

# Talent Search

## Getting Beyond The "Turn-Offs"

By Valerie Geller

Lately, I've been getting a lot of panic calls from programmers who need talent at the last minute. (This happens a lot right before an Arbitron sweep starts). I keep telling PDs that if they took the time, they could find the talent on their own.

Take the time. Here is why.

Once you have the talent in place, the rest of your job progresses rather naturally. When your shows are hot, regular duties like air-checking talented people, implementing formatics, interpreting

research, coming up with promotions, and sticking to a budget are easy.

However, as you know, finding and developing the right people as air talent is the hardest part of programming a radio station. Many PDs, especially those with extra duties thanks to consolidation, are too busy to come up for air, let alone  
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**More BLORE**  
*Sealed With A KIIS*

In "PB" issue #44, Chuck Blore told us how he married the McLendon Policy Book with his own legendary audio theatrics to create the magic and fairy dust that was a part of the birth of "Color Radio" KFVB. Blore's baby  
(Continued — see More Blore on page 4)

### *Continuing Education For The Dedicated Radio Programmer*

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

# Talent Search

(Continued — from page 1)

spend time on the phone talking with, and getting to know, job seekers.

The PDs I talk to are often left bitterly surprised and unprepared should the morning show leave for a better offer, or a big star suddenly take ill, or a contract negotiation go belly up. That's when programming consultants like me get the panicked late night calls asking, "Who is out there? Do you have someone for me NOW?"

Looking for talent is looking at houses — unless you are extremely lucky, you have to go look at a lot of them before you find one you can live with. There is a lot of bad talent out there. Even more "average" talent out there. And very few "breakthrough" people with potential to lead the station to top-rated status and general greatness.

PDs could save their stations a lot of time and money on consultants if they would take the time to pick up the phone and return the stack of calls on the message pads from those "pesky job-seekers" who are desperate to talk to a Program Director.

Override your objections and talk to *everyone*. Even those annoyingly persistent people who call all the time, begging for work, may actually have talent and be perfect for your station.

Be aware that talent is sensitive. If rejected enough times, they will cease to "bother" you. Treat them with *dignity*. It is hard to ask for work.

There's a lot of rejection in this business and talent can easily

become frustrated if they do not get a response. All the good consultants take the time, they *make* the time, to listen to everything that comes in. Consultant **Guy Zapoleon's** office actually sends applicants thank you notes for sending materials. At my company, it's *the rule*. We talk to *everyone*. We return *all* calls. We listen to *every* tape that comes in. Sometimes we "waste" hours, even days, talking with people seeking to move on. But it pays off when you find a real breakthrough talent — or that "unknown" diamond in the rough. Look hard. And look for potential.

A friend of mine, a casting director in Hollywood, once sat for hours with a production team seeking an attractive 5'6" blonde "typical" perky young housewife type. They looked at 145 actresses. One was perfect for the part, however she wasn't a blonde. The director and producer quickly passed her over. The casting director quietly took the actress aside and privately advised her, "Come back tomorrow as a blonde." She did — and got the part.

**The lesson:** we all want it easy. Programmers hope to find "gold" when they go through the tapes, but that's not always how life works in radio

(Continued — See **Talent Search** on page 3)

**"No man is completely worthless. He can always be held up as a bad example!"**

— *Anonymous*

TW Tip #

Thanks to subscriber **Doug Erickson** who passed along this tidbit of wisdom

**Good consultants take the time, they *make* the time, to listen to everything that comes in.**

## On ... Motivating and Assessing Employees

**"You have to go along with a can of fertilizer in one hand and water in the other and constantly throw both on the flowers. If they grow, you have a beautiful garden. If they don't, you cut them out. That's what management is all about."**

— **GE Chairman/CEO Jack Welch**

TW Tip #6220, #7245, and #8162

# Talent Search: Beyond The Turnoffs

(Continued — from page 2)

Sometimes the talent doesn't come exactly in the package you are looking for. Look beyond the package to the possibilities. The tape you hear might not fit exactly into what you are doing, but if you hear "something" there, it is worth your time to pursue getting to know that individual.

Get below the surface and look at the possibilities. More than once, I have suggested a talent to a station and the PD's response is, "Is he/she really good? That person called here dozens of times and really pushed me. I couldn't stand it and I did not have anything even remotely available at the time."

Overlooking the second thoughts, the PD brought in the talent and was rewarded with an immediate 150% ratings increase in the timeslot. If that PD had simply spent some time on the phone, taken the time to put the talent in a future file, and stayed in touch, he would have saved a bundle on consulting fees.

## Talent Search Tips

Here are a few suggestions on how to get beyond the "turnoffs".

- Don't blow people off. Answer the phone. Take time to talk to the "lemons" and weed them out.
- Even if someone sounds *desperate* (to the point of making you want to run and hide), this person may be "the one". Sometimes the very people who call

constantly and bug you actually do "have it" and will work out well on your station.

- Even if the tape isn't perfect, try to listen for *potential* (as well as people who are already "there").
- Look to your own staff, in-house. Everyone, not just the traditional talent pool. See if there isn't a "developable" talent right under your nose.

