

Who's In Control?

YOU — Or "The System"?

An **EXCLUSIVE**
"PD" **Special Report**

By Greg Smith

The following article appeared recently in the ESP Media client newsletter. Special thanks to ESP CEO Greg Smith for giving us permission to reprint it here.

Introduction

The key to ratings success is to build positive brand images.

The smart thing to do is build them one at a time, bearing in mind the hierarchy that exists for musical and personality product attributes.

Research will dictate in which order you need to tackle each of the issues.

Only when you are winning an issue (as determined by ongoing tracking) by a decent margin can you afford to move on to the next product attribute.

Marketing Breakfast

As you know, having the great breakfast show is critical to your ratings.

(Continued — see **Who's In Control** on page 2)

Capsule Concepts

A weekly series of forgotten basics in bite-size doses

Invisible Cume

Radio listening is primarily done in two modes: the preferential mode (P1 partisanship) and the cumulative mode (occasional users and triers). But there's an important third mode of listening that deserves your attention: your "long-term" cume. That is

(Continued — See Capsule Concepts on page 7)

Continuing Education For The Dedicated Radio Programmer

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

Who's In Control?

(Continued — from page 1)

Program Directors like to market their breakfast programs with at least 1-2 promos per hour after 9 or 10 o'clock. Sometimes they will use a short piece from the show along with a music montage promoting their breakfast and music position. Other times, it's purely a breakfast spot.

Some stations also use interactive pieces where their daytime talent introduces a segment from that morning's breakfast. This is great in theory. Where it can break down is when the breakfast show doesn't deliver enough great material for the amount of promo space given to the show throughout the day. So what happens is you run *inferior* material that *weakens* the station's personality images that you're working so hard to build.

The other common mistake is when a station powers the one great bit from the breakfast show every 1-2 hours from 10am onwards. It might be funny the first couple of times but beyond that when you start to add points to your repetition perception.

The number of messages you run each day for your breakfast show is determined by your approach. If you plan to use material from the show, let the material dictate how many spots you can successfully run. It makes sense to use a combination of topical and timeless pieces.

Scheduling Music

Music Directors can let the system get in the way of what they're setting out to achieve. They work so hard at constructing great music logs, getting the different music styles and tempo perfectly balanced, along with good era separation hour after hour. What they sometimes end up doing is holding back the top testing tracks, putting them in a slower rotation than they deserve — all because they focused on putting together "the perfect hour", according to sound essence of the radio station.

The strength of the music has to be the first consideration every time you schedule music. The audience wants to hear their favourite songs (as

determined by research) played more

often than the tracks they think are just "okay".

Just because you have 5 A's one week doesn't mean you have to run 5 the next. It depends on how many great testing currents you get each week. Some Program Directors build the station's clocks and then force songs into the different categories and different levels finding that some categories have weaker songs than the others. The smart way to go is to let the *audience* decide how many 70's, 80's, and 90's they like, and build the categories accordingly.

"Let the audience decide how many 70's, 80's, and 90's they like, then build the categories accordingly"

News

How often do you hear a news bulletin* on your station that sounded like it was padded with one or more weak stories that weren't important to your audience. Just because the 2 o'clock news is scheduled to run 2 minutes doesn't mean it has to.

* Editor's note:

"news bulletin" is Australian for "newscast" (just as "Foster's" is Australian for "beer")

Great Program Directors understand that their radio station is defined by its listeners. They work hard to develop audience comprehension of what benefits the brand offers. A lot of music stations run news on-the-hour from 9am to 6pm. It becomes a product attribute if it's executed and marketed properly.

The Newsroom really has to understand the audience's needs and wants, but how often do you see the Program Director spend time with the news team, talking about what they know about the audience? News Directors have to work more closely with the Product Team.

Recently, two FM music stations in a major capital city that we work with, closed their newsroom after the 6pm news service, as they normally do on a weekday. The only problem was that the city had experienced its biggest storm in 17 years! Millions of dollars worth of damage, 50,000 households without power for nearly 24 hours.

(Continued — see *Who's In Control?* on page 3)

"I don't cheat on my wife, I don't cheat in life. But if the game's on the line, yeah, I'll cheat."

— Danny Ainge

Phoenix Suns Head Coach

aka “The Lucky Dollar Caller”, “Money Match”, “Fiver Fever”, “The Dollar Bill Deal”, “Show Me The Money”, “The Dollar Bill Recall”, etc.

One of the best ways to incent contest-participation is to put an actual “game-piece” directly into the consumer’s hand. Once they’re holding it, they usually think, “Aww, what the heck, I might as well go ahead and play”.

