

The One & Only Chuck Blore

How He'd Program A Station Today

Mention the name **Chuck Blore** and descriptive words like "innovator", "super showman", "creative genius", "marketing magician", and "master artist" immediately come to mind.

Among his many accomplishments:

- He was the creative force behind "Color Radio" KFWB in Los Angeles, which was the epitome of "fun" and "sizzle", and the reigning Top 40 giant of its day (in the early- to mid-60's).
- In the early 70's, Chuck was the

Special Programming Note:
PLEASE READ the MAJOR ANNOUNCEMENT on page 3

■ inspiration behind one of the most uniquely artistic radio stations ever, "The KIIS Format" on KIIS-AM/LA (long before there ever was a KIIS-FM) where personalities spent two hours of off-air prep for each hour on-the-air, resulting in an incredible feast for the ears, mind, and heart. And . . .

(Continued — See **Blore** on Page 2)



One of the hottest new growth formats in America is R&B Oldies (aka Urban Gold), perhaps best personified by AMFM's successful "Jammin' Oldies" outlets (like WTJM/New York, Mega 100 in LA, Magic 102/Dallas, among many others).

(Continued — see **Jammin'** on Page 9)

Continuing Education For The Dedicated Radio Programmer

Inside "PD" Issue # 44

- Page 2 Drucker: On "Numbers"
- Page 3 Major Announcement From Todd Wallace
- Page 4 David Letterman: On Showbiz and Interviewing "Stars"
- Page 7 WWWeb-WWWise: The Hunger Site
- Page 7 Most Effective Promotions Of All Time: Hi-Lo
- Page 10 News & Surveillance: "Out Of The Box"
- Page 10 Food For Thought: Y2K — Opportunity For Radio
- Page 11 Ocean-Toons: The PD's Precious Little Secret Revealed
- Page 12 Elements Of Stationality: Sweepers/Liners/Splitters/Bumpers



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

The One & Only Chuck Blore

(Continued — from page 1)

- He is world-renowned as the founding father of TV commercials about radio stations, producing such perennial winners as "The Remarkable Mouth" and "The Janitor's Fantasy" (concepts which are still being utilized to sell radio product effectively today).

Chuck was gracious enough to allow us to conduct an extensive, expansive interview, covering the full range of his experience — and his observations of radio activity as we know it today. We'll be featuring this exclusive "PD" *Insight Interview* in several installments over the next few weeks. You'll find Chuck's comments about today's radio environment downright fascinating. And his behind-the-scenes descriptions of the passion and wizardry that went into some of the great radio stations of our past are equally interesting and spellbinding.

Take notes — you'll learn lots.

PD: Many of our **Programmer's Digest** subscribers were barely born when you were working your magic as the "hands on" PD at KFWB. So let's begin by doing a short time-tunnel trip about how your formative roots.

CB: When I got into radio, there was an inherently necessary requirement, that to be on the air required a beautiful baritone, or bass, voice. I thought I had been cursed with what I later recognized was a great blessing, an inappropriate vocal instrument — an extraordinarily ordinary voice. I did manage however to follow my unwavering boyhood dream of "talking on the radio" by bowing to the economics of the time and accepting an all-round announcer job in Tucson, Arizona at KTKT for \$250 per month. The beautiful voices were demanding \$300 and sometimes even more. Because I did not have "the beautiful instrument", I felt that to compete I had to be far more creative — that particular word hadn't occurred to me, but I felt if I was going to give an audience any reason to listen to me I would have to add an element of *entertainment* to

what I was doing. So, I did a lot of voices, like

cartoonish recurring characters who would drop in and interrupt whatever I was doing and this was regarded as quite unique at the time. A local newspaper columnist called what I was doing " . . . a colorful kind of radio . . ." I liked that. Colorful radio. I determined that should be the cornerstone of whatever it was that I was trying to accomplish, even though at that time I had no idea of what that might be.

PD: I know that part of your past includes working for another legendary showman, the Old Scotchman, **Gordon McLendon**. How'd that come about — tell us the story, please.

CB: Gordon was driving through Tucson one day and heard me on the air. He was about to launch his second station, KTSA in San Antonio (KLIF in Dallas being the first) and was searching for jocks. He called and offered me the astounding salary of \$350. Wow! That's what the big guys were making. "Okay",

said I. And very soon I was invited, *required might be more accurate*, to read **The McLendon Policy Book**. Talk about revelations! What a mind was at work here! What I didn't realize was that these pages were full of ideals — ideals which would very quickly move aside to make room for dollars.

PD: And then along came KFWB — could I ask you to describe the essence of that station. What was it that made "Color Radio" so successful and appealing?

CB: When I was interviewed for the PD job, I related these 'ideals' as inviolate policy, which if we were to succeed as fully as possible must *never* be bent. I had no idea how truthful I was being. Then, I married Gordon's 'ideals' with my early "you gotta' be entertaining" training

(Continued — See Blore On Page 4)

On "Numbers"

"Never trust a number unless you know where it comes from."

— Peter Drucker

TW Tip #7234 and #19073

I was invited, *required* might be more accurate, to read **The McLendon Policy Book. Talk about revelations! What a mind was at work here!**

A Major Announcement

From
Todd Wallace

In the interest of full disclosure . . .

