

The Null Hypothesis

How To Increase Your Odds On *WINNING*

An **EXCLUSIVE**

Special Report

By Ken Dowe

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

Invariably we operate from assumptions that are provisionally accepted. We study focus groups. We develop a strategic plan. The good doctor can then hypothesize

and provide us with a prescription. We are told we cannot begin to heal until we *do* all that is ordered.

Unfortunately, whatever is deleted is often replaced with one or two more of something that "worked for us in (market)". So the universally (Continued — See Null Hypothesis on page 2)

Country Hot-Clock Games

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

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

Longer songs (averaging 3:20 in length) and

Increased commercial loads (11 minutes is a good average in major markets)

(Continued — See Country Games on page 4)

Continuing Education For The *Dedicated* Radio Programmer

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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

The Null Hypothesis

(Continued — from Page 1)

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

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

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

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

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

WHAT kept us from having the best morning show? We removed the mundane benchmarks and hackneyed program elements and gave way to an

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

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

— **Legal Folk Wisdom**

TW Tip #7176

"ensemble" cast of formatted unpredictability. Our program became entertaining, informative, and imaginative. We culled the trite. And today, by most accounts, **Skip Murphy & Company** is one of the best morning shows in America.

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

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

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

TW Tip #7182 and #12012



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

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

The Most Effective Promotions Of All Time

"Beat The Bomb"

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

How It Works:

- Basic phoner. First person to call the contest-line (or caller #10) gets to take a chance on beating the X-109 \$10,000 Timebomb.
- When we start the X-109 "\$10,000

- Timebomb" ticking, you'll get to keep the last prize mentioned before you say "stop". But if the bomb explodes before you say stop, you only get a lovely parting gift.

Why It Works: (See Page 4)

The AUTHORIZED "BOSS" Memos

The Top 3 songs on the KHJ Boss 30 are:

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



Flashback to May 24, 1967 . . .

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

May 24, 1967

To: KHJ Boss Jocks
From: Ron Jacobs

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

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

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

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

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

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

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

Mack & Riddle: Sounding good.

Everyone:

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

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

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

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

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

TW Tip #1079, #7175, and #9143

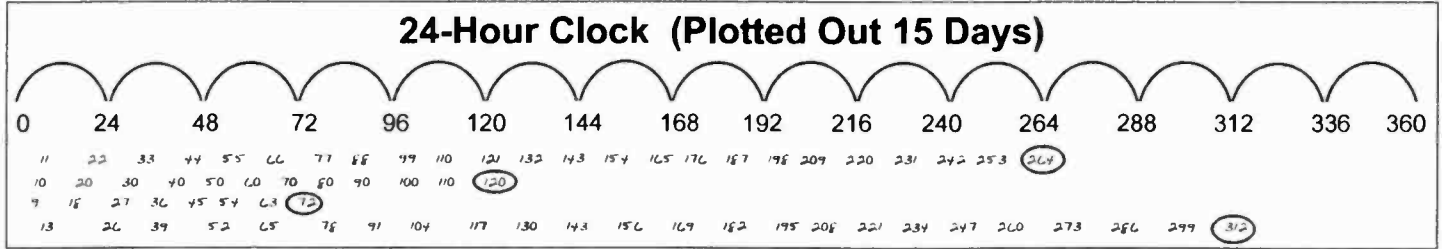
Win It! Play It! On KHJ every hour Flower Power!

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

Coming In Issue #35

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

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



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

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

TW Tip #2131, #12011, and #16056

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

In the above example —

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

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

The "PD" Mailbag

More "Country Burn" Fallout

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

KZLA In The Rear-View

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

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

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

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

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

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

And Another Thing . . .

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

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

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

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

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

(Continued — see **Moody** on page 7)

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

What Do YOU Think?

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

Country

Hot-Clock Games

(Continued — from Page 1)

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

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

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

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

- Stations in hot, head-to-head battles (The Battle Of Phoenix, for example, where KMLE and KNIX see-saw from book-to-book as the market-leader), Current/Gold ratios tend to average 70/30 (note: our computation counts Recurrents as Currents, though I could easily argue it the other way).
- While stations with commanding leads over complementary competitors (like WUBE/Cincinnati and KYGO/Denver) average closer to 60/40 splits.
- And stations with format exclusivity in their markets (like WUSN/Chicago and WMZQ/Washington)

The Songs-Per-Hour Scoreboard

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

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

"Only sick music makes money today"

— Nietzsche (in 1888)

TW Tip #1084 and #2135

program closer to a 50/50 balance of Current and Recurrents to Gold.

- But there are, of course, many stations that maintain ratios which custom-reflect their reading of the nuances in their individual market (like KILT/Houston, which is 50/50 while smack in the midst of a 3-way battle which they lead, or KSON/San Diego edging close to 60/40 in their solus environment).