That’s one reason why total-household direct-mail hits and newspaper-drops (of lucky numbers, prize catalogues, etc.) can be particularly effective at enticing listeners to alter their radio listening patterns (to make a listening appointment, listen longer, or more frequently, or listen to a station they normally don’t or wouldn’t listen to).

What if . . . you could get the government to pay for the printing and distribution of *all* of your “entry forms”? That’s essentially what *The Dollar Bill Game* is all about.

How It Works:

Listeners are encouraged to examine the serial numbers on all of the dollar bills in their possession for a chance to win a big cash prize.

Some stations call out 3 or 4 random numbers to be matched. (“If all three of those numbers appear

anywhere in the serial number of your one dollar bill, you win”). Others call out their frequency (to either be matched either precisely or in any order).

Some stations do it only once, twice, or thrice in the morning. Some do it hourly throughout the day. While still others do it at key times of each daypart. Any way you do it, it represents a *listening appointment* which a good percentage of diarykeepers will make and keep (because they’ve got a “ticket”).

Why It Works:

Everyone has several entry-forms within reach (their dollar-bills, in essence, represent multiple “lottery tickets”). Moreover, some listeners think they can “cheat” by getting even more dollar bills — and whenever a listener thinks they have an “edge” on the house or other players, they’re more susceptible to falling for even the most intricate of “forced listening” schemes. (It’s the age-old story: tell a Vegas hotel you’d like to gamble in their casino and they’ll say “welcome”; tell ‘em you’ve got “a system” that’s guaranteed to win you a million and they’ll send a jet for you to get you in the house sooner!)

Variations On A Theme:

The Circulating Dollar. An interesting twist that’s (Continued — See *Dollar Bill Game* on page 4)

Who’s In Control?

(Continued — from page 2)

No television and no computers, people sitting around with candles listening to their battery-operated radio searching for information. They wanted to know when the power was coming back on, was anyone injured, and how much damage was done? Where did they get their information after 6 o’clock? Not from the top stations in the market — but from the talk station, whose host was actually being networked from *another* capital city! He did a very good job of keeping the people who were in the dark aware of exactly what was happening. He spoke to all of the daytime talent on the local station to get their perspective on the storm and its repercussions. He hounded the power company for details on when the power would be restored.

The two FM music stations should have kept their newsroom open at least until midnight running

updates on the hour-hour. Both stations would have improved their news and community images by *being there with the right stuff* when their audience really wanted them. We must not make the same mistake again.

TW Tip #3208, #5113, #7221, #2152, and #10060



Greg Smith (pictured here with daughter Amanda) is CEO of ESP Media, the #1 programming consultation firm in Australia and the Pacific Rim. Before founding ESP, Greg was the Group Programme Manager for the Austereo network.

He continues to serve as the primary consultant to both the Austereo and Triple M networks. Greg can be reached by phone at his Brisbane office at 011-61-7-3839-6733 or by e-mail at gregsmith@espmmedia.com.

Most Effective Promotions

Dollar Bill Game

(Continued —
from page 3)

been around since the year "dot": a specific dollar bill is actually circulated (usually starting at a participating sponsor, like a major mall), with the listener who finds it winning a major cash prize. Listeners are encouraged to listen each hour the first day to get a head-start on what the full serial number is (numbers are announced, one by one, hourly on day one). Thereafter, when all numbers have been announced, all listeners are encouraged to look for the missing dollar. An ascending jackpot keeps increasing each day until the bill is found (\$1,000 the first day, \$2,000 the second, and so on). If not found within 10 days, some stations release another dollar bill into circulation. After you have at least one winner, proving the contest is "winnable" and not just a needle-in-a-haystack search, interest in this contest really ignites. Some unscrupulous stations have been known to keep the bill out of circulation so they get all the publicity without having to payoff. (Our advice: *never, ever* stoop to this kind of deceit — not only is it illegal, which could land your ass in jail, but your station could suffer irreparable damage to its image — *forever*).

Radiation. Still another variation on the specific-number angle is: work with your bank to find hundreds of dollar bills ending with your frequency. Then release these bills at participating sponsors. ("Today we're releasing into circulation 1,000 \$1 bills ending with 9, 9, 9 in the serial number; be one of the first 99 people to bring one into us, and we'll turn it into a \$100 bill for you").