TW Tip #6219, #7244, #13017, #10067, #22024

Special thanks to **Jaye Albright** for allowing us to reprint this article from her client newsletter, Radio IQ.

**Valerie Geller** is President of Geller Media



International, working with stations that emphasize news, talk, information, and personality radio.

She began her career as a radio journalist and has worked as a talk show host, anchor, and reporter at major stations like KOA/Denver, KTAR/Phoenix, KOST and KRTH

in Los Angeles. Her background includes broadcast experience as News Director at KIOI in San Francisco, helping launch the talk format at KFI/LA, and programming WABC/New York.

She is the author of the book and workbook *Creating Powerful Radio* and has organized *Producer's Workshop 2000*, a roundtable/workshop for talk show producers which will be held in New York City on April 1 next year.

Reach Ms. Geller by phone at (212) 580 3385 or via her website, [www.gellermedia.com](http://www.gellermedia.com).



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How well they move product, increase foot traffic, or put bum on seats

TW Tip #3228 and #7246

# More BLORE

Continued  
from page 1

## Sealed With A **KIIS**



grew up to be the first Top 40 station to become #1 in Los Angeles.

Now, more from Blore — on KFVB's stationality, and the launch of "The KIIS Format", a radio station unlike any other.

**"PD":** The "KFVB Channel 98" jingle-logo is one of the most memorable signature melodies of all time. In fact, I understand it's still being used on-the-air today on All News KFVB. How did it come about? (Is there a story behind it?)

**CB:** Yeah. The whole KFVB "package", including the jocks (and newsmen) going to "school" for two hours every other day until they "got it", was all put together in five or six weeks. We started the day after Thanksgiving and gave birth the day after New Years. One of the biggest things during that time was the creation of the jingle package. I kept referring to each jingle as an ad for the station and every good ad, which included any music at all, used a consistent melody when doing the actual theme-line, or *logo*. Radio certainly had jingles before that time, but not with a consistent musical repetition of the theme or logo. The musical inspiration for the feel of the whole package came from **Bob Purcell**, President of the company, who had just seen West Side Story, so the big brassy orchestrations came from that. The vocals were **Johnny Mann's** creation.

**"PD":** Now lets flash forward to what is come to be known as probably the most original and creative radio station of all time, KIIS-AM, which you launched in the early 70's. Describe, if you will, the *essence* of The KIIS Format, what your expectations were, and what you were able to achieve.

**CB:** Thank you for that very flattering description of the format. Certainly I loved it more than KFVB,

because KF was still an echo of McLendon and a little bit of Storz. KIIS was *my* baby — my dream station. The essence of the KIIS format has at its core the fact that I had always, and still do, think of radio as an entertainment medium, not simply a music service. Today, when I ask PDs about their format, they tell me what kind of music they play and only rarely, if ever, what it is about their station that makes it unique in audience attraction. With the exception of some very powerful morning shows, and obviously I am excluding talk and news stations, radio today is all about music. All about music. Some news, traffic, and weather maybe, but it is rarely about *entertainment*. This, regardless of the fact that in most cases it is those morning shows that attract the most attention to the station, and in almost all cases, the biggest numbers. Basically those morning shows are built around strong personalities. So, that says to me, radio is still an entertainers and/or an entertainment medium.

**"PD":** How did KIIS go about achieving all the entertainment objectives you established?

**CB:** KIIS was *all* about being entertaining. For example, we featured three of what we called "Kisettes" every hour.

**"PD":** Maybe we should explain to the uninitiated what a "Kisette" is.

### Example of a Kisette

**"God is dead." Neitche.  
(Thunder crack)  
"Neitche is dead!" God.**

**CB:** A Kisette being a simply produced 10 to 20 second programming element the sole purpose of which was to *differentiate* KIIS from any other station — and to cause the listener to smile a lot or think a little. Like this:

Effect: (rumbling thunder in the background)

VOICE: "God is dead. Neitche."

Effect: (BOOM! Huge thunder crack).

VOICE: "Neitche is dead! GOD!

Or, the most often quoted one:

Effect: (Simple rhythm track behind)

VOICE: "Footprints left in the sands of time cannot be made while sitting on your butt. And who wants to leave buttpoints on the sands of time?"

**"PD":** Absolute magic! What other on-air support mechanisms did you use to differentiate KIIS?

**CB:** The Mini-Dramas — at least one each hour —

(Continued — see **More Blore** on page 6)

# Nothin' But 'Net



## The 500-Channel Radio

Many radio stations make effective use of streaming audio on their websites, utilizing RealAudio, WindowsMedia, AudioActive, etc. to provide an interactive service for their computer-savvy and internet-friendly listeners.

But few stations approach the level of Dallas Talk station KLIF when it comes to making audio archives easily available. ([www.570klif.com](http://www.570klif.com))

The Kliff archives feature a 3-month library of programs by most of their high profile talk show hosts (and I presume that this search-depth may grow).

Why do it? Example: if a listener was enjoying **Humble Billy Hayes'** program on KLIF sometime between 9 and Noon yesterday, but was called away from the radio (for whatever the reason — meetings, appointments, life), he/she now has the capability to listen to the remainder of the interesting show they would have otherwise missed.

