caller #9 at 765-4321. Double Your Money on X-109FM."

Adds a little more excitement (and stretches your budget when the "challenger" wins).

Triple True Or False. Solicit with a trivia question. First person to call in with the correct answer wins \$50, which they can keep or "bet" to win \$150 by correctly answering a true or false trivia question. (New contestant each hour).

\$25,000 Challenge. Here's an interesting twist. Contestant answers a trivia question to win either \$100 — OR — their name goes (along with

other winners' names) into a drawing to win \$25,000, which you *guarantee* will be given away (great odds, probably less than 200:1 over the course of 3 or 4 weeks). Benefits: Listeners play along and hear the drama as contestant has to decide which prize to choose.

Thousand Dollar Fast Money. "You have 20 seconds to answer 5 potluck trivia questions to win \$1,000 cash. Get 4 right, we'll give you \$100. Ready? Your time starts NOW."

Things To Remember

- ✓ Job One: providing great mental participation for *listeners*.
- ✓ The right production values can turn an otherwise drab trivia contest into a cool, exciting slice of entertainment. But go overboard and it could sound cheesy.
- ✓ Shorter is always better! Try to keep all contest-spots under 45 seconds. A crisp contest can even sound good to those who don't like contests (they come away impressed with your efficiency). A really efficient contest is "there" for those who want it, but seemingly "not there" for those who don't.

TW Tip #3223, #4120, and #9196

Make A Difference

(Continued — from page 3)

This week and next, we'll look at some of the best.

War On Graffiti. One of the most effective, multi-faceted public service campaigns I've ever been involved with occurred 4 years ago at KTAR/Phoenix. It was the brainstorm of VP/GM **Marc McCoy** (now GM at KFBK/Sacramento), who had noticed that "taggers" were progressively expanding their territory to include even upscale neighborhoods in Phoenix, with no end in sight. McCoy mobilized the entire programming, marketing, and news staffs for a participative idea-generating session from which grew "Project Graffiti". (I personally favor the name "War On Graffiti" for this campaign, but the impact is the same no matter what the name!) The whole station rallied behind this year-long crusade.

- A 9-point plan was devised which covered all angles of the problem.
- I personally made dog & pony presentations to various city, county, and state officials (seeking and getting the endorsements of the Mayor, Attorney General, Sheriff, and Governor as well as other high profile local celebrities).
- We vowed to give victims a voice, by donating segments of talkshows, PSAs, and news stories to organizations who were already fighting the battle and could use the positive publicity.
- We banned from our air any terms that glorified graffiti (like "tagger" or "graffiti artist") and challenged other stations and media to do the same. Soon it was no longer "hip" to talk or print tagger-slang. Whenever the word "tagger" appeared in the paper, it made the paper look insensitive to victims (as many callers to our talkshows would point out).
- We promoted initiatives like a Graffiti Hotline and put forward such ideas as requiring spray-paint cans to be put under lock and key at hardware stores (so they couldn't be easily stolen).
- We earmarked \$20,000 for weekly "Project Graffiti Grants", to local grassroots-level organizations who were fighting the battle, neighborhood by neighborhood (helping them offset their ongoing expenses).
- And the station bought a \$10,000 paint-removal machine for the City Of Phoenix to assist them in their mission of "instant, same-day removal".

It was more organized than a winning political campaign! In short, we "owned" graffiti! (See Ries & Trout about "owning a word" in the prospect's mind).

The end result: A significant reduction in graffiti vandalism was evident within just a few short months. And we got the credit for it in most listeners' minds.



Duck Races. Planned fund-raisers can be a lot of fun. Many stations around the world have used the rubber duck race as a method of raising money for local charity while involving

their listeners in a fun event. One of the biggest is the annual Fiesta Bowl Duck Race. Listeners pay \$2 to "adopt" a duck, with proceeds benefiting a different local charity each year. Then the 100,000 ducks are dropped into a canal randomly (by a cement mixer) and the race is on. Winning duck wins its "owner" a new car (smaller prizes for the next 100 finishers).