Legalized gambling. It's easy to turn the basic dollar-bill game into a million dollar *match* game. Solicit for contestant: first person to call in who has a dollar bill ending in the number (9) gets to play. Listener wins \$109 (frequency tie-in), which they can keep OR play the odds by trying to match the numbers which precede the (9) in their dollar. "Do you want to match one number to win \$1,109, match two numbers to win \$10,109, match three numbers to win \$100,109, or match 4 numbers to win \$1,000,109?" This is a simple odds-based insurance contest, which you can arrange through practically any agency which has access to Chubb or Lloyd's. Listener chooses, then wins or loses. Better strategy: if your budget allows, let the contestant *keep* the \$109 no matter what (that way you *always* have a winner). This game is best slotted as a Breakfast/Morning spike (when running only in Morning Drive, it often becomes an appealing benchmark bit with

long legs). Easily sponsorable, with the client paying the insurance premium. (In fact, consider pitching it to a local insurance company — that way you know you won't get gouged on the premium!)

Upsides: The aspect of the entry-form in the listener's hand is very strong, enabling your contest to appeal beyond normal physical-participation levels. Put big money behind it, and you'll command major attention with listeners of all kinds (phantom cumers, occasional users, P3s, P2s, P1s, and hyper-core top-quintile P1's — even non-listeners will come out of the woodwork).

Downsides: Doesn't generate much "interest" with mental-participants, since it's only a "numbers" game on-the-air (which is rather dull). But it can still generate *inter-activity* — since everyone has an entry-form, many non-contestants may check their serial numbers anyway, just to see if they would have won had they been the lucky contestant. (And if they have a match, you can bet they'll tell everyone at work that they would have won, thus making your contest *perceivably even more winnable*.)

Wallace Wisdom:

I'm attracted to using the numbers of your dial-position in this contest to enhance recall. When listeners are looking for numbers that match your frequency, it tends to *burn it in their brain* (especially useful in awakening "invisible" or "phantom" cumers and making them realize that they actually *do* listen to your station).

This contest is more effective in the U.S., where we still have \$1 notes, thus providing all your listeners with many more entry-forms. (One and two dollar/pound notes have been replaced by coins in the UK, Australia, and New Zealand.)

If you use this as a breakfast/morning cume-spiker, remember to slot it in the 6am, 7am, and 8am hours, not just at 7:20am, which misses 75% of your cume (even if you do it every weekday morning at 7:20, you'll still only reach less than 45% of your weekly cume, and even less of your "long-term" cume).

If your budget is tight, consider doing smaller cash prizes (say, \$1,000) during the week with *Thirty Thousand Dollar Thursdays* (diary-start day). (In Canada, Australia, and the UK, try to lock-in a *Big Money Monday*.)

TW Tip #1098, #3209, #4113, and #1705

On Attention-Spans

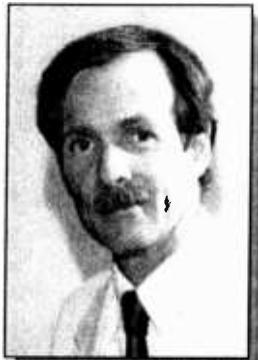
TW Tip #1099 and #9180

"Few sinners are saved after the first 20 minutes of a sermon."

— Mark Twain

DeepBackground

Another Todd Wallace Insight Interview



Vance Dillard

Give us 5 minutes and we'll give you some great insights into programming strategy as we speak with Vance Dillard, the Director of Clear Channel/Jacor Soft AC Operations, and who also serves as the Operations Manager of WPCH/Atlanta (Peach 94.9). Vance's rich programming background includes years of

extensive experience running Full Service AM, Beautiful Music/Easy Listening, and Soft AC stations in Columbus, Cincinnati, Tampa, and Philadelphia.

PD: Vance, you've been there in Atlanta awhile now.
VD: Right, first time around was in '88. Then I went off to run WLW in Cincinnati for a couple of years, came back in '91, been here ever since.

PD: First, tell us a little about Peach — its heritage and programming strategy.

VD: Well, Peach is probably one of the few Easy Listening stations in the country that made what a lot of us would say was a "smooth" transition to Soft AC, without having to blow up the station and the call-letters entirely. We began evolving Peach in 1988 with no particular timeline, we just tried to follow the research, adding in vocals and things like that. And by '91 we were 100% vocals.

PD: And never looked back! What's your core demo target?
VD: It's Women 25-54, but really, we target mostly to Women 35-54.

PD: What kind of marketing has Peach done in the past?
VD: The trademark for us is our telemarketing to offices. We have a huge database, over 100,000 people in our database.

PD: Wow! How often do you message that?
PD: Oh all the time. It's an ongoing process. And we also have over 50,000 fax-numbers in our database, so we can communicate with our office-listeners very effectively, all the time.

PD: Do you regularly send out an office-fax?
VD: Yeah, we do a regular office fax. Then, whenever we have a big contest, we do a separate contest-fax.