All we're talking about here is simple **time-shifting**.

And what do you want to bet that KLIF will get *diary-credit* if that person happens to be an Arbitron diarykeeper? Arbitron, by the way, may deny that,

but we all know that a listener who felt he/she "listened" would likely write it down that way.

For years we've heard about the 500-channel "television" of the future which would enable the consumer to choose the time he/she watches "60 Minutes" or "ER".

Well, **the future is now for Radio**. Best of all, it's not that technically difficult to add to this futuristic feature to your station's website.

Also featured in the KLIF archive library are what they call "special archives", featuring delicacies like a no-holds-barred one-on-one with Minnesota's wrestler-turned-governor **Jesse Ventura**, AMFM CEO (and Texas Rangers owner) **Tom Hicks**, etc.

**Wallace Wisdom:** I predict that, within a year or two, deep archives like KLIF's will be the gold standard at the majority of spoken-word stations and most personality-intensive morning shows on music stations. (Many stations are already doing this). Again, I stress the point: **time-shifting gives you the capability of possibly receiving listening-credit for time that has already elapsed**. What a great opportunity. TW Tip #3229, #15075, #16085, and #20035



## New Millennium Demography

## 2020 Foresight

With the new century nearly upon us, all sorts of changes are headed our way over the next 20 years or so. If you're looking for a quick overview, you came to the right place.

In the year 2000, US population will be roughly 276 million people. Up to 288 by 2005. To 294 in 10 years. About 300 in 2015. And 326 million by 2020. Up 18% in 20 years. Trends by demo-cell (in millions) —

Year	Age 0-4	5-13	14-17	18-24	25-34	35-44	45-54	55-64	65-74	75+	18+
2000	19.4	36.5	15.8	25.9	38.2	45.1	36.2	23.7	18.6	16.8	204.5
2005	19.3	36.8	16.9	28.2	36.8	43.1	41.2	28.9	18.6	18.3	215.1
2010	20.0	36.2	17.4	30.2	38.2	39.7	44.1	34.6	21.0	19.1	226.9
2015	21.1	36.9	17.0	31.3	41.1	38.2	42.1	39.4	25.7	20.1	237.9
2020	22.0	38.7	17.1	30.5	43.6	39.7	38.9	42.3	30.9	22.4	248.3
% Incr	+13%	+6%	+8%	+18%	+14%	+9%	+7%	+78%	+66%	+33%	+21%

The plot really thickens when you reflect this as a percentage of 18+ Adults. (See the % chart on page 8)

# More BLORE

## Sealed With A KIIS

Continued  
from page 4

CB: (continued) were dramatized skits incorporating a popular song. For example, we were playing Glen Campbell's "Rhinestone Cowboy", just like every other Adult Contemporary station of the day. But here's what the KIIS listener might have heard . . .

**Voice:** "A midnight cowboy walks along the dirty streets of Broadway, musing to himself about life and his place in it. He is approached by a bum. "Hey, buddy..." "Go away!" . . . Propositioned by a hooker . . .

"How about 30 minutes for \$30, cowboy?" "No."

**Effect:** (The intro to Rhinestone Cowboy begins sneaking in underneath)

His musing continues, until we hear him say,

**Voice:** " . . . but I just keep doing the same thing over and over, God . . . "

**Effect:** (At that precise point the musing becomes singing and Glen Campbell continues the story . . . "I've been walking these streets so long . . . etc..")

Sometimes they told a story. Sometimes they were funny. Sometimes they targeted listeners *emotions*.

**TD:** Oh yes! My personal fave was the Mini-Drama that led into "Me And You And A Dog Named Boo", which featured a 30-something couple being told by their veterinarian that he recommended euthanasing their old dog. It was like a 45-second movie, with an Oscar-winning performance by the three actors.

The Dr. saying, "Why don't you spend a few minutes with him and then I'll give him a shot and he'll just drift off".

As the song intro starts underneath, the listener hears the couple saying soothing words to the pet they loved, "It's going to be okay, Boo, we'll see you on the other side" Then the song-vocal blends in and carries on . . .

"I remember to this day, the bright red Georgia clay . . ."

Wow. So powerful! No way a listener could escape that.

CB: It cut through and *involved* the listener with our radio station.

**TD:** And as I remember, both the Kissettes and the Mini-Dramas really gave listeners credit for being *intelligent* enough to "get it". Especially when they heard the unexpected.

CB: One of the magnetic, *involving* aspects of the Mini-Dramas was the *surprise* element. You never quite

knew what you were hearing. Was it . . . a commercial? A documentary of some kind? And then, the surprise of it turning out to be a dramatized scene which was basically an intro to a song. The were dramatic. They were comedic. They were . . . wonderful!

**TD:** And they were! What other weapons were part of your creative arsenal?

CB: Well, there were the "Features", a series of fully produced programs, each 2 to 3 minutes in length, which dramatized some fascinating subject each week. During Halloween week we produced a series of Ghost Stories, "Things That Go Bump In The Night". During Easter Week, we researched and produced a series about "Modern Miracles", etc. The only thing the features had in common was . . . *fascination*. Which of course is *synonymous* with *entertainment*.

