

Million \$\$\$ Games!

Continuing Education For The Dedicated Radio Programmer

How To Make 'Em *do-able* on YOUR Station

KIIS-FM in Los Angeles recently set the world's record for the largest single cash prize ever given away in a radio station contest. **\$1,000,102.7!**

American Media and Filmhouse have teamed up to offer a turnkey version of this contest called *The Million Dollar Birthday Game*.

You probably figured that only a flame-throwing radio station in a mega-market like LA can afford to do a million dollar contest, right? Wrong!

Move Over, Penn & Teller

In this issue of "PD", we'll show you how

it's done. The method behind the magic. And how easy it is to do it on *your* station (especially if you scale it down a little — in fact, it becomes "more do-able", and arguably more *believable*, when you do scale it down). For background, let's take a quick trip back to the '80s ...

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	Call Letters Over Intros:
	First Out Of The Mouth? Or Last?

One of the most important elements of stationality on a musicradio station is the instrumental intro of the song following a commercial stopset. It is one of the points in the format hour where listener expectations are highest, since it represents the return to music (the #1 reason most musicradio listeners tune in).

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Have You Noticed? This week's "PD" is 12 pages!

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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.

Million \$\$\$ Games!

As a consultant, I'm often asked to make chicken-salad out of chicken-shit. Such was the case about 10 years ago when one of my clients wanted a market-grabbing promotion that could last for the entire three months of the Fall ratings sweep. Only problem: the station had earmarked a contest budget of less than \$5,000 to cover that whole period (not much, in a competitive top 30 market).

Solution: Odds-Based Contesting

My solution was to adapt an efficient contest I'd heard **Bobby Rich** using on B-100 in San Diego (KFMB-FM) — *The \$100,000 Birthday Wheel*.

The Concept: Caller 7 gets to spin and win. First, the contestant gets \$100, theirs to keep, no matter what. Then they choose which cash-prize they want to shoot for.

- spin the **month** wheel to win \$1,000,
- spin the **year** wheel to win \$10,000,
- or spin **both** wheels to win \$100,000 cash.

It's legalized gambling. And it can happen on your station.

The Secret Sauce: You contract with an insurance underwriter for a prize-indemnification policy (like Chubb or Lloyds Of London, underwriters any good insurance agency can access) to "insure" the big prize. It's all based on number of spins, month/year odds combinations, and length of contest period (go "long" and it'll cost you more, a short fuse costs less). For sake of conversation, in broad-stroke terms, you can usually arrange around 250 "spins" for about 10% of the face-value of the big prize. Even less, if you prefer to arrange a group of investors (who are interested in "gambling") instead of going the insurance route..

The Odds: You should never say what the odds are on-the-air (but you can bet that "players" will have it sussed). Odds on the month wheel are 12 to 1. The year wheel: up to 98 to 1. Spinning both wheels kicks the odds up to 1,176 to 1 (which is what makes it insurable). To increase the

On Teamwork —

"Togetherness, for me, means teamwork. In my business of motion pictures and television entertainment, many minds and skillful hands must collaborate."

— Walt Disney

TW Tip # 7147

appearance of "winnability", you may want to have your "year wheel" customized to include only the years between 1933 (when a 65-year-old was born) to 1980 (when an 18-year-old was born) but remember: the more you "narrow" the odds, the greater your chances of being "hit" so the higher your insurance premium will be (such a 47-year window would dramatically increase your costs because it trims the month/year odds down to 564 to 1).

Bottom-line: You now have the capability of putting a \$100,000 promotion on-the-air for about \$10,000. Or a \$1,000,000 Contest for about \$100,000! Best of all, most insurers will indemnify for up to two big winners (so if you're "unlucky" enough to get "hit", you can still continue the contest which will then have renewed life because you've proven that it's "winnable").

What Will It Really Cost?

Depends on how often you play the game each day.

For example . . .

- You might lock it in as your 7:20am cume-spike, just once a day.
- Or maybe a breakfast-to-drive recycler (at 7:20am and 4:20pm). Twice daily.
- Or you might use it to address various "waves" of morning/breakfast movement at 6:20am, 7:20am, and 8:20am (3x daily)
- Or to hypo each daypart at, say, 7:20am, 10:20am, 3:20pm, and 7:20pm (4x). Or you might use it as an hourly reinforcement (12-18 times a day).