PD: How involved in actual contest-marketing, specifically, has Peach been in the past?
VD: Well, up until last Fall, our instincts told us to minimize the bells and whistles. But last year, as a lot of the Jacor stations have done, we began sticking our toe in the water as far as group-contesting is concerned, which I think we did successfully. We did an Artist Of

The Day/Song Of The Day type contest over about a dozen stations, offering cash prizes of \$5,000 up to \$50,000. In fact, we had a \$50,000 winner up in Boise.

PD: There are a lot of people, especially other group owners, who complain about that whole "collective" contesting angle of attack, but it sure works, doesn't it?

VD: Yeah, it really does. We're currently doing the Celebrity Workday Payday, where there's a different celebrity that you hear each day that tells you when it's time to call in to win the money.

PD: What would you say is the main differentiation between Peach and your vertical direct-competitor, WSB-FM/B-98.5?

VD: Well, I like to say that we rifle-target our listeners. We're kind of the rifle-shot in the market, and they're kind of the bull shot, the broad stroke. This is their home town. They spare no expense in doing what they can to capture an audience. They have a larger cume than we do. They had a head-start on us in the format. They've now evolved into almost border-lining on a Hot AC, but, not quite, I'd say they're still Mainstream AC. Last year in cash giveaways alone, I added up that they gave away \$750,000 on-the-air.

PD: Whew! How do you compete with that?
VD: Well, telemarketing, certainly, with our fax programs, our group contesting, of course. And our latest addition has been Fairwest Direct's Listener Rewards program, as part of our win-the-workplace strategy.

PD: Explain how the Listener Rewards program works, the way you guys do it at Peach.



VD: It's really designed for your core listeners. It's not a mass marketing approach. It's a different way of rewarding your core listeners with incentives for listening on a regular, even daily, basis. And that's through awarding points and then giving listeners the opportunity to use those points to bid on prizes.

PD: It's very close to the effective model that all the airlines use for their frequent flyer programs, isn't it?

VD: Yes. Loyalty marketing aimed right at the core. Plus we've even included the Rewards program in our ongoing program of fax-outs, to convert as much of our huge database into Rewards listeners as possible.

PD: What kind of prizes do you offer at your "top tier" prize level?
VD: We've given away \$10,000 cash, computers, and vacations. We've given away various cash amounts on a regular basis, anywhere from \$500 to \$5,000. And we'll be looking at cars soon.

PD: When did you start this program?
VD: Started last October (1998)

PD: And if I remember right, Peach had a strong bump-up in Arbitron numbers in the Fall sweep, right?

VD: From 4.6 to 5.4, book-to-book. That said something was working. Another one of the big indicators to us that it was really working was our web-site traffic at

(Continued — on back)

Deep Background

(Continued)

VD: www.peach949.com when listeners started going

You could WIN \$10,000 INSTANTLY!
Just install the Peach 94.9 Listener Rewards Screensaver
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there to download their screensavers, which drives the program. Before *Rewards*, we were promoting it a little bit, but not a lot, and getting maybe 50,000 hits a month, which isn't really spectacular. But the first month of Listener Rewards, we went up to 300,000 hits! So we kinda' felt like, yeah, there's some interest! And we've been able to maintain an average of about 250,000 hits a month ever since. There's an incentive for listeners to go there at least once a week to find out what's *happening* with the program, like new prize redemptions. That's one of the things that really appealed to me about the *Listener Rewards* program — it enables us to keep a lot of value-added sales promotions *off-the-air*.

PB: So you've actually been able to reduce on-air clutter by taking the sales mentions and putting them onto a vehicle where's it's not "full-page, front page" or competing with other on-air units or stationality elements?

VD: Right. It really *has* kept things very clean.

PB: I'm hearing that most stations are actually *making* big money on the *Rewards* program by tying in big advertisers. What's been your experience at Peach?

VD: That's was another thing that was appealing to us. And to go back to one of your earlier questions, that's what I believe is another *point of difference* between us and B98.5 is that we have pioneered some things that are now termed *NTR* for the radio station that have become standards within our company. And we felt like *Rewards* might be another one of those things. So my Sales Department, in a very short period of time brought in four clients that gave us over \$200,000 in non-spot revenue.

PB: Talk about cost-liquidation! Do you also use it as a traffic-generator for clients at remotes?

VD: Yeah, which is great. For a Soft AC type radio station, our listeners really would have a problem driving across town to get a t-shirt. But many of our *Rewards* players *don't* have a problem driving across town to pick up more *Rewards* points! So it's made our remotes more valuable!

PB: What kind of feedback are you getting from your clients about participating in this promotion?