**TD:** Even your news and surveillance ingredients were special, weren't they?

CB: "The Weather" was done by the people on the street, we had hundreds of descriptions, like "Today looks like lumpy soup", with the expected high and low, rain or snow, added by the on-air announcer.

### There are two ways to deliver the news . . .

- the old traditional "broadcast" way or
- the way you tell your wife, or a close friend, about something that happened today.

"The News" was all done on a first person story-teller basis. I used to tell the news-people that there were two ways to deliver the news: the traditional "broadcast" way and the way you tell your wife, or a close friend,

about something that happened today. The latter was the way KIIS news was presented.

**TD:** All of which contributed to that polished flow that personified the station.

CB: Funny thing about the KIIS format is, in retrospect, what I thought was an almost insignificant element at the time is often the way the format is described when someone talks about it today – as "seamless". It was simply checking out the key in which a song was recorded (which was noted on the play-list) and matching it up with other program elements *in the same key*. The key of Musical commercials was noted on the jocks prep list and he was free to move them about within any 30-minute segment. The key of the jingles, or station songs, were also noted and matched up.

**TD:** And where did the personality come into that mix?  
(Continued — see **More Blore** on page 7)

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# The Insert

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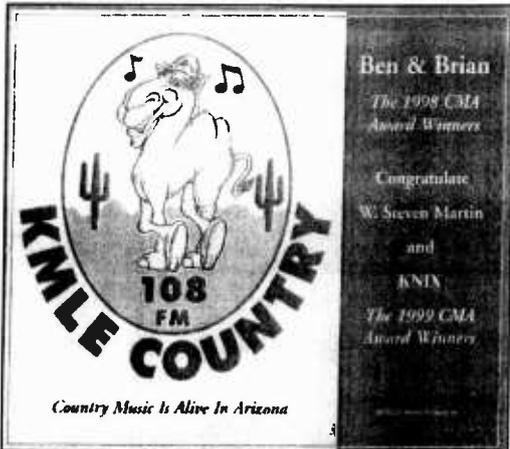
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# Cut Through Campaigns **Print/Sky**

## Positive Reinforcement



KMLE recently unleashed millions of positive vibes into the Phoenix advertising community by taking out a half-page print-ad that rose above the hotly-competitive Country battle between KMLE and KNIX.

The ad featured morning personalities **Ben & Brian** (last year's CMA award winners) congratulating vertical competitor KNIX (and KNIX personality **W. Steven Martin**) on winning their 1999 CMA Awards (for Large market Station and DJ of the year).

**Net result in the ad community was unanimous:** every agency was feeding back, "What a class act!"

**Net result with listeners:** "You guys are really cool to do that!"

Reminds me of the CHR battle in Boston 10 years ago (when **Steve Rivers** was PD of WZOU). WZOU flew a "night-light" display plane over Kiss 108's annual outdoor Kiss Concert. Now, some stations might reason that a captive audience of 20,000 people is a great time to plug a cheeky self-serving message like, "Tune in WZOU tomorrow to win \$10,000". But instead of going for the cheap shot, 'ZOU ran a simple

message: "Congratulations Kiss 108. Happy Birthday from your friends at WZOU." Sure, some concert-goers might have chuckled about the first message, but most of them would have thought that the station was "fighting dirty" by encroaching on Kiss's territory that night. But, by using the latter message, WZOU got nothing but warm fuzzies below as listeners (including, no doubt, several diarykeepers) internalized this random act of coolness and remembered which station did it (on their competitor's "big" night, no less!).

TW Tip #3231

## More **BLORE** Sealed With A **KIIS**

Continued  
— from page 6

**CB:** Part of the preparation each jock was required to do, was to *verbally connect* one program element with the next, as often as was comfortable. And, of course, when a jock got *too* comfortable and forgot this part of his prep, he and I had a meeting.

**"PB":** I understand that when an air personality applied for a job at KIIS, you send *them* an aircheck?

**CB:** Yeah. There was really very little I could gather about how a person would fit into our format from hearing what he had done on others. So when some qualified talent applied for a job, I sent him our prototype tape and asked if he thought he would be comfortable in this kind of an environment and if so, I asked that they put something on tape to prove it to me. **Jack Angel**, now a respected voice-over announcer in LA, used sound bites from the original Lone Ranger radio program, added his own narration and reproduced the whole show in a very funny 60 seconds. It was great. **Sonny Melendrez** and **Dave Diamond** were two other huge talents I discovered this way.

**"PB":** Was KIIS as *promotionally* active as your other stations?

**CB:** No. At least not if you mean contests and games. KIIS was its own promotion. There was nothing like it on the air and the people who liked it, *LOVED* it, and spread the word. As you may remember, we went from number 48 in this 60 station market, to number 6 in one book. So the word got out, and got around.

**"PB":** Tell me about the KIIS jingles, those station "songs", which were designed to paint a mental picture in a listener's mind.

**CB:** There was a wonderful vocal group called The Knickerbockers, who in addition to having a couple of hits, had a club act which mimicked current hit sounds. We became acquainted and they provided the music for the songs. My partner **Don Richman** and I wrote the lyrics. And we *never* referred to them as "jingles". They were *songs*, as carefully produced as care and concern — and NO budget — would let us.

