

# Just Two Things

## That Can Advance Your Ratings In '99

An EXCLUSIVE

Special Report

By Bill Moyes

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

Do you feel overwhelmed sometimes?

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

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## How To Quickly Size-Up Distant Markets

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

(Continued — see **Size Up Markets** on page 5)

### 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](mailto:TW3tw3@aol.com)

# Just Two Things

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

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

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

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

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

## Concentration Is **FOCUS**

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

## Listen To Your Listeners

First, if you're interested in having your audience

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

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

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

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

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

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

## One Of Radio's "Secrets" — Quantified

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

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# Just Two Things

(Continued — from page 2)

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

This illiterates the point.

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

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

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

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

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



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

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

"Thank ya',  
thank ya'  
vurry much"



(A little "Supremes")

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

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

Seems great minds think along the same lines.



A little "Elton"

TW Tip # 3186

## New For '99

## Sales Promotion: "The Commercial Of The Day"

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

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

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

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

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

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

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

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

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

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### Curtain Coming Down On The End Of An Era

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

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

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

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

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

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# How To Quickly Size-Up Distant Markets

(Continued — from page 1)

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

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

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

## Assessing Marketing-Thrust

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

## Music/Stationality

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

**Musically**, you can quickly access . . .

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

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

**Presentationally**, the MMR package enables you to

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

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

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

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

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

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

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

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

### Making It Work Best:

Two keys:

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

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

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

✓ **2) Offer great prizes.**

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

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

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

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

## “Instant Winner Weekend” “To Do” Checklist

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

### Adding Pizzazz

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

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

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

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

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

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

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



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## The Pet Of The Week

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

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

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

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

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

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



Help Find This Pet A Home!



"Dusty"

## Little Things Mean A Lot

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

the "Triple M" C G

Much like KHJ used to refer to "Boss Angeles"

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

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

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

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

TW Tip #9161

## Instant Winner Weekend

(Continued — from page 6)

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

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

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

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

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

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

## Next Week April Fool's Stunts

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

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

(Continued —  
from page 5)

## Ratings History

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

## Qualitative History

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

## Other places to get useful ratings information:

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

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

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

## Air-Check Monitoring

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

## Live Monitoring

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

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

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

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

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

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

— *Washington State Basketball Coach George Raveling*

# Ocean Toons<sup>®</sup>

Check out Bobby Ocean's 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.

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



## How To Quickly Size-Up Distant Markets



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

### Wallace Wisdom:

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

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

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

Use the Station Guide below, to help you navigate.

#### AM Daytime Dial

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

#### FM Dial

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

TW Tip #16064 and #7195

TW Tip #16063 and #7196

## Promos/Sweepers/Liners

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

(Image voice): "KZZP 104.7 FM!"

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(Over lip of Alanis song):

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

TW Tip #3182 and #9158

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