VD: The ones that are in it, *love* it. Nobody seems to be unhappy. They're getting *results*, they're getting people into their places of business, it's building traffic, it's building awareness, and it's *doing the job!*

PB: How did you sell this internally, to your staff? Was it easy to sell to them, or were there doubts, or what was the experience?

VD: Because of Fairwest's expertise in addressing the needs of stations like Peach, or really *any* station that's trying to reach a workplace audience, they were able to *clearly* communicate both to my promotional staff and then to the sales department how this thing would work.

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

VD: Well, the most important thing is they remind you of all the things you need to be reminded of. We do a Song-Of-The-Day every day, and a weekly trivia game, along with sponsor mentions, all of which had to be arranged a year in advance. So they make sure it's all in there the right way and programmed correctly and that nothing slips between the cracks.

PB: Are there any other implementation secrets that you've come across that would be valuable to anyone thinking about *Listener Rewards*?

VD: I think you have to have a sales staff that understands that the *true* success of *Listener Rewards* is

not in how many mentions you sell the client. It's what it's able to *DO* for the client. It's a more tangible product. It should be judged on the *results*, not what you hear on-the-air.

PB: Do you see this as a short-term promotion — or more of a long-haul kind of deal?

VD: Every indication I've seen so far is that it's going to be a very nice long-term promotion. In fact, that's another way

Fairwest has been helpful. They're busy getting feedback from all their new *Rewards* clients, so they're coming up with some new twists on it that we can include in year two.

PB: Final question: do you have any particular words-to-live-by that guide you as you go about your job every day?

VD: Yeah, and I guess it goes along with Clear Channel/Jacor vision — and that's "*Always try to have some fun*". And on a more serious note of how to get the job done, you always have to try to "*Make sure you don't lose your focus*". There's a lot of distractions today, from automation to competition to new music to another station coming after your workplace audience, and so on. So you need to remember what you are and what your mission is, and try not to lose your focus.



TW Tip #3206, #4111, #7220, #15066, #16077, #17048

For more information about the *Listener Rewards Program*, call Reg Johns at Fairwest Direct (619) 693-0576. E-mail: reg@fairwest.com

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Loyalty Marketing Programs

To learn more about the concept of loyalty marketing and what it can do for your station, be sure to read the exclusive **Deep Background** interview with WPCH

PD **Vance Dillard**
in **THIS** issue of **"PD"**

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The Next Phase Of Consolidation

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

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

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

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

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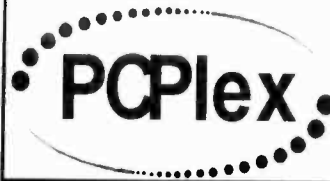
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Loyalty Marketing

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PD **Vance Dillard**
in THIS issue of **PD**

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Drew Basics—Part 3

(Continued from **PD** issues #38/39)
Taken from Paul Drew's "first memo" about "General Programming Instructions", issued to the CKLW "Big 8" Jocks, circa Nov. 1969.

Lay-unders should be avoided on IDs, except where there is a definite need for one (such as "Green Eyed Lady". However, please be cautioned that the first few low notes must be at a level which is barely audible.

As soon as a logo is completed, assuming low notes have been laid-under, it is extremely critical that the music then hits with full force, because — the needle on the VU meter on the console should remain fairly constant during the segue.

In summation, please let it be stated here that at this time I am not advocating lay-unders, but it often becomes necessary to make use of them to maintain a tight on-the-air production sound. Therefore, a standard procedure should be in effect for all jocks and engineers. In no way must elements compete with each other on-the-air.

You will not be able to do this all of the time because some records just don't blend into the end of a jingle and some records start so hard they would only cover up the jingle.

Music-Scheduling — Provide the next jock with exact time-slotting of your last two hours of music — including Goldens by artists. Advise next jock of any currents you did not use. Make him aware of the exact rotations of all music.

Good fortune will smile upon you from time to time. World Premiere records will be added to the playlist from time to time. They are to be slotted in the B or C positions on your music format. (Refer to them as "World Premiere"). Later on as the song becomes a hit, sell the fact that it was introduced first by the station without calling it a former World Premiere.

A music log must be submitted for every show. Please print your name and the date clearly.

The brand new survey is previewed every Tuesday evening. Refer to the survey as "brand new" from 6pm Tuesday to 6pm Wednesday. Do not say "as previewed last night on the . . .". That is looking backward! If you wish to comment, then look forward, "and Steve Hunter previews the brand new

survey every Tuesday at 6". Refer only to the Top 10 and the hot up-and-comers. Okay to use "this week" from 6pm Tuesday to Saturday Midnight. After that, do not use "last week". Don't use either "this" or "last" from Sunday to 6pm Tuesday.