**"PB":** Give us an example of the texture you're talking about.

**CB:** Some of the songs included "If this is KIIS, Kissing's come a long way, baby". And "KIIS is the

(Continued — See **More Blore** on page 11)

If you need a reminder of why doing contests or on-air phone-bits live-to-tape is safer than going straight-to-air without a safety net, read on.

**Raunch Warning:**

**This one's rated R-17 (if not X)!**

One station (which shall remain anonymous to protect the innocent) does a version of **Rick Dees'** Spousal Arousal bit they call Mate Match. The contestant is asked three very personal questions on-the-air, then the contestant's spouse is called at work. Match answers to win. This went to air LIVE . . .

DJ: Who's on W - - - Mate Match line?

Caller: This is Brian —

DJ: And what's your wife's name, Brian?

Caller: Sara.

DJ: Is Sara at work?

Caller: Oh God, she's gonna' kill me — yeah, she is.

DJ: Okay, here's our 3 questions. First, when was the last time you and Sara had sex?

Caller: About 7 o'clock this morning.

DJ: Way to go, Brian, you stud! Okay, question #2: How long did it last?

Caller: About 10 minutes.

DJ: You really want that prize, don't you? Okay, final question, WHERE was it that you had sex at 7 this

morning?

Caller: (laughing) Ummm

DJ: This sounds good . . . come on, where was it?

Caller: Well, her mother's staying with us for a few weeks and she was taking a shower at the time, so we had a quickie on the kitchen table.

DJ: Ooooh, sneaky boy! Well done. Okay, let's put Brian on hold, get his wife's work number and call her up next. That's next on W - - -

(commercials)

DJ: Alright, Brian are you ready for us to call Sara?

Brian: Yeah, I guess.

(touch tones and phone-ringing sfx)

Sara: Hello, Kinkos.

DJ: Good morning, could I speak with Sara?

Sara: This is she.

DJ: Sara, this is Edgar — from radio station W - - - you may have heard of our little game called Mate Match?

Sara: Ummm, yeah.

DJ: Well, guess who we've got on the other line right now.

Brian: Hi honey!

Sara: Oh no — Brian, what the hell are you up to?

DJ: Okay, Sara, just a few minutes ago we asked Brian to answer 3 easy questions. All you have to do is match his answers and you guys will win \$100 cash. Are you ready to play?

Brian: Do it, honey!

Sara: Okay, okay, I'll play.

DJ: Alright then — question 1 — when did you and Brian last have sex, Sara?

Sara: Oh God, Brian (sigh) (long pause) Ummm, this morning before Brian went to work..

DJ: And what time was that?

Sara: About 7 o'clock.

(sfx: Ding!)

DJ: One down, two to go. Question #2 — how long did it last?

Sara: Oh, about 12-15 minutes, I guess.

DJ: Hmmmmm . . . that's close enough, I'm sure she's just trying not to harm Brian's manhood! We'll give you that one, Sara

(sfx: Ding! Ding!)

DJ: Now, for \$100, last question — WHERE did you do it?

Sara: Oh no — Brian, you didn't tell them THAT, did you?

Brian: Just tell him, honey!

Sara: Oh man, I can't believe I'm telling you this . . .

DJ: Remember, it's worth \$100 cash. Where did you do it?

Sara: Okay, okay . . . (pause) . . . in the ASS!

(long pause)

DJ: We'll be right back.

Hey — you were warned!

Thanks to **Bill Straus** at KXAM in Phoenix for finding this.

TW Tip #

**New Millennium Demography**

**2020 Foresight**

Continued — from page 5

Reflecting the demographic trends as a percentage of 18+ audience helps you better understand the audience you'll likely be targeting in the year 2020. The percentage at the bottom is the percent of increase from 2000 to year 2020.

Year	18-24	25-34	35-44	45-54	55-64	65-74	75+	25-54	35-64	45-74	45-64	55-74	55+
2000	12.7%	18.7%	22.1%	17.7%	11.6%	9.1%	8.2%	58.4%	51.3%	38.4%	29.3%	20.7%	28.9%
2005	13.1	17.1	20.0	19.2	13.4	8.6	8.5	56.3	52.6	41.2	32.6	22.1	30.6
2010	13.3	16.8	17.5	19.4	15.2	9.3	8.4	53.8	52.2	43.9	34.7	24.5	32.9
2015	13.2	17.3	16.1	17.7	16.6	10.8	8.4	51.0	50.3	45.1	34.3	27.4	35.8
2020	12.3	17.6	16.0	15.7	17.0	12.4	9.0	49.2	48.7	45.1	32.7	29.5	38.5
% Incr	-3%	-6%	-27%	-11%	+47%	+37%	+10%	-16%	-5%	+18%	+12%	+43%	+33%

Question: Does this mean the new "money-demo" in 20 years will be 55-74 year old boomers? Bigger question: will the 23 year old "Queen B" time-buyer understand an audience segment old enough to be her grandparents? TW Tip #1109, #19044