This week it will be officially announced that I will be joining Chancellor Media/AMFM in a "hybrid" position of authority as their combination

- **Director Of AM Operations/Phoenix** (in charge of the programming at NewsTalk KFYL and SportsTalk KGME)
- **Programming Consultant to AMFM Oldies outlet KOOL-FM**, and
- **Research Analyst & Strategist for the AMFM 8-station Phoenix Cluster**

What Does This Mean To "PB"?

No changes. AMFM is allowing me to continue to write **Programmer's Digest** in my spare time. Kind of like a "hobby" — a labor of love which I'd want to be doing anyway. I'm one of these "driven" types who enjoys working 80-90 hour weeks, just to satisfy my own curiosity about programming and marketing.

Who Will Write The Articles For "PB"?

I will (except, of course, the guest articles we feature in most issues). Background: Right from the start, I set up the internal operations of "PB" in a compartmental model so that various aspects of production (artwork, press-runs, the mailout process, obsessing over font-sizes, etc.) could be delegated if and when the time came to do so. Well, the time has come.

But rest assured, the one thing that **will not** be delegated is the writing of the articles, which I will continue to do — and the final decision about which articles are included in each issue will always be mine. The buck will continue to stop here.

Why Writing "PB" Is "Easy" For Me

The thing I love about writing "PB" is that it enables me to organize my programming theory and promotional files, week by week. A conservative estimate: I've got at least 5 years of future articles based on memos, notes to myself, and White Papers I've already written. With most of the articles you've read, all I've had to do is

re-write the theory so that it's updated to the 1999/2000 perspective (while omitting the names to protect the innocent). And, of course, I'm always looking and listening for new theories and ideas to share with my subscribers and clients. Advanced programming basics, deep-thought theory, and logical deductions is what "PB" is all about — and so it will continue to be.

Money-Back Guarantee If You Don't Approve

If my new alignment with Chancellor/AMFM bothers you as a subscriber (for whatever reason), just let me know and we will refund a pro-rata portion of your subscription fee. No quibbles, no questions. But please know that we sincerely want you to stay on board with us — because **Programmer's Digest** will only be getting bigger and better as we become more and more experienced.

Plans For "PB" Volume 2 — 5 Ways Better

- ✓ **Bigger issues.** As announced last week, each issue of Volume Two will be **at least 10 pages**, not 8. As you may have noticed, this is something we've already been doing anyway — by the time Volume One is finished, with issue #50, we'll have given you 96 extra pages, the equivalent of 12 FREE issues. And as y'all know, it ain't white space!
- ✓ **The "Baker's Dozen".** We'll continue our policy of providing value-added extras when you least expect them.
- ✓ **More issues.** Volume Two will consist of 51 issues, not just 50 (encompassing issues #51 through #101).
- ✓ **WWW'e'll be going online.** The WWWallace WWWwebsite will be online by year's end. This will facilitate faster delivery for our many international subscribers (and domestic readers who want to fast-track their delivery, too). We'll have lots of neat little sparklers, real audio archive treats, new reasons every week for you to keep logging-on regularly, and, last but not least . . .
- ✓ **The TW Tips Index** will take to the internet and be **updated weekly** (instead of quarterly).

All coming soon as part of "PB" Volume Two. Worth sticking around for — which reminds me, the re-up form is enclosed.

"PB" Area Code Alert

Just When You Thought It Was Safe To Dial . . .

The greater Phoenix metro is undergoing a telephone area code change.

Our new area code is 480,

which the phone company asked businesses in our geographic zone to begin promoting.

Only problem: Not EVERY phone system in the U.S. (much less the world) has made this change in their

computer interfaces. We were alerted to this by several "PB" subscribers who tried to renew their subscription via phone or fax.

When they tried to phone (480) 443-3500 or fax us at (480) 948-7800, they were

informed these numbers were "not in service".

Solution: If the 480 area code doesn't work, just use 602. It still does.

If you still have a problem: e-mail TW3tw3@aol.com. I can't wait for Y2K!!!

The One & Only Chuck Blore

(Continued — from page 2)

and pulling the "colorful radio" reference from my memory, called the whole thing "Color Radio." That was the big canvas on which the individual jocks were invited (again, *required* would be more accurate) to display their individual talents. The policies were, for the time, very stringent but I hired jocks each of whom could interpret my "rules" in a completely unique manner, thereby constantly *refreshing* a format which, it was feared, could become static and boring. We soared to a #1 position in three months. And within a year, in a market with 60 measurable signals vying for audience (even back then), had an average share of over 35% — often reaching into the 40s!

PB: Certainly, unforgettable personalities were part of the mix. I remember B. Mitchell Reed, Gary Owens, Bill Ballance, Al Jarvis, Gene Weed, and Wink Martindale. Those are all rather high profile personalities — how on earth did you keep such fertile minds from going over the edge or off the rails? Or did you???