Stevens & Pruett Cyberanch. A few years ago, the popular morning team of **(Mark) Stevens & (Jim) Pruett** on KLOL/Houston ("Rock 101") established The Stevens & Pruett Foundation For Children

& Animals, a ranch on the outskirts of Houston. Their mission is to serve the needs of abandoned or abused children and animals. It's a non-profit organization dedicated to the most vulnerable members of society — those who cannot speak on their own behalf. Check out their website for more information.

(www.cyberanch.org)



Imus Ranch. Don Imus is also said to be working on opening a ranch for sick children near Ribera, NM which will open next year, housing 300-400 children a year.

Seize The Moment. Have you ever noticed — the real superstar performers have a certain knack for *not hesitating* when they see a need. Instead of over-analyzing an opportunity, they *dive in and do it!*

(Continued — See **Make A Difference** on page 7)

Deep Background

(Continued)

JJ: Unbelievable! With hidden points-codes every week, plus the Redeem Your Points items and Auction weeks, listeners are definitely checking us out! We get over 150,000 page-views a day!

PD: Most stations who use the Fairwest Rewards Program find that they're able to reduce on-air clutter by moving client promotions to their website. What is your experience?

JJ: Absolutely! "Stealth" is the word and the combination of the website and the program is very powerful. We've always got a lot of stuff going on that never hits the waves.



MIX 99.9 FM
Rewards Program

\$10,000

instantly

PD: Sounds like you view Rewards as an ongoing part of the promotional mix?

JJ: No question!

PD: What kind of support do you get from the team at Fairwest Direct?

JJ: They are top notch! Very accommodating, knowledgeable, and service oriented. You can call 'em anytime and they're there for ya'.

PD: Are there any implementation secrets that you'd discovered that would be useful to any other PDs who are thinking about Listener Rewards?

JJ: Work as far ahead as possible. Have a number of people check the info you enter before you ship it off. It is a bit of work to get all the info in, and if you have a number of people double-checking, you can minimize, even eliminate, those little mistakes that can happen. Also, utilize your staff to help supply content like special days and trivia questions.

PD: Any new wrinkles that aren't top secret?

JJ: When programming, utilize *all* the space. While most stations seem to only use a few lines from the crawler, you will have room for *five* lines. We use 'em *all* to highlight programming features, contests etc. Also, do Trivia twice a week, as opposed to once a week. And utilize your website as much as you can.

PD: Last questions before you get away — do you have any particular words-to-live-by that guide you as you go about your job every day?

JJ: Stay in love with your job. That is work itself.

Constantly remind yourself of how lucky you are. Look out the window and think

about that guy who's driving a truck and ask yourself, "Is that his first choice in life?"

YOU have the luxury of doing your first choice. *Never* take it for granted!

PD: Great advice! Any thoughts on the people-skills that are required today?

JJ: Be straight up with people, take a *genuine* interest in people, and work hard at being a good person. It doesn't take much, but lots of people take the shortcut. If you want people to be there for you, you've got to be there for them. Help people get to their destination, take the time to learn about them, what makes them tick, how they got here and where they are going. Get serious about that and you will be a big part of a lot of winning people. How many times have we heard "we have a shortage of on-air performers"? You know what, the truth is, we have a shortage of good on-air coaches. If we all get *committed* to our talent, our business will be so much better. The biggest buzz I get is seeing someone I've worked with achieve their goals. *That* is the *true* satisfaction in my job.

TW Tip #3221, #4118 #6215, #7237, #15071, #16082, #17053

How many times have we heard "we have a shortage of on-air performers"? You know what, the truth is, we have a shortage of good on-air coaches. If we all get committed to our talent, our business will be so much better.

For more information about the *Listener Rewards Program*, call Reg Johns at Fairwest Direct (858) 578-9100. E-mail: reg@fairwest.com

To Reach "PD": Call (480) 443-3500 Fax (480) 948-7800
or E-Mail TW3tw3@aol.com

Programmer's Digest

The Insert

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Marketing

Coming up in issue #46 of 'PD' ...