- Monopolizing The Market.** Imagine playing Monopoly for 18 days straight! Toronto's Mix 99.9 gave three contestants a chance to battle it out to win \$12,000. Great photo opp that attracts other media.
  - Tag You're It.** Win 5 grand just for having a 93.3FLZ sticker on your car. Listen for us to announce your name and car-tag. Call within 9 minutes 33 seconds to win.
  - Majik Cash Bribe Oldie Of The Day.** WMJI's candor with Cleveland listeners is part of its stationality and charm. Designated caller wins \$105 when it's played. If it's played twice, designated caller wins \$5,000.
- "Ladies and Gentlemen, the Beetles" . . .**
- Spin The Beetle.** K-Hits96FM/St. Louis is giving 4 listeners a chance to win a new VW Beetle. Live in it to win it, as it spins on the local VW dealer's lot. Gives new meaning to "whirl til you hurl".
  - Millennium Bug.** WKPK/Northwest Michigan (The Peak) is the latest station to give away a VW Beetle and a 4-day weekend in New York City for the millennium New Year's countdown.
  - The 9-2-4 Game.** K101/San Francisco has a great interactive Internet game that's ideal for the workplace listeners, since it's right at the end of their mouse. "Passwords" are announced on-the-air at 9am, 2pm, and 4pm. Contestants enter them in the appropriate space on the K101 website (K101radio.com). Everyone with the correct passwords is e-mailed a 9-2-4 contest number, which **Don Bleu** announces the next morning on the air. If your number is called, come on down and claim \$101 cash.
  - New Twists To The Same Old Summer Concert Routine.** Instead of announcing the lineup for its popular "Summer Jam" concert, KKBT/LA is giving out clues. First listener to correctly identify the entire lineup of stars wins \$10,000. And instead of disclosing when tickets will go on-sale, Beat listeners are urged to stay tuned for an on-air announcement which will occur just *minutes* before they go on sale.
  - Listen For Your Name.** Hear your name called on WROR/Boston, call within 30 minutes to win \$1,000 and a legendary **Loren & Wally** Dashboard Statue. Then go in the draw to win a '99 Mustang.
- Workforce 104.** Good name for a contest targeting workplace listeners. WHTT/Buffalo offers a chance to win \$104 every hour.
  - Mystery Number.** QFM96 gives listeners hourly chances to call in and guess a 5 digit mystery number. Guess the number, win \$10,000. Hourly clues.
  - The 4 O'clock Fix.** K-Rock/Edmonton put a fresh face on the send-us-3-songs-by-the-same-artist routine. Winner gets their songs played — and a small prize.
  - \$10,000 Music Challenge.** Three times a day, KJR-FM/Seattle gives caller 10 a chance to identify a 10-song montage. Name all 10 songs, title and artist, in order, win \$10 grand. Lovely parting gift: \$95 cash.
  - The Z Free Money Machine.** Z-100's makeover of "Beat The Bomb". Yell "stop" before it "overheats" and you'll win the last cash amount mentioned.
  - \$10,000 Music Challenge.** Three times a day (7:30, 12:30, 5:30), KJR-FM gives caller 9 a chance to identify a 10-song montage. Name all 10, title and artist, in order, win \$10k. Win \$95 just for trying.
  - Hyper-Plaid Supersticker.** The Beat (KKBT) Street Team is armed with concert tickets, cash, and more prizes. When they spot you, they've got you, and you'll get hooked up. Hot prize: a pair of concert tickets to every concert for the rest of the century.
- Sweeps-weeks in TV recently produced some steal-able contests . . .
- 4-Digit Fortune.** KNXV/ABC15 in Phoenix gave viewers a chance to win a 4-Digit Fortune (\$1,000) by being first to call in when they see 4 digits of their Social Security Number flashed on the screen during 6 and 10pm newscasts.
  - Home Run Jackpot.** KTVK-TV/Phoenix gives Arizona Diamondback fans a chance to win \$250 cash, anytime a D-Back player hits a home run in the 6<sup>th</sup> inning. Register at any Bank One branch or at the Bank One Ballpark.

TW Tip #3232, #4122, and #15076

**Next****The FUN Side Of Public-Service Projects****Just For Perspective**

4 years ago, Monica Lewinsky had not even started her internship.

# News & Surveillance

## Breaking News

## TJI's (This Just In)

When big news breaks, you want your listeners to feel they can rely on your station to interrupt normal programming to keep them up-to-date. This principle obviously applies most directly to spoken-word stations, especially NewsTalk (where news-reliance attribution often drives a station's perceptual attributes). But it also can become an important listener-benefit for adult-targeted *music* stations as well (especially those known for full service in their community).

### Newsflash Basics

**"Rating" The Story's Importance.** To warrant an interruption of normal programming, the story must be of sizable magnitude on the Richter scale. The bigger the better. While it's difficult to quantify what qualifies for newsflash status (because there are so many types of stories), the general rule of thumb is:

- ✓ it should be something that a listener would probably tell someone else about ("did you hear about — ?") or
- ✓ an urgent breaking event which could endanger public safety (usually traffic or weather related).