CB: What made it work was each jock was *an entertainer*, operating within a format in which the radio audience (reflected by record sales) picked the vast majority of the music we played (a refreshingly "interactive" idea at that time) and I added a sense of showmanship by making all the features, including jingles, promos, even news and sports content, *entertaining*. Everything *always* done from *the audience's point of view* — what *they* wanted was far more important than what *I* wanted — and most important, it was more important than what advertisers wanted. I had weekly meetings with all of them as a group and with each of them individually during which we would go over their programs for the past week in great detail. What they did, what they could have

done better, as well as what they had better *never* do again.

I suppose I wielded a pretty heavy club, but none of them could fight the success of what we were doing. And *all* of us wanted to do it more — and *better*. Also, the input *from* these people, remember they were all at heart *entertainers*, so the input from each of them was very often actually *incorporated* into the overall format, although as I mentioned before, the individual *interpretations* of what we were doing was paramount.

One thing, we were not only #1 in the city, but #1 *in the world*, and we knew it, and we were proud of it, and we worked our butts off, individually and collectively to make it better today than it was yesterday. And boy, there was nothing we couldn't do tomorrow!

PB: Wow! That kind of angle-of-attack explains why it was so successful. Let's look at some of the ingredients. I know that larger-than-life promotional

activity was a major part of KFWB's stationality. Did you start your marketing campaigns immediately — or wait for the station to establish first?

CB: Promotion was a part of KFWB from the beginning — actually *before* the beginning. The first promotion began the day before our actual "opening day." New Year's Day, of course, was a holiday — lotsa' people available. Color Radio was scheduled to go January 2nd. On New Year's Day, somebody — me — broke into the announce booth, locked everybody out and then proceeded to play DJ. You gotta' keep in mind that nobody really knew how radio worked so this guy had seemingly "taken over"

(Continued — See Blore on page 5)

On Interviewing Stars

"Unfortunately, many people who are in show business forget that they are IN show business for about 8 minutes!

— David Letterman

TW Tip #6214 and #13016

We were not only #1 in the city, but #1 in the world, and we knew it, and we were proud of it, and we worked our butts off, individually and collectively to make it better today than it was yesterday.

Chuck Biore

(Continued — from page 4)

the station and unless they could get to where he was they were unable to stop him. Problem was, he had only one record which he played again and again. It was a record chosen because it was the most dreadful thing we could find. But he played it over and over again each time introducing it as something else — "And now, Frank Sinatra will slow things down a bit with his beautiful ballad, My Way" — then the same horrible song was played again. People (the other members of the staff) were pounding on the door, "Let us in — you can't do this! We're going to call the police!" Actually, who we called were the other radio stations all over the city to report that KFVB had been hijacked by some nut wanting to be a disc jockey. Some of them actually gave us coverage! 32 hours after he had broken in and taken over the station, after we had a story on the front page of the LA Herald, which was then the afternoon newspaper, and long after the real police had come to help us "get the nut out" and went on their way smiling at the gullibility of people (including themselves) when they were told it was just a stunt, our own police came, broke the door down and took the nut away. We then explained to people it was all a gag to get people's attention, and, "now that we have it, we invite you to listen to *the most remarkable radio station the world has ever known* — Ladies and gentlemen, Color Radio is here!" 120 billboards were unveiled at exactly the same time — the message: Color Radio Is Here! Balloons with the same message were released from 50 office buildings and went floating all over the city. An airplane cruised up and down the beaches pulling a banner which proclaimed COLOR RADIO IS HERE. And at 98 on the dial, an incredible overture featuring the Johnny Mann singers made it official with the musical announcement. And indeed, Color Radio was here. And we were off on a five-year-long joyride.

PD: Why don't you share with "PD" readers some of your favorite promotions and stunts and contests

from the KFVB days.

CB: We had some kind of "fun" promotions going almost constantly. I think everyone who has been in radio more than three weeks has probably heard about "The Amoebae". Bruce Hayes our morning man came across an insignificant item about an amoebae and suggested to his listeners that "... an amoebae was loose in Los Angeles". I heard it and called him, I thought it was very funny and told him to expand on it and make it a running gag for an hour or so. Well, Bruce went back on the air and actually interrupted a record to say, "No reason for alarm. We have it on good authority that several ladies from Pasadena are chasing the amoebae with butterfly nets and umbrellas, everything seems to be under control." Then, a half hour later Bruce again stopped the flow of his show to announce that "the amoebae, or one exactly like it, had just been seen slipping over the side of the Santa Ana Freeway."

Well, the city *panicked!* Literally, it was like Orson Welles' Mars invasion. The afternoon paper's entire front page was a cartoon of a guy on top of a lamppost with a radio in his hand. From the radio are the words, "The Amoebas are coming!" The FCC called to question what was going on, I talked to their representative and invited him to listen. He called back half an hour later and said, "I think it's funny". The Health Department was swamped with "what do we do?" calls. The whole thing was nuts.

PD: That in itself is classic — but what's *not* widely known to many radio people is how you managed to *expand* it into an interesting public service project.