(Continued — See **Million \$\$\$ Games** on page 4)

One Of The Secrets Of How Great Stations Hire Great People

"There are two things you want to put on your resume . . .

- 1) What you've done at your radio station, and**
- 2) What you've done for your community.**

The truly great radio stations consider both things when they're hiring a personality."

— Advice from the late Rick Shaw *Air Personality at K-101, KFRC, WOR-FM, KLIF, KIMN, KILT, KQV, KOIL*

TW Tip #7144, #6079, #11012, and #21026

More of THE NAB Pith RADIO SHOW '98

Many PDs complain that they never actually learn much at conventions. Maybe they need to listen closer. And take notes. (Or, in some cases, just attending the sessions is a good start!)

This year's NAB Radio Show in Seattle produced a bumper crop of interesting thought and theory that thinking PDs (regardless of format) should be taking on board and pouring into their experiential filter.

Some of these "revelations" may only be a regurgitation of things you already know – but even then, it's worth seeing "old" concepts and philosophies put in the words of other professionals. Often such an abstract vantage point enables you to better "see" derivative points or breakthrough theories, which are hidden just beneath the surface, from a new perspective. The result: a better understanding of stuff you probably hadn't thought about for awhile.

So on that pleasant note, I invite you to absorb the following sessions of interest to programmers.

The 7 Habits Of Highly Effective PDs

Consultant **Mike McVay** produced an excellent PowerPoint presentation that comprehensively quantified the primary characteristics that make a Program Director effective. (You can order the NAB audio tape #98NAB-P13 for \$11 by calling 1-800-369-5718 or via the Web at www.mobiltape.com).

Deep background: McVay got first-hand feedback from people who worked with or for the PDs at the highest-rated 50 radio stations in America, then coupled this with a Critical Mass Media study of station management and department heads about the traits great PDs have (or should have).

The 7 Habits:

Creative. A combination of passion, showbiz, and thinking like a listener. And the ability to hear it in your head.

Understanding and Knowledge Of The Industry. Being well-read, following the trades, understanding Arbitron and FCC rules.

Marketing & Promotion-Savvy. PDs who have marketing/promotional strengths understand who their listeners are. The sharpest PDs are opportunistic – willing to throw away preplanned promotion and create entirely new ones when opportunity knocks.

Manages People Well. Sometimes this means administering "tough love" or "strong medicine". Good people skills often involves telling someone what you want in a way they makes them believe it's what they want to do anyway. The most important part of management: leading by example.

Well-Organized. PDs who win big usually have strong organizational skills and are comfortable with the concepts of time management, multitasking, and accessibility. Knowing how to prioritize and how to develop and use systems is important.

Has Vision. Great PDs know exactly "where" their station is in its product life-cycle, at all times. This ability to know what's ahead can be developed, if you have the discipline to read periodicals that help you become conscious of trends and aware of the future. A PD with vision never loses sight of the lowest common denominator.

Driven. Winners are energetic and competitive. They never give up. And they're always listening.

The 8th Habit: Ability To Adapt. Especially in these changing times of consolidation and budget-stretching.

Do you recognize yourself as you read this? Which areas are you strongest? Which areas do you need to improve?

TWTp #7145

World-Proven Techniques To Develop Air Talent To The Next Level Of Performance

News/Talk consultant **Valerie Geller** presented a 45-minute synopsis of her book, *Creating Powerful Radio* (available for \$25 at www.gellermedia.com). Her convincing advice and logic applies to personalities in all formats (not just News/Talk).

Speak in terms the listener can picture. Radio is theatre of the mind, so offer "Kodak" moments on the air. Regularly.

Start with your best material. Don't save it for later in the show. The PD can't legislate content (the talent has to want to do it).

Tell the truth. #1 way to turn off an audience: is to bullshit them.

Never be boring. There are no boring subjects – only boring story-tellers. (Some people listen to Howard Stern for 4 hours to get one laugh!)

Radio is the last "magic" on planet Earth (you can turn it on and suddenly not be "alone" – it can change your mood).

Protect your product. Do show-prep. Your whole life is show-prep. Keep a yellow pad with you at all times (by your bed) so you don't miss an idea when it hits you.

Listen to your own station. Because you want to, not because you have to.