**Placement.** Size not only matters, it determines the angle of attack for your on-air "interruption". A big story of a breaking nature can usually wait until a feature or song ends. A bigger story could interrupt a feature or song. A huge story airs **immediately**, no matter what, and could even interrupt a commercial.

**Formatting.** A breaking news situation is no time to be overly cute with format scripting. When you take to the air, hit the ground running and immediately state what's going on.

**"This is a KXYZ Special News Report** (or Newsflash, or whatever you choose to call it).

"An America West airliner is reported down at Sky Harbor on runway #3.

(then filling in as many of the who-what-when-where-why-and-how's as you can).

**Don't ramble.** Tell listeners what you know and get back to regular programming ASAP.

**Stay tuned.** Don't forget to remind listeners that they'll hear details soon on your station. And, in your haste, don't forget to include your call-letters prominently.

"KXYZ has 3 reporters on their way to the scene and we'll have more reports as this story develops including, of course, a complete summary coming up on the (7) o'clock report. I'm (News Anchor) on NewsTalk 520, KXYZ".

**Sounders.** I recommend using some kind of newsflash sounder which, in time, listeners come to instantly (subliminally) identify with breaking news on your station.

When big news breaks, you want your listeners to feel they can rely on your station to interrupt normal programming to

**Getting Your Listeners In "The Habit" Of Hearing It On Your Station.** In most million-plus population cities, a story of newsflash status usually occurs about once a week. Seize these opportunities and make the point of interrupting normal programming with the story the minute it breaks. But . . .

**Don't Cry Wolf.** Use discretion in making sure the story lives up to the "tell a friend" or "urgent information" test. If it doesn't, listeners won't take your newsflashes as seriously in the future (a kiss of death for a news-oriented station). The last thing you want is a listener staring at their radio wondering (perhaps aloud), "Why did they interrupt my favorite song/show with *that*?"

**And Don't Do It TOO Often.** Or it could sound clichéd or "manufactured" (which might tar your station with a "sensationalist" brush). Of course, during a truly hot news week, full of lots of *legitimate* major breaking stories, ignore this point.

**Wallace Wisdom re: Formatting:** Don't be overly cute with format scripting. A breaking news event, when every word counts (because listeners are hanging on your every word) is not the time to push a PD's format-agenda.

**Expanded coverage.** Big stories may warrant quarter-hourly follow-up, but don't over-do it. Follow-up flashes should always add *new* or *updated* details (otherwise, refer listeners to the next top- or bottom-of-the-hour news summary).

**Wall To Wall.** Market-shaking events (an assassination attempt, a major local plane crash, when a Columbine-or-similar incident happens locally, etc.) may dictate complete interruption of regular programming (even on a music station), especially if your station has the capability of mounting team-coverage.

**Bottom Line:** Interrupt whenever breaking news warrants and claim credit for your station. But just make sure that the story lives up to "newsflash" status.

*TW Tip #9200 and #10068*

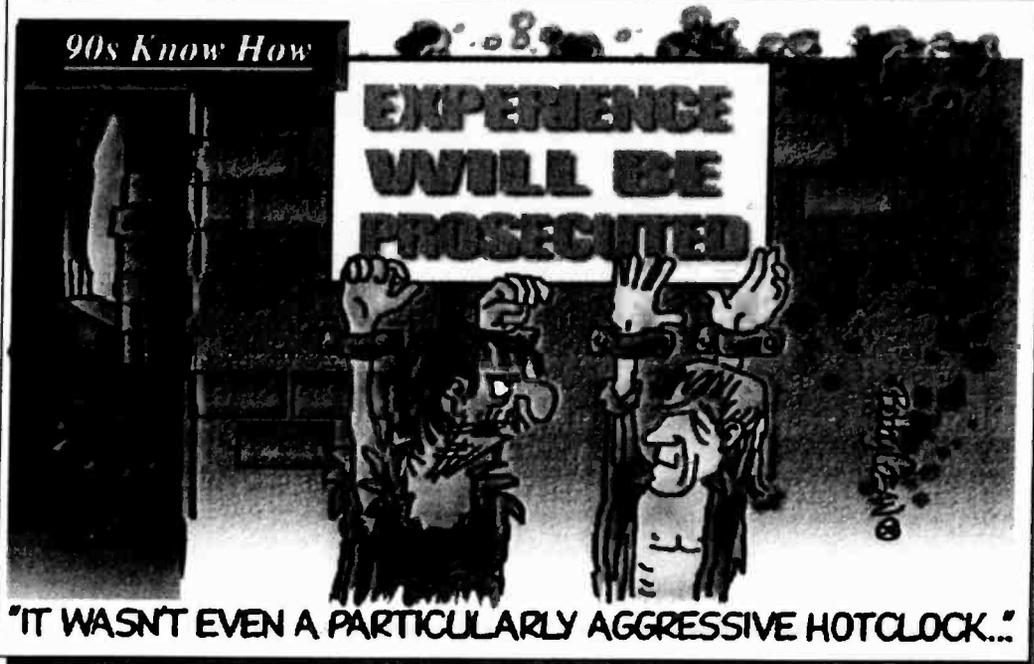
**Next**

**Team Coverage  
(Budget-Stretching Secrets)**

# Ocean Toons®

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

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



## Have A Good O'Day

In **Programmer's Digest** issue #46, we printed a fun little article entitled "Things You'll Never Hear At A Radio Station", which took on an e-mail life of its own as it got forwarded around the world.