CB: Right. Shortly before Amoebae Day, an honor student at a local High School had been killed by a kid who had purchased heroine on the schoolyard. A group of kids came to the station and asked us to help get the dope out of the schools. We ran a campaign, SCAN, Student Crusade Against Narcotics, asking for donations to send these kids to Sacramento to plead their case before the Senate. We got little or no response. Then I put a spot on the air which informed listeners what they'd missed. Something like — In the past two weeks, KFVB broadcast this announcement: "There's a heroine

(Continued — see Biore on page 6)

Chuck Blore

(Continued —
from page 5)

pusher loose in Los Angeles. He's selling hell to your children." And this one: "There's an amoebae loose in Los Angeles. Ladies with butterfly nets are chasing him". Your reaction to the first announcement was apathy. Your reaction to the second, insanity.

I let it seem that "The Amoebae Project" was all a *scheme* to get people to pay attention and let's get these kids to Sacramento where they can do some good. Well, *this* time the audience paid attention. We got more than enough money. Greyhound donated four busses to take the kids to the Capitol where our News Director, Charles Arlington had arranged a 15 minute audience with Governor Pat Brown. The Governor's meeting lasted over an hour as he listened to the passion of these kids. He then asked them to follow him and he marched them into the Senate, interrupting the session saying, "There is nothing more important than what these kids have to say". The kids addressed the Senate for more than an hour and within three months California adopted the country's most stringent drug laws. All because of an "amoebae" on one radio station.

PB: Stellar! And then — there's "The Rain Dance".

CB: One Summer, Southern California had been experiencing a serious drought. It hadn't rained for an extraordinary period of time and the situation was becoming serious. One of the jocks suggested we find an authentic Indian rain dance and broadcast it every hour until it rains. Well, where do you get an authentic rain dance. The answer, send Bruce Hayes into the studio at the station and have him do one. He did and we did. Every hour you heard, "Hoowahwahwah Hoowahwah" and of course, tom toms. Next day was a Saturday and I was out playing tennis and suddenly I felt a rain drop, then another and my thought was, really, "Oh My God what have I done?" It rained! And it rained! We began to get hate mail at the station. "Because of your Goddamn rain dance, my car skipped and slid into a lamp post and I want you to pay to have it fixed". And things like, "You ruined our picnic"

and "All three of my kids got a chill in the rain and now have terrible colds. It's all your fault and we're going to sue." So . . . we played the rain dance *backwards*, until, almost two weeks after the rains came — they stopped. Something which we *also* took credit for.

PB: I know that many of your promotions were actually the inspiration for later radio formats.

CB: One of our promotions significantly altered the radio industry. One New Year's Day, I think it was 1960, we were recapping the years hits, as was damn near every station in the country. And I, as a listener was really getting into hearing those songs again, it was really enjoyable. And I made a mental note to do this in the *middle* of the year, also. So shortly after our Christmas In July promotion, we did our retro spectacular. Up to this time, to the best of my knowledge, "flashbacks", as we called them, or the playing of a record which had fallen off the play list, was limited to one an hour or maybe not at all. Well, we promoted the heck out of this retro-weekend and, once again the city did a flip flop. Everywhere! Everywhere our spectacular was all you heard! I had Hooper pull out our ratings for that weekend and we had a 74 share! Unbelievable! After that, "oldies" became a part of Top 40 programming. And today, of course, Oldies stations are three to a market.

PB: More! More!

CB: I wanted to promote my new news theme. Each newscast began with the newsman announcing, "This is Charles Arlington and I have news for you." Then a produced opening and finally the news. I loved the line I have news for you, and we started playing with it a mystery sound contest with hints — I have *clues* for you. A replay of an old Satchmo record — I have blues for you. And a wonderful contest in which Robert Conrad pre-recorded half the lines from a famous screen love scene, and our female listeners were invited to call in and record the feminine part of the scene with the pre-recorded Conrad lines, then we played them back on the air and if three of her friends recognized her and called in with her identity all of them won an extra's role on Hawaiian Eye (one of the big TV

(Continued — see Blore on page 8)

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Hunger Website — Pass It On

This is definitely a site worth seeing. You will come away impressed with this ingenious way that the internet gives average people a chance to make a difference in the world — with the simple click of a mouse. This time in the war against worldwide hunger. The United Nations World Food Program has enlisted the help of various image-conscious corporate sponsors willing to fund donations in return for web-visibility.

Here's All You Do: Visit www.thehungersite.com. When you click on the "donate free food" button, somewhere in the world some hungry person gets a basic meal (one serving of rice, wheat, maize, or other staple food) to

eat at no cost to you (paid for by the corporate sponsors, who also receive a hyper-linked page about their products if the user chooses to find out more). A running tally shows the total of donations (\$288,780 for 1999 year-to-date as of 7/12/99), broken down by country.

Wallace Wisdom: If you've been looking for an easy way to take "one small step" for those less fortunate, this may be the way. Especially since we in radio can spread the word about this great philanthropic site quickly, to feed even more hungry souls. **Don't just mention this once and forget about it. Keep it in regular PSA rotation.**

TW Tip #11018, #16080, #15069, and #3217

The Most Effective Promotions Of All Time



My spies tell me that at a recent promotions brainstorming meeting at KRTH in Los Angeles, one of the games they considered for on-air use was "Hi-Lo", to which someone in the room exclaimed, "That's a Todd Wallace contest!".

Too true! While I didn't invent the contest, I've utilized various forms of Hi-Lo on dozens of my consultation clients over the years.