Hit Lines — These are special telephone lines through which the listener reaches you. These lines operate 24 hours a day, 7 days a week.

- Plug the number, once per half-hour. Motivate the listener, to stimulate his/her interest in calling you. Give the listener a reason to participate.
- Get the area requests on-the-air, very often.
- No names of listeners.
- Keep track of which songs are requested most. Valuable info.
- Without screwing up your show, answer Hitlines as much as you can.
- Be courteous when you talk with a caller. Be friendly. Tell them you will try your best to play their request.
- Never act negatively toward any request. Be positive. Advise the PD of any unusual requests/comments.

This applies only to the hours of Midnight-5am (when our coverage is greatest): Mention areas making requests as frequently as possible on the all-night show. Give the telephone number once per half hour segment.

All Public Service begins with "here's a reminder from the Big 8 Jocks".

Read all the one-liners as instructed and as posted. If a one-liner begins with "The Big 8", then these are the first words out of your mouth. If you are in a music sweep and come upon this type of one-liner, then remember, first words out of your mouth "The Big 8", then you can do your time-check and count the music. Slot One liners at :03, :23, :33, and :51.

Avoid saying "o'clock in jock cross-plugs. Don't use "AM" or "PM". These are journalistic abbreviations.

News Bulletins (unscheduled flashes) and Special Reports interrupt music. The record should have played for at least 20 seconds before the newsman interrupts for his bulletin. The jock has nothing to say. A Special Report is handled mechanically in the same manner as a



Paul Drew was also one of the first PDs to post a **daily** memo in the jock's studio, dealing with timely reminders about format presentation and topical items a personality should be aware of for planning that day's content.

bulletin, except the newsman will take a longer period of time.

Weather forecasts/info should be delivered "straight-ahead" without comments. Use your creative talents on talk-overs and backells, not the weather.

The News Department will furnish the temperatures to you at approximately the same time each hour. If you are receiving them late — please enter the time you received the reading on the Discrepancy Report. If the newsroom fails to give you the readings on time, you can estimate this for internal purposes, using good judgement.

The News Department will furnish you with local collage, professional, and high school scores as soon as they are available. They precede weather, but get them on as soon as the final is available. Never more than two results at any time. Finals only!

Traffic Wire — a teletype service provided by the police to all stations (at a charge). All stations have the same information. To make our reports unique and brief, color-code them:

Red — when conditions are at a standstill
Yellow — if traffic is moving slowly
Green — for normal, all-clear conditions.
You would say, "Traffic conditions are YELLOW on the northbound Lodge, between Grand Blvd and Davison". That's all it takes. This information is to be aired before going into your spot business. Check the wire regularly. Yellow light will go off when a major traffic-jam occurs.

In the event there is an election, with intrinsic "equal time" and "fairness doctrine" problems, please refrain from expressing political views favoring one candidate versus another. Expressions of opinion such as this could be interpreted to be station endorsement of a particular candidate and could lead to a multitude of claims by their opponents and consequent difficulties for the station.

(Continued — see **Drew Basics** on Page 6)

News/Talk & Surveillance

Talk 101

Forgotten Basics For Swashbuckling Talk Talent

- ✓ **Establish Your Beliefs.** Stand for something. Take a position. And try to stick to it every day.
- ✓ **Guests = Flat Show.** In-studio guests are almost always a bad idea (there are exceptions, of course). They usually expect to be there for the entire hour (or longer), but they may only hold a listener's interest for 20 minutes. (See the quote at the bottom of page 4 for a timeless reminder).
- ✓ **Be prepared for lull periods.** One of the dirty little secrets of spoken-word radio is that there *will* be times when you'll get no calls (especially on smaller or niched stations). You need to be *totally prepared* for those lulls (so you don't sound like a bumbling idiot).
- ✓ **Remember *momentum*.** Momentum applies just as much to Talk Radio as it does to Music Radio. Have call-screener prep callers to not waste time when they get on-the-air (no "Hi, how are you?" waffling, encourage them to *get right to the point*). Then get on to the *next* call or thought *quickly*.
- ✓ **Stop butting in.** Let your caller express his/her point without interruption. This gives you more material to react to and ricochet against.
- ✓ **Don't get sucked-in by hot phones.** Often the topics that make the phones ring the most produce the biggest tune-out. (Does *numerology* ring a bell?)

TW Tip #13014 and #6209

Drew Basics — Part 3

(Continued — from page 5)

Print all program irregularities, in complete detail, on the Discrepancy Report. This sheet is read by several people in many departments. They depend upon your clear description of a problem, so state the deviation clearly. Refrain from comments — the sheet is for irregularities. Last man out daily, place it in the PD's box. When you have an equipment problem, notify the Program Director and note the difficulty on the Discrepancy Report. When listing problems with regard to Golden's on the Discrepancy Report, make sure you include all of the information about the record.