Come to find out that this entire piece was originally written by air talent consultant, and our friend, **Dan O'Day** in LA.

Dan's byline before e-mailing it in all directions.

make sure Dan got full credit for it, so you'll know who deserves the true pride of authorship.

Turns out someone took the liberty of changing the title of his article, "A DJs Fantasy", and worse, didn't bother to credit

It struck such a responsive chord in other radio people that it was quickly circulated across the internet countless times before reaching us.

If you liked it, you'll find similar such goodies on Dan's full service website, [www.danoday.com](http://www.danoday.com). Just click on the Articles & Advice page.

*TW Tip #15074 and #21036*

We thought it was only fair to

## More BLORE

Continued  
— from page 7

reason Californians are always in such a great state". And "This is the land of love and there's KISSIN' all over it." Each of these were full songs, probably 90 seconds or so in length. Some were ballads, some rock, some just for fun.

**"PB"**: That initial surge, from #48 to #6 in one book was really an incredible feat, considering the marginal facility which barely covered the market by day and didn't at night. Looking back with 20/20 hindsight, why do you think KIIS wasn't a business success?

**CB**: Yeah, we had a crappy signal day and night, but the real reason for KIIS being only a 6 month phenomenon was this: When I was hired, I was told I had a \$300,000 budget to bring this off. The fact was, the station was 300,000 in debt, and going deeper. As I mentioned, we went from #48, to #6 in one book. The problem was that before the sales department could capitalize on the numbers, the station went bankrupt and our party was over. And I was never paid what I had been

promised. When I look back at the tremendous influence KFWB had on radio, partially making it what it is today, I wonder, how radio might be different today, if KIIS had flourished like I had hoped it was going to. Alas.

**"PB"**: Are there any things that you'd do differently today if you were launching The KIIS Format again?

**CB**: I think I would probably do a lot of things differently. Kick the pace in the butt a little. Keep off the Kissettes, which seem today to be a little, or a lot, saccharine. But the basic philosophy would be the same. Everything from the audience point of view, on *their* terms, in their language, and *always* the number one criteria — *entertain* them!

*TW Tip #7247, #3230, #9199, #18033*

## Next

Coming up in the final installment of our **"PB"** Insight Interview with the one and only **Chuck Blore** —

- Importance Of A "Creative Department"
- Impressions of Radio Today

## Programmer's Digest

### Sweepers/Splitters/Bumpers/Liners/Ins&Outs

Ladies and gentlemen, from the home of the Cleveland Browns, (jock name) and the best music ever made. Where Oldies equals Magic! (jingle): WMJI/Cleveland

(male) Z95.7 (female): Today's Hit music!  
(male): Playing the best songs from all of the different kinds of music you like! The best Pop (clip). The best Hip-Hop (clip). The best Rock (clip)  
(female) That's what we're all about!  
(male) That's what The Z is all about!  
With more of today's Hit music coming up next!"  
(montage of song clips) Z95.7.

(voice 1): Shaking your ass is child's play  
(voice 2): Compared to what Dave Meyer is gonna make you do.  
(voice 1): 106 KMEL Jams.

("Green Acres" theme in background) "Hello Cleveland. This is Mr. Haney from Hooterville. I listen to Mr. Douglas via the World Wide Web at [www.wmji.com](http://www.wmji.com)!

World Class Rock! W (song clip) M (song clip)  
M (song clip) S! 100.7, the Buzzard.

(female): Your 9-2-4 Password this hour is 'Pool.' P-O-O-L. Pool. Now, go to [K101radio.com](http://K101radio.com) for your chance to win free money.

## Elements of Stationality

Listening to Classic Rock makes your workday almost done. (clip of Stones "You Can't Always Get What You Want") Now if you could just do something about your idiot boss! 98.5 NCX, Cleveland's Classic Rock.

(female) Right now, WMVX.  
(male) Cleveland's new Mix 106.5!  
(female) The greatest hits of the '80s, '90s and '70s.  
(male) Kicks off a long, continuous  
(2<sup>nd</sup> male): Music Mix. (female) Full of variety!  
(male) We promise! Right now!

Top-of-hour ID:  
(male) You found it! Q!  
(female) 104! The best hits of the '80s, '90s, and today!"  
(montage of artist clips): "Hi, this is Cher!" "This is Edwin McCain!" "Hi, this is Jewel!"  
(listener clip): "They play all the music I wanna' hear!"  
(female) Now (male) More of the best hits!  
(female) 104! Listen! (male) Q104!

Oldies 100! We're not just a radio station. We're, well, actually - we are just a radio station!  
(jingle): Oldies 100!

Not just "Oldies". D.C.'s Jammin' Oldies. On the new Jammin' 99.5.

TW Tip #9198

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

Now in ~~20~~<sup>21</sup> countries!

# "Side-Chick" Syndrome

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By Snail Mail or Fed-Ex:  
6044 E. Foothill Drive N.  
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