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

This results in —

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

TW Tip #2136, #12013, and #7183

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

Programming Note

The Hits Just Keep On Coming: The History Of Top 40 Radio
Ben Fong-Torres' new book will be reviewed in "PD" Issue #31

Beat The Bomb

(Continued — from page 2)

Why It Works:

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

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

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

Deployment:

Can be effectively utilized as —

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

Logistics:

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

- Use separate "carts" for each contest. Helps give you better control
- (Continued — See **Beat The Bomb** on page 9)

SEBASTIAN (Continued — from page 3)

The "PD" Mailbag

MOODY (Continued — from page 3)

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

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

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

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

The Rev. Dr. Martin Luther King, Jr.

Words Of Wisdom:

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

TW Tip #7181 and #21028

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

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

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

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

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

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

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

Harmonic Convergence

(Continued — from page 6)

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

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

■ You might think that's an easy choice, but it's more complex than meets the eye. The other thing to factor into your conclusion is – over the course of a typical week, an

11-hour rotation will enable you to play a hot-testing song 15 times, while a 13-hour rotation would only produce 13 spins of such a strong song.

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

TW Tip # 2131, #12011, and #16056

NewsTalk & Surveillance Elements

Selling Controversy

You may have heard of WISN/Milwaukee's controversial PM Drive host, **Mark Belling**. But you may not be aware of one of the reasons **GSM Gary Jensen** is experiencing such extraordinary success in selling his show.

Note this page from Gary's sales presentation which explains *the virtues of controversy* . . .

The issue of Mark Belling's controversy is most likely established in his *watchdog* position. Belling exposes bureaucratic injustices.

Mark Belling strength lies in his ability to uncover governmental abuses.

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

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

To listeners, he's STANDING UP FOR MILWAUKEE. A champion of the little guy. Maybe that's why he consistently outperforms any other radio personality in America!

Wallace Wisdom: Exemplary!

Both the concept of Belling's program and the Jensen's way of selling both the sizzle and the substance!

(Special thanks to consultant **Walter Sabo** for calling our attention to WISN's intelligent sales positioning)

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

Keeping Abreast

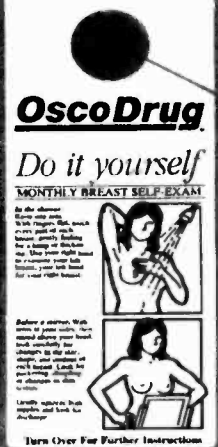
My wife Kathy came across a great little public service promotion that a female-targeted radio station should have thought of first.

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

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

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

TW Tip #11014, #17037, and #3161



Elements Of Stationality

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

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

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

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

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

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

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

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

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

Fun with legal IDs:

"93.7K-R-Q. Q-Tucson!" (KRQQ/Tucson)

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

TW Tip # 9145 and #18018

Ocean Toons®

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

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

7 Deadly Sins Of Radio Advertising

- ❶ Failure to attract the listener's attention
- ❷ Failure to appeal to the listener's self-interest
- ❸ Failure to use words that paint pictures
- ❹ Being so "clever" or "creative" that you fail to sell
- ❺ Failure to give the listener a reason to act now
- ❻ Cliché-ridden copy
- ❼ Too much copy.

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

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

CORPORATE NATIONALS

THE AUDIENCE IS ON OUR SIDE
THEY WANT US TO SUCCEED.



SO WE'RE GOING
TO 22 COMMERCIAL
MINUTES AN HOUR.

Beat The Bomb

(continued from page 4)

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

Does it build quarter-hour shares?

In a quarter-hour *extension* sense, not really — not like the obvious efficiency of classic forced-listen contests like "Hi-Lo", "Cash Call", "One Answer Wins", etc, which are more games of skill than chance because the longer you listen the more you can improve your chances of winning (with clues, passwords, write-it-down amounts, etc.). The only reason "Beat The

TSL will probably lead to improved QH shares. For this reason, I strongly recommend *hourly* deployment (or at least every other hour), providing *many* potential listening-appointments for contestants/listeners to make. (Budgetary-constraints may, of course, dictate how often you can afford to play the game).

Variations On The Theme:

"The X109 Cash Computer"

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

"The X109 Cash-Blaster"

Another good name for either the Cash Computer or Time-bomb.

Wallace Wisdom:

This great promotion from the 60's has been given re-treads by many stations lately

(promotionally-active Chancellor Hot AC and CHR stations in particular).

And I must admit, last time I heard it on-the-air, it sounded *millennium-hip* (not dated at all). It's all in the presentation (and prize-levels).

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

Beat The Bomb "To Do" Checklist

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

Bomb" offers for a listener to listen longer is because they'll have more chances to play (which is a legitimate, often-ignored, QH-building tool). But in that sense, yes, more listening-occasions may translate into longer time-spent-listening, and this longer

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

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

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

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

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

participation levels work best. Some examples . . .

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

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

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

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

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

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

Going **Way Beyond**
Formula

Special Report by **Steve Allen**

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Also . . .

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NASTY ROCK **NewsTalk**

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