All commercial and public service cartridges are represented with a cue sheet. The sheets contain all information related to the materials on the cartridges. You will receive a copy book for each show containing all cue-sheets and live copy for your program.

Quite often, a client will feel that his ten-second live spots are not being read properly. He is often right. Please make sure that you read all ten-second spots and PSA's clearly and at a rate of speed that is understandable. If you feel the

copy is too long, then make a proper entry on the Discrepancy Report.

Read the program log carefully. Make entries neatly. Do not make any entry in advance. This is illegal. There is no hard and fast rule which says you cannot write on the program log. I realize there are many things you have to do, and that written reminders on the log are often a good way to make sure everything gets done. But please use only a column where your marks will not confuse Accounting or Traffic.

If there is a power failure, continue your show as if it were being heard as usual. Do NOT stop. Note the time "off-the-air" (and time back on) on both the Discrep Report and the program log. Traffic will handle all make-goods. Never skip spots. Pause or stop for no one.

In the event there is a Traffic error and both a 60-second and a 30-sec spot are logged, you will only be responsible for airing the 60.

If for some reason a cart machine fails the Operator, go to the next element. Don't waste time. Don't talk about technical difficulties on-the-air. The movement should always be *forward!* Double-check with your Board Operators to make sure he is pulling his cartridges

an hour ahead. This avoids last-minute hang-ups.

Keep the studio door closed!

The microphone in the studio is highly directional. Please talk directly into it, work 1 to 3 inches from the front of the mike. Keep your printed materials where you can see them without turning your head away from the mike.

Please treat all of the switches, buttons, and knobs in the studio with respect.

Everyone should have their own pair of headsets handy, in case those belonging to the station are not adequate. Have noticed that most everyone drives the headsets hard. This causes distortion after 2 or 3 hours. Rest usually corrects the difficulty. With a set of your own, you'll have no problem.

Keep a file of all memos and instructions in a safe place here at the station. Never throw away a memo or set of instructions.

Refer to these instructions often. Keep them in a safe place.

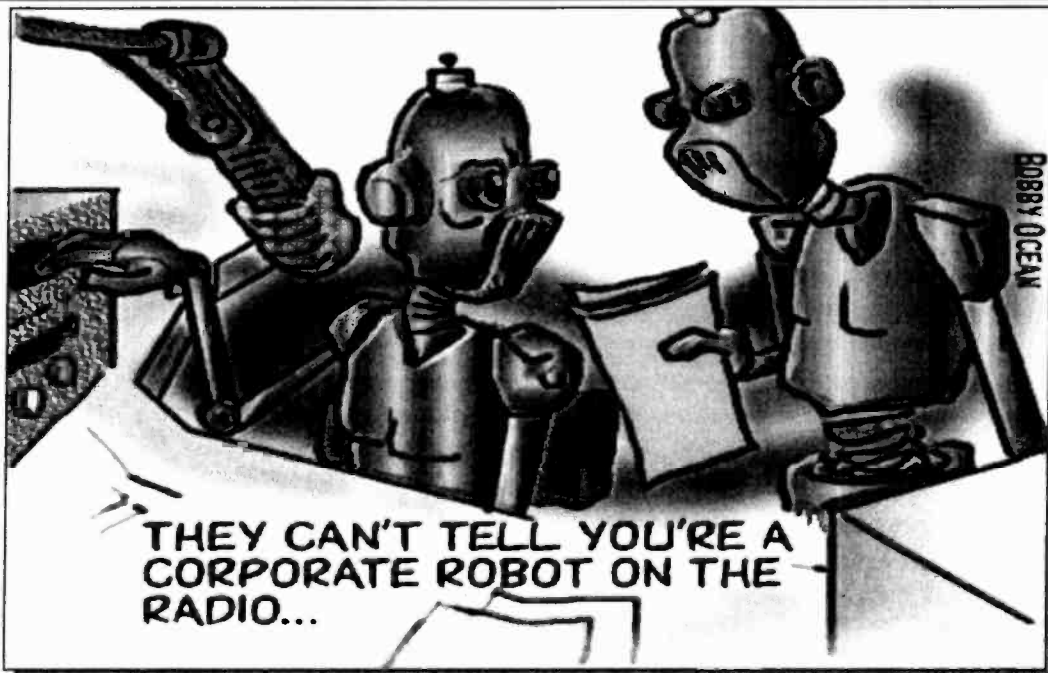
Under no circumstances are they to ever be shown to anyone, Anyone else has no business with these instructions. They are as private as your underwear!