Jeff-Pilot VP/Programming **Don Benson** talks about the marketing challenges of the year 2000 — the next Deep Background Insert

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PowerPoint consulting, production and training for radio!

Turn Over To See *More* Useful Products & Services

Lexicon Branding, an agency specializing in the creation of brand names (based in Sausalito and Menlo Park), recently placed an ad in the Harvard Business Review that raised some curly questions every business and marketer should be taking on board.

Lexicon is responsible for such branding classics as Pentium®, Embassy Suites®, PowerBook®, DeskJet®, and Zima®. So when Lexicon talks, we should listen. They apply both art and science to their brand name development process.

In "PI" Issue #46, we'll delve deeper into their cutting-edge approach to creating brand names. Meantime, check-out the Cliff's Notes version of their ad and see how many of these questions apply to the brand you're trying to promote.

Five Questions To Ask Before You Approve Your Next Brand Name

1 Does The Name Break Any Rules? If it doesn't, try again. Last year, 30,000 new brand names were registered in the U.S. With all that clutter, just fitting in won't work. If you don't want to be lost, you need to look different, sound different, offer a different message that's unexpected and relevant to your customer.

2 Will It Make Your Competitors Grimace? Since a registered brand name is the one thing your competitors can't take away from you, it needs to make them wince every time they see it. If you think they'll just shrug it off or create something better, take it off the list.

3 Does The Name Make A Promise Or Tell A Story? If it doesn't, don't

approve it. Great names are like small poems. Every letter, word unit, and sound work together to deliver strategic messages. Too often, names are selected for what they mean at the moment, as opposed to messages that keep delivering. What would you rather have, *Antiglare* sunglasses or a pair of *RayBans*®? It's tempting to select the comfortable solution. If you think about it, selecting the right brand name can be your toughest marketing challenge. But what could be more important? The right brand name is the cornerstone of the product-customer relationship. It is your single most powerful marketing tool. And it's the one thing your competitors would love to steal.

4 Is The Name Descriptive Or Suggestive Of A Feature Or Benefit?

(Continued — See Branding on page 8)

Make A Difference

(Continued — from page 6)

Good example: The morning after the Oklahoma City tornado, The Kidd Kraddick In The Morning Show on KHKS organized an 18-wheeler truck to show up at the Kiss studios at 6am. During the course of Kidd's 4-hour show he managed to fill it to the brim with much-needed supplies to aid in victim-relief efforts (plus \$13,000 in cash donations for the Red Cross). Then a member of his morning team personally drove the truck full of supplies to OKC. Not bad for one morning's shift (and a lot of behind the scenes planning overnight).

Wallace Wisdom: Certainly these stations are to be commended for the excellent coordination of many working parts which came together to live up to the pledge to serve our communities. But sometimes it can be something as simple as a short one-to-one plea that can cause a station (and/or a personality) to occupy a memorable place in a listener's mind forever. Danny Davis (now PD/Morning Personality of KOY/Phoenix) made such an impression on me, as a listener, when he was PM Drive host on then-AC KHOW years ago. (Danny and I had worked together at KIMN years before, so I'd always made a point of listening to him whenever I was in Denver on any consulting trips.) Driving my

rental car to the airport, I can still clearly remember hearing Danny featuring a simple phone call from a man who'd just lost his job, had no money, and didn't know how to explain to his 4-year-old kid that he wouldn't be able to buy Christmas presents for the family. Danny aired the call asking if any of his listeners could help. Didn't take 3½ minutes (the length of one song back then) for dozens of callers come out of the woodwork to magically transform that man's Christmas from bleak to wonderful. As a listener, I was moved to tears. Radio at its uncomplicated best. True service to the public. And emotional entertainment that will forever live in the minds of those who heard it.

TW Tip #3225, #5060, #6068, #7241, #11021

See "PI" Issue #36, page 6 and Issue #39, page 9 for other great public service projects

Next

- More Great Examples
- "How-To" Checklist

"By the time someone notices a social phenomenon, it has already happened".