Why? Two words: forced listening. Two more words: it works.

How It Works

(As Explained To Listeners):

X-109 has a Hi-Lo cash jackpot. Just tell us, to the penny, how much is in it, and you win it. Plus — we'll tell you if you're too high or too low, so every contest is a clue. So make sure you "write it down" every hour.

Pacing The Hour

Hourly Appointments. You know my feeling that *hourly* contesting is appointment-marketing at its best, since it allows the listener to choose which (and how many) appointments they want to make.

Getting Contestants. I also like to apply some form of light reverse-

quarter-hour maintenance, like, "caller #9 who can tell me any song I've played in the last hour gets a shot at the X-109 Hi-Lo jackpot".

Quarter-Hour Extension: Some stations run the solicitation at :33, play the contest at :37, and tell the contestant if they're too high/low immediately. While the professional contest players may love you for that, you're leaving quarter-hours on the table, un-claimed. I prefer to solicit in a sweep sometime between :03 and :26 (the 1st and/or 2nd quarter-hour of your hour prototype), play the game at :35/37 (in the 3rd quarter hour), and hold-off giving the too-high or too-low clue until :50/:52 (in the 4th quarter-hour).

Theatrics and Production Values. Hi-Lo is a great example of a "mechanical" contest that's "there for those who want it, yet not there for those who don't". The solicitation can be done very cleanly over the intro of a song (thus not upstaging your music image). I like to use a staging bed for the contest actuality itself, but that's a matter of taste. The "hi or lo" clue can either be done with a stager or over the lip of a song as a liner. (I prefer the latter).

Unique Twists. Many stations have turned this into "Celebrity Hi-Lo", using voicetrack soundbites from major celebrities (especially rock stars), either to solicit for contestants ("Hi this John Lennon on X-109 — time to play Hi-Lo. First person to call 765-4321 gets to play") or to give the hi/lo clue ("Hi this is Marlin Brando on X109 — that last Hi-Lo guess was TOO HIGH."). "Big Money Hi-Lo" is another good variation, if you have the funds to live up to the promise. Which brings us to . . .

Budgeting. The beauty of "Hi-Lo", compared to other "one answer wins" type of contests, is that you can reasonably well "predict" how many winners you'll have. Generally speaking, depending on how high the levels of your jackpots are, you can count on getting a winner (as contestants narrow-down the amounts) within about 50-60 contests (usually around the 55th play).

Penny-High/Penny-Low "Fever". Once the amount is narrowed-down to within a few cents, you'll find listeners seemingly coming out of the woodwork. Contest-line call-levels blow out the exchange and

(Continued — see Hi-Lo on page 9)

Chuck Biore

(Continued —
from page 6)

shows of the day). The contest was called, "I Have Cues For You." and it was really one of the most fun things ever on the air. By the way we had two large rooms full of tape machines recording the incoming calls at the rate of 300 an hour.

"PB": This could go on forever — but one more, please.

CB: All of the new records each week were added by a vote in the weekly DJ meeting. Those that didn't make it could try again the next week, but after that they were just gone. One of these was a record by a young guy whose name I don't remember, but when he heard we were not going to play his record, he climbed to the top of our building and then to the top of the radio tower announcing his assertion that he would not come down until KFWB played his record. Traffic on Hollywood Boulevard was stopped for miles as people flocked to see the nut on the tower, helicopters hovered over the poor guy. He made the evening news but as for his record being on KFWB, I went on the air with a very serious announcement — I introduced myself as the PD and carefully explained the station's music policy. "The music on KFWB is chosen by YOU, our

Our number one criteria for an on-air promotion was what's in it for the people who aren't "standing by their phones". How does it keep the listeners entertained if not actually involved.

listeners through a careful tracking of your music preferences and that was unchangeable. The man on the tower may be getting a lot of attention but there is one thing he is not getting and that is a change in our policy. If he wants to stay up there, well, that's up to him." (I was secretly hoping he'd stay up there forever!) "but the only people who can dictate what music is to be aired on KFWB are YOU, our listeners! period."

"PB": If we were to look at some of the radio promotions we hear today vs. some of the things you were doing in the 60s, how do they compare?

CB: The difference between what we did and what promotions are today is the *entertainment factor* for those in the audience, the largest percentage of them, who don't get *involved* in the actual promotion and don't really care about it, and yet you want them to

stick around. Our number one criteria for an on-air promotion was what's in it for the people who aren't "standing by their phones". How does it keep the listeners *entertained* if not actually involved.

TW Tip #7235, #3219, #11019, and #9190

Next	■ Jingle Imagery
	■ The "KIIS" Format
	■ The Radio Of Today
When our exclusive "PB" Insight Interview with Chuck Biore continues!	

Cut Through Campaigns Boards

Stick 'er On

Nothing like a "living" billboard to turn driver's heads. Like this one from 20 years ago when 2UW/Sydney was promoting Breakfast personality Ric Melbourne.

The advertising creative ("Stick With Ric") kicked-off a car-sticker campaign where listeners could choose between "I Love Ric Melbourne" or "I Hate Ric Melbourne" stickers.