TW Tip #1093, #2153, #6208, #7222, #10061, #9178, #12026

Ocean Toons®

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

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



Fun With Area Codes

New area codes are spreading across North America like wildfire. Whenever something touches so many listeners' lives, it's a great opportunity for radio stations to have some fun with it, as K-Rock in Edmonton demonstrates with the following splitters —

"Warning! The surgeon general has determined that using area code 403 can gradually increase stupidity and make you look really ugly. Therefore, area code 403 has been assigned to Calgary. Your new area code is 780. An important message from Edmonton's Classic Rock, K-Rock 97.3"

"The Morning Show for area code is 7-8-0. The Breakfast Club on K-Rock 97.3."

"Size does matter! That's why Calgary is area code 403, and Edmonton is area code 780. We're almost twice as big. Edmonton's Classic Rock, K-Rock 97.3."

TW Tip # 9179

Concepts

(Continued — from page 1)

listeners who actually listen to your station, but who haven't made the mental connection that they do. They don't remember your station "top-of-mind" (so they probably wouldn't remember to record it in a diary), but with aided-recall they'll fuzzily remember you (when prompted). In the early 70's, I coined the term

"invisible" or "phantom" cume, as a label for these laggards.

What we find is: for every two cume listeners you have listening every week, there's yet another "nomad" troller who listens but doesn't fully *realize* it.

In the 80's, Arbitron validated my theory when they published their study about long-term cume. They found that the 2-week cume level is about 1.26 times your weekly cume figure. That 3-week cume is 1.42x weekly cume. And that

one-month cume is 1.57x.

Addressing phantom cume is one of the bigger secrets to fast turnarounds (one of the reasons why worst-to-firsts still happen).

The good news is: **invisible cume is easily targeted promotionally.**

Once you cume 'em, you can keep 'em. Keep 'em longer. And keep 'em coming back. (And *remembering* that they do, so they remember to write it down). *TW Tip #1100, #20030, #19067*

Programming Note

Ron Jacobs' KHJ

AUTHORIZED!

Boss Memo will appear in 'PD' issue #41

Programmer's Digest

Sweepers/Liners/Splitters/Bumpers

96.3 KSCS, where we take today's Country hits, and your all-time favorites, and play them together! (scrambled songs) Hey, hey, hey! I said *together*, not at the same time! (Clip): "Oh really?" One great Country song after another. The Country leader, 96.3 KSCS.

We're Texans! We hear a different drum, We dance to a different fiddle. This is Texas Country, the new 99.5 The Wolf 1999.9 the Year of the MIX!

(as seen on the Mix 99.9 website in Toronto)

(V/O): 97.9 The Box drops new music for a new millennium. (Jock) New music now from (artist/title), 97.9 The Box.

Denver's Bright Mix, without the elevator music. The new Mix 100.3.

(image voice): "KIIS-KIIS-KIIS-KIIS-KIIS . . ."

(typical listener soundbite): "Hey this is (first name) checkin' in from (workplace name) and all of us here would like to hear (song title by artist) on listener-control radio, 102.7 KIIS-FM."

100% pure, bona fide, bomb-ass radio. Today's hottest music. KS107.5.

It's time to cut loose with Columbus' longest music sweep on Buckeye Country! (jingle): WCOL FM, Columbus

(Female): You're wired in (Male): to 104 K-R-B-E!

Elements of Stationality

You could win \$1,000 tomorrow morning, and every morning, just for spewing the spiel, 'I wake up with Bruce Kelly in the morning and my hit music on KZZP 104.7FM

(Kid voicer): We promise!

(Female): Another long continuous music Mix

(Male): On Mix 96.5 (Penetration EQ): Is coming up

(Male): Next!

Throw in the best of today's Country, and your all-time favorites from yesterday. Spice it up with over 10 thousand dollars cash in the KILT Social Security Contest, and you've got what it takes to be the most listened to Country station in all of Southeast Texas! (Jingle): FM 100.3 KILT-FM/Houston

Puckin' and rockin'! Playoff hockey! KRFX, Denver-Boulder (clip): "Hi, this is (player) of the Colorado Avalanche", "Hi, this is (player) of the Colorado Avalanche" Playoff hockey. *Playoff* hockey, the coolest game on ice (clip): GO Avs! Lewis and Floorwax all morning, Classic Rock all day 103.5 The Fox.

Uncork it. And let it breathe This is a vintage channel track. Channel 104.9.

Ladies and gentlemen, you're listening to the most *loved* Oldies station in the nation!

(jingle): K L U V! Dallas-Fort Worth!

TW Tip #3207, #4112, and #9177

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