— **Marshall McLuhan**

TW Tip #1108

Many PDs and air personalities are split down the middle on whether listener phone bits should be done live on-the-air — or pre-recorded and then played-back "apparently live".

The Quick Case For LIVE

- ❑ The "edge" you get from flying "without a net" results in more and greater spontaneity on-the-air. Hard to quantify, but that edge is there. (Many TV performers say the same about the "rush" of doing a live TV show.)
- ❑ The odd nasty word that gets through on-the-air can be titillating to the rest of the audience (and you can always claim it was *the listener* who did the dirty deed, not you). Gives you a good opportunity to apologize (which fans the flames and spreads word of mouth more quickly).
- ❑ On a very personality-intensive show, there sometimes is just not enough time to go through all the motions of pre-taping or using a digital editor (even with a producer).

TW Tip #5061, #6218, #4121, #9197, #12029, #16042, and #18032

The Quick Case For EDITED

- ❑ You never know what a listener might say. Best to not take chances (depending on the format).
- ❑ If a bit is not lengthy, you may as well utilize the safety net of knowing exactly what's going to get on-the-air.
- ❑ Computerized digital editors like ShortCut or Vox Pro enable you to quickly edit out spurts, sputters, stutters, and farts that you'd otherwise prefer not to have on-the-air. Thus the bit is shorter, tighter, and better.
- ❑ On programming features where brevity is desired (like contest actualities), pre-recording makes sense. In such a situation, you usually don't want any surprises (so why take the chance when such a potential problem is so easily prevented?).

Next Week

A Great Example Of How "LIVE" Can Be DEATH!

Crash Course In Marketing

"New kids drive the market, not new products"

— *Bertram Fields (Disney attorney)*

(on why hit animated films aimed at kids don't lose value with age and are often re-released every 7 years)

"The consumer isn't a moron; she is your wife. You insult her intelligence if you assume that a mere slogan and a few vapid adjectives will persuade her to buy anything. She wants all the information you can get her".

— *Advertising icon David Ogilvy (1911-1999)*

TW Tip #3227 and #7243

Branding

Making A Name For Yourself

(Continued — from page 7)

If so, make sure it is the single most compelling benefit that consumers will need over the next ten years. This could make or break the brand.

5 Are You Comfortable With The Name?

If you are, you might have a good name, but you don't have a great one. Oscar Wilde once said that an idea that isn't dangerous is hardly worth calling an idea at all. It's the same with a name. A great name provokes. It takes chances. This attitude attracts customers and the market to

your brand. Let the other guys just fit in.

For more information on these and other questions, call Lexicon Branding at (415) 332-1811. When you call, you'll find a unique combination of personal creativity, structural linguistics, and attribute-driven research waiting to help you.

TW Tip #3226 and #7242

Thanks to management/research consultant **John Parikh** for bringing the Lexicon HBR advertisement to our attention.

Ocean Toons[®]

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

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

Lessons In Broadcasting

#53. SYMBIOTIC RELATIONSHIPS...

IF I FOLLOW YOUR
FORMAT, DO YOU
PROMISE TO MAKE
ME FAMOUS?



SURE,
KID, SURE

...LIKE THE CARROT AND THE STICK

Things You'll Never Hear At A Radio Station

Special thanks to **Bobby Rich** and **Chuck Buell** for passing this along to "PB"

On-Air PD to DJ: Here's a special hotline number for ya'. Whenever you catch me screwing up during my airshift, please feel free to call and scream obscenities at me.

GM to DJ: You're just as important to this station as the lowly salesperson. What model of cell-phone would you like me to put in the leased car we're trading out for you?

Station Owner To PD: Look, I'm just a guy who bought himself a radio station. I wouldn't dream of telling you how to entertain thousands of people. That's *your* job!

Engineer to DJ: If you ever have any problem with the equipment, no matter how slight, just let me know and I'll fix it right away. Otherwise, I promise never to speak to you unless you ask me to.