The outdoor display (at a high volume motorway location) featured a tag-team of young lovelies stuck to his face on a megaboard during daylight hours every day for a week,

Meanwhile just a thousand kilometers away, another TW client (3KZ/Melbourne) was featuring a similar "living" billboard display for their car-sticker display, using the slug-line "Stick 'er On To Win \$10,000!"

TW Tip #3218 and #5059

Jammin' Oldies

(Continued from Page 1)

One of the keys to this format's early success is that it seems to have appealed to a pent-up demand

for many oldies which haven't been played (and therefore not over-played) recently. As a result, it pulls P1s from several formats. Arbitron ExitPoll studies have revealed that core listeners are gravitating to R&B Oldies from Urban, Rock, AC, Urban AC, and Oldies stations. Also, measured against ExitPoll norms, R&B Oldies stations have a strong at-work presence — 36% say it's the "best station to listen to at work" compared to the average perception for all formats of 32% (to complete the perspective: this compares to 52% for Jazz, 43% for Country, 40% for Urban AC, 39% for AC, 22% for CHR, and 19% for Alternative.)

While, technically-speaking, the format is an "Oldies" format (in that the current/gold ratio is 0:100%), that's basically where the similarities end. According to a "this week" monitor conducted by Rich Meyer's Mediabase 24/7 (www.mediabase247.com or call (818) 377-5300), the following major differences unfold when comparing

Jammin' to Traditional format genres —

	Jammin'	Traditional
Songs Per Hour (after 9am)	12-13	16-17
Pivot-Point Year	1976	1966
Vintage Analysis (Span)	'65-85	'62-72
Vintage Zero-Target	'73-78	'64-69

As a result, a Jammin' Oldies station's demo-profile is considerably younger than a Traditional Oldies outlet (hence its appeal as a cluster-enhancer that bring more 25-54 strength to sales-combos, as opposed to 35-64 strength).

Compare the texture of the most-played core artists:

Jammin' — Stevie Wonder, Earth Wind & Fire, Marvin Gaye, Temptations, Kool & The Gang, KC & Sunshine Band, Aretha Franklin, Donna Summer, 4 Tops, Supremes, Al Green, Commodores, Spinners, Isley Brothers, Michael Jackson, Gladys Knight, Barry White, Sly & Family Stone.

Traditional — Beatles, Beach Boys, Neil Diamond, Elvis, 4 Seasons, Supremes, Johnny Rivers, Dave Clark 5, Mamas & Papas, Tommy James & Shondells, Creedence, Rolling Stones, Herman's Hermits, 4 Tops, Grassroots, Temps. (Continued — see Jammin' on Page 11)

Hi-Lo

(Continued — from page 7)

derail the phone system. You can just "feel" listeners all over town listening and waiting to pounce. In many ways, Hi-Lo can be more effective than a larger amount "Secret Sound" or "Mystery Voice" contest because contestants who are playing-along-at-home can see an "obvious" winning-answer forming. A brilliant deduction.

Claiming Credit For Winners. Remember to congratulate your past winners. One effective way is to consolidate it with how much you've given away in total ("X-109 where Joe Blow just won our latest Hi-Lo jackpot of \$1,253.32. So far we've given away over \$55,000 in cash from our Hi-Lo stash"). Or maybe consolidate it with your contest solicitation ("Joe Blow just won \$1,253.32 in Hi-Lo cash — and there's more where that came from — if you're caller #9 right now" or

"So far we've given away over \$55,000 in Hi-Lo cash and it's YOUR turn right now, if you're caller #9".

Catch-Up Clues. To appeal to play-alongers who have "busy" schedules, consider doing a clue-review of all the guesses at key points where you want to generate a forced-listening cume-spike. Might do two a couple every day. Brings casual players back into the game every day.

Workplace. This is a great win-at-work game, because you can get the whole workplace "teaming up" and playing along.

Weekends. This is a great long-listen-weekend contest.

Why It Works:

It has all the earmarks of any other one-answer-wins contest:

- ✓ **One very easy answer wins.** Listeners know it's not "rigged" ("I can figure this out", the listener thinks).
- ✓ **Big money.** You have winners

roughly every 2½ days.

- ✓ **This hour.** Keeps players close — and writing it down.
- ✓ **Every contest is a clue.** Gives diarykeepers a "forced" reason to listen to every contest (even if they can't play every single hour).
- ✓ **Light mental participation.** While not on the epic scale of a mystery voice or trivial pursuit game, most listeners will mentally offer a "guess" when they hear the contest on-the-air.
- ✓ **"Team-listening" is incited.** Many listeners encourage workplace friends and family to listen and play along with them. (Thus, lots more people "writing it down").

Bottom Line. Listeners conclude (especially when you remind them): "the longer you listen, the better your chances to win big money by just zeroing-in on the exact amount" It passes the idiot test — so easy, any idiot can do it.

TW Tip #3220, #4117, and #9191

News & Surveillance

Out Of The Box

First Things First

A growing number of news operations are utilizing a simple but effective procedure for big breaking news stories called "out of the box".

How It Works: Instead of wasting time (wading through a beat-check intro and other formatics, which sound great and/or accomplish certain strategic perceptual objectives under "normal" circumstances), the lead reporter *on-the-scene self-intros immediately* after the news intro (or perhaps after the top-of-hour network newscast), does the entire story, and then throws it back to the in-studio news anchor (or to another reporter on the scene for a second camera-angle viewpoint).

Why It Works: News comes first, why waste time. This procedure "lifts" the sound of urgency to a high DefCon level in

the listener's mind (they can sense that they *need* to listen to this type of report). Used sparingly, this technique can accentuate your station's news-gathering capabilities (especially when you have team-coverage from the scene).

Wallace Wisdom: When you are able to offer team coverage, make sure the lead-reporter *mentions this fact prominently* in his/her opening remarks. "NewsRadio 1710 KXYZ with breaking news as it unfolds — I'm Fred Nerk in downtown Phoenix where a 5-alarm fire has office-workers jumping from windows as we speak. KXYZ has team coverage here from the scene — but first, here is what we *know*" (into who-what-when-where-why-how).

Reminder to reporters: Remember to weave the call-letters into your report so your station gets perceptual credit in the

(Continued — See **Out Of The Box** on page 11)

Food For Thought

Y2K For Radio Programmers: The Great Opportunity Before Us

The looming threat of the millennium turnover has been hyped to almost cliché proportions. As a result, most people (including many radio programmers) tend to be not taking it very seriously. They seem to be burying their heads in the sand, pretending that nothing's wrong while secretly "hoping" that it will all just somehow "go away" or "blow over".

Well, I hate to be Chicken Little . . . but I got news for ya', Sparky . . . it's very likely that Y2K *will* be a big deal. That's the bad news. We won't get into minute detail about what all that will entail (in this issue anyway).

The good news is — this event should be very good for Radio — especially if the worst case scenario unfolds (bank-runs, phones don't work, cars don't start, water's full of chunks, electricity brown-outs are commonplace, or perhaps even martial law is declared).

If the electricity is out, most people lose their access to TV or cable (so all those high-priced TV local news operations *may not be seen!*). But nearly *everyone* has access to a battery-powered radio.

How To Capitalize

- ✓ **Simply be prepared.** You don't want to be pulling things (like emergency contact numbers, etc.) on the run at 6am on 1/1/00 (by candlelight).
- ✓ **Think through every angle of how Y2K might affect you and your station.** Have simple back-up systems in place (including some low-tech redundant back-ups) which can be easily deployed if the worst happens. What if . . . your supposedly Y2K-compliant computer freezes up and you don't have access to all the songs and commercials you have neatly stored in AudioVault?
- ✓ **And be thinking NOW about what kind of information listeners/consumers will be wanting to know about on January 1st.** Even IF everything is working smoothly and Y2K turns out to be a big fat fizzle, you can bet that listeners will want to have that *quantified* for them. If it hits the fan, the station that gets the lion's share of the listening audience (and brownie-points for their future image) won't be the one who's "stopping the music only twice an hour so

we can play more of your Country/Lite-Rock/ClassicRock/whatever favorites". It'll be the station that's offering listeners "Y2K news you can use to *survive*".

- ✓ **Involve your whole staff.** Have several brainstorming sessions with knowledgeable people at all levels within your station to anticipate the worst, and work backwards to simple solutions.
- ✓ **Begin positioning your station as the source for Y2K info.** Your website is a good place to start (complete with hyperlinks).

Help Is On The Way: PD Y2K
"P" issue #51, kicking off Volume Two of the **Programmer's Digest** collection of programming theories and issues, will feature a major Y2K exposé, including a check-list to help your programming department get better prepared. If you have any timely suggestions you'd like to share with your peers about ways we can make Radio shine during the critical days of Y2K, just give me a call (480) 443-3500 or e-me a note at TW3tw3@aol.com.

Meantime, spread the word within your station — Y2K can be a great opportunity for Radio if we embrace it with the right amount of respect.

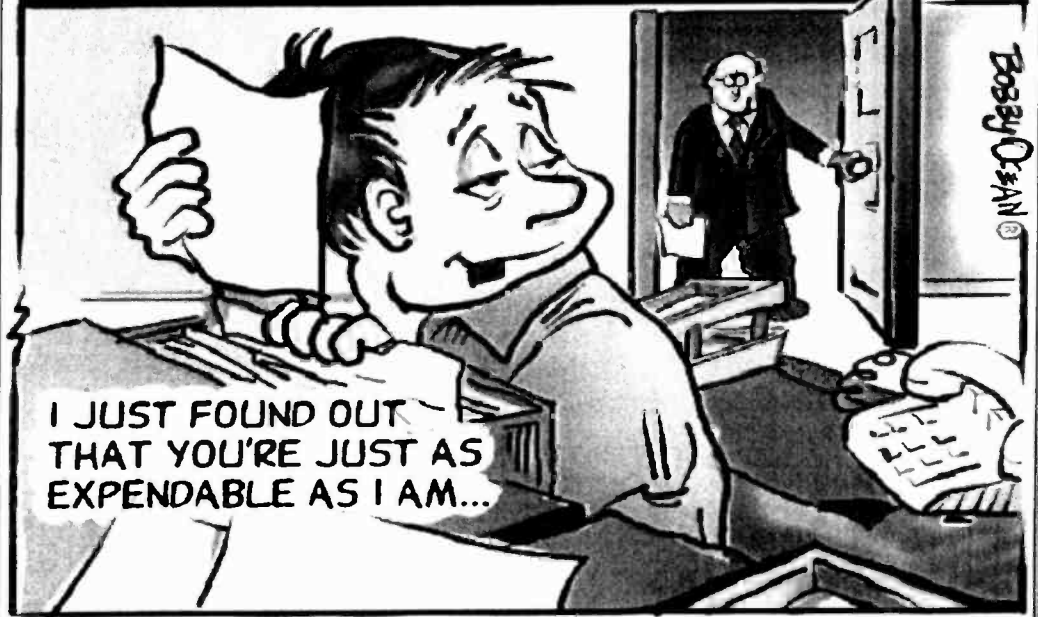
TW Tip # 7236, #10066, #15070, and #16081