TW Tip #6217 and #8161

GM to DJ: Do you have a minute? I'd like to explain this station's overtime payment schedule for air talent.

Salesperson to DJ: You do all that work to create such a marketable product. I feel so guilty about getting paid 15% of the fruits of your labor.

GM to Airstaff: This is the 8th consecutive ratings book in which we've lost both audience share and cume. We've gone through 4 format changes and 7 PDs in 4 years. Obviously, I don't have any idea how to manage a radio station. Therefore, I hereby tender my resignation.

Listener to DJ: I got these 5 diaries in the mail from some company, but I'm not sure how to fill them out. You're my very favorite air personality, so I figured I'd ask you for advice on what to do with them.

Owner's Spouse to DJ: Sure, I have a favorite song, but I'd never ask you to play it. After all, you have a format to execute.

Listener to DJ at a PA: You look exactly like you sound on the radio!

Outgoing Jock to DJ who follows: I've filed all my carts and discs. The log is up-to-date. I've disposed of my food-wrappers. Because I smoke and you don't, I've emptied the ash-tray and sprayed air-freshener in the studio. Here's a fresh notepad, two newly-sharpened pencils, and a bunch of show-prep material I wasn't able to fit in my show today. I'd love to stay and chat, but I want to get the updated forecast for you before I leave. Besides, I know you need to concentrate!

Bank to DJ: We hope you enjoy your very own Visa Gold Card.

Programmer's Digest

Sweepers/Splitters/Bumpers/Liners/Ins&Outs

(clip): Something's wrong with the radio!
Somebody kill the commercials!

Stopless music starts now. 104-7 ZZZ.

Keep listening to Mix —
to Mix and Match your way to Mexico.

(Traffic Outro on KKBT):
With the 92.3 Traffic Beat, I'm (reporter name)

Another 45-minute Rock block — from DC 101.

Like what you're hearing on the drive home? Catch us
on the way IN tomorrow! Mornings mean MUSIC —
on B101FM. Philly's more music LEADER.

Let's get busy! Here comes Columbus' longest music
sweep! (Jingle): WCOL FM, Columbus

Hello Texas, we're The Great Divide. Another Texas
12 in-a-row is next on The Wolf (howl sfx)

KLOS billboard slugline —
The soundtrack to your mid-life crisis.

On a new car radio, we're exactly 107.9 FM.
On an old car radio, turn that dial 'til ya hit the glove
compartment. Good times, great Oldies! Kool 108!

Elements of Stationality

Lite Rock 103.7, KVIL and (jock name) inside another
30 minutes of continuous Lite Rock favorites.

(jingle): Everybody loves Oldies!

(jock): Even (listener name) from Minneapolis, who's
been waitin' around all afternoon for either a free flight
or the king of Rock'n'Roll, whichever comes first!

(jingle): Good times, great Oldies, Kool 108.

(female) For laughs

(male) It's Don Bleu in the morning!

(female) For music that makes you feel good at work,
it's Soft Rock hits.

(male) K-101 (female) K-101 FM and AM"

106 KMEL. The most music. Jammin' the most
Hip-Hop and R&B. 106 KMEL, the bomb.

From your transistor radio to your hi-fi to your digital
stereo receiver, the technology evolves. But the
SONG remains the same. All Rock & Roll classics,
KSAN 107.7.

Fi-fi-finally a radio station you can leave on all day.
The new Jammin' 105!

(female) New York's Jammin' Oldies.

TW Tip #9194

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

Now in ²¹~~20~~ countries!

Talent Search
How To Get Beyond The "Turn-Offs"

A "PD" Special Report by
Valerie Geller

And ...

Also ...

**MORNING
RADIO**

The Tracy Johnson/Alan Burns Guide
To Developing On-Air Superstars

More BLORE

Sealed With A **KIIS**

Subscriptions

Your Investment

One Year \$US295

Six Months \$US165

Charter Subscription:

\$US195 for first year

Call us for special group
and multiple-copy rates

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