Ocean Toons®

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

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

PROGRAM DIRECTOR'S PRECIOUS SECRET #25, REVEALED



The "PD" Radio Quiz – Part Two (See Part One on Page 7 of "PB" issue #37)

- | | | |
|---|--|---|
| <p>Q: How many Oldies PDs does it take to change a light bulb?</p> <p>A: 3 (one to change the bulb, two to reminisce about the old one)</p> | <p>Q: How many contest winners does it take to change a light bulb?</p> <p>A: They don't want to change the bulb — they just want to exchange theirs for a better one.</p> | <p>Q: How many consultants does it take to change a light bulb?</p> <p>A: None. They don't change bulbs, they just test them.</p> |
| <p>Q: How many Production Directors does it take to change a light bulb?</p> <p>A: Just one. But first, the client will want to change it. Then Sales.</p> | <p>Q: How many record reps does it take to change a light bulb?</p> <p>A: None. They want the PD to do it with as many spins as possible as he/she screws it in. Then they'll ask, "By the way, can you add a new light bulb next Tuesday?"</p> | <p>Q: How many Group Owners does it take to change a light bulb?</p> <p>A: At least two. Each group owner is limited to keep a package of 4 bulbs, but can trade them back and forth endlessly. The bulb never changes — just the owner.</p> |
| <p>Q: How many jocks does it take to change a light bulb?</p> <p>A: One. But the PD gets to <i>pick</i> the bulb.</p> | | |

Special thanks to Rich Brother Robbin, Cleveland Wheeler, and Scotty Brink for this update

Out Of The Box

(Continued — from page 10)

listener's mind (and the diarykeeper's diary).

Reminder to PDs: Slice and dice the soundbites into promos that *claim credit* for your team's fancy footwork ASAP (the sooner the better).. "The biggest fire ever in downtown Phoenix — and NewsRadio 1710 KXYZ was **FIRST** on the

scene with team coverage that took you there" (into montage of descriptive reports that paint pictures in listeners minds).

Reminder to NDs: Practice this drill (off-air) with your team several times so when the real thing happens, everyone knows what they're doing (and saying). *TW Tip #9192 and #10065*

Next TJI's (This Just In)

Jammin' Oldies

(Continued — from page 9)

Interestingly, while an R&B Oldies station covers more territory by spanning more years, it will generally play fewer titles in its primary stress-rotations than a Traditional Oldies station does (right around 300ish, compared to an average of near 400 for most major markets).

So much for the many differences. Next week, we'll delve into categories.

TW Tip #2155

Programmer's Digest

Sweepers/Splitters/Bumpers/Liners/Ins&Outs

Not just politics, not just news, but a better variety of interesting talk. 570 KLIF.

Killer classics and today's best rock — XL 102.

104-7 ZZZ — Arizona's Hit Music Channel.

(Liner): Oldies 103.7 — Hey, you should see our pixels! And you can! Just click-on www.keyn.com and you'll be online with the oldies.

Kool 108. The station with the safety seal and the tamper-resistant frequency, 107.9 FM. Good times and great Oldies, Kool 108!

(PSA Intro): KS95 cares about the Twin Cities (into copy). Call 989-KS95 for details.

The Mix Adrenaline Rush Hour — 96 minutes of continuous nonstop music, full of variety, yes, but with a shot of adrenaline, we promise! Coming up next!

Here ya'll! K104's got your radio off playin', playin'! So keep your ears and eyes open. K104.

Wild and unfettered, fast and free. The new 99.5 (howl sfx) The Wolf.

Elements of Stationality

Another K-102 55-Minute Mega Sweep begins now-now-now!

(clip): "The finest ingredients are right in the mix!" Nobody plays more Country than K-102-2-2-2-2!

Soft Rock, the new 107-3. The Bay — Never too hard, never too sleepy.

Minnesota's favorite music is Country. Today's best Country, K-102!

More songs every day than any other station. Good times and great Oldies, Kool 108!

From Bob Marley and U2 to Smashing Pumpkins and The Cardigans. Now *that's* band-width — Y107.

(Jock frontsell): Here's a Jammin' Oldie from back when a box of Cracker Jacks had a real prize inside, instead of just a piece of paper (frontsell of title/artist) on the new Mega 100.

TW Tip #9193

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

Now in ²¹ ~~20~~ countries!

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