(Continued — See Pith Of NAB on page 6)



Million \$\$\$ Games

(Continued—
from page 2)

For purposes of illustration, let's look at a typical budget for 5 times a day, (6:20am, 7:20am, 8:20am, 11:20am, and 4:20pm), weekdays only, for one broadcast quarter (13 weeks).

Your costs would be:

\$100 prizes:	\$100 x 5 daily x 5 days x 13 weeks	\$ 6,500
\$1,000 prizes:	budget for two (usually one will be hit)	\$ 2,000
\$10,000 prizes:	budget for one (usually won't go off)	\$10,000
\$100,000	Premium based on 250* "spins"	\$10,000
Total Cost:		\$28,500

Customized Wheel

Another cost, a one-time expense that's worth it, is having a "wheel" customized to your contest. You can do it cheaply (a small wheel where you supply your own artwork) for about \$400. Or, if you're interested in taking the Wheel out for remotes (see NTR on page 10), a fully-customized large snazzy-looking wheel may cost you as much as \$2,000.

Creative Bookkeeping

The Powerball Lottery and Publisher's Clearinghouse have made it reasonable for consumers to expect a multiple year pay-out of such a large prize over many years, so this gives you yet another option to trim costs.. A million dollars paid out over 40 years, for example, is only \$25,000 a year (and the last installment will be paid in 2038 dollars, not 1998 dollars). Purchasing a \$1,000,000 annuity can wrap it up tightly (which is the way many of the turnkey service companies do it).

Consolidated Contesting

Major groups or independent consortiums of stations can afford to by-pass the insurance-underwriter by simply "taking the chance" they won't get hit. But if they do, all participating stations must agree to having a portion of the "big hit" apportioned to their budget. Might make sense to do the same thing for the "middle level" (\$10,000) prize.

How To Trim The Costs Further

You could do away with \$1,000 and \$10,000 prizes, but I believe that the multiple-layer prize structure is an attractive part of the contest (because it gives the contestant the perception that *they* somehow control their own odds of winning). It also "stretches" out the contest (for each time the contestant doesn't go for the gold, it preserves a "spin" which can be used later, per the terms of your insurance policy). Or decrease the number of spins by "shortening" the contest period (instead of 13 weeks, do 6 or 8 weeks perhaps). Fewer spins means a lower premium.

Go Ahead, Make It A Million

As noted earlier, the premium is usually 10% of the big prize. So you could insure about 250 spins at a \$1,000,000 prize

level for roughly \$100,000. Cut the number of plays, cut your costs (you might be able to do a million dollar contest for \$50,000 if the fuse is short enough). Or maybe only do a half-million-dollar prize.

Or increase the odds — American Media's birthday game, for example, requires that the contestant match the exact month, day, and year (keeping the premium reasonable). Remember, though, if you make the odds *too steep*, it may set off bullshit buzzers in listeners' heads. You don't want average listeners thinking "Aww, that's impossible — I'd have better odds getting struck by lightning").

Where To Get Total Turnkey Help

Any promotion company that markets insurance-based "hole-in-one" contests can help you. **American Media** (770) 271-1065 and **SCA Promotions** (214) 860-3700 are two companies that offer birthday insurance-odds games. Be advised that using a service bureau may cost more than doing it yourself, but sometimes the convenience of not having to "bake from scratch" is worth it.

How-It-Sounds On-The-Air

Solicitation:

"X-109, where you were born to win. Time to spin and win with Bubba & Booby. Caller 7 right now at 765-4321 gets a shot at the X-109 \$100,000 Birthday Wheel. Good luck!"

Participation:

"X-109 with (Fred Ner) of (Pumpkin Flats) on the Bubba & Booby studio line. Morning, (Fred). First, we have a crisp new \$100 bill for you, that's yours to keep no matter what. Now let's get down to business, tell us, do you want to spin the *month* wheel, to win \$1,000, or the *year* wheel to win \$10,000, or spin *both* wheels to win \$100,000 cash? The choice is yours (Fred), what'd'ya wanta' do? ["Spin 'em both!"] Okay, here we go (spinning sfx) Fred, were you born in (April) of (1952)? ["No, dammit!"] Awww, sorry (Fred), I can't give you the big money, but you *do* have \$100 just for havin' fun with us. And remember: the NEXT chance at winning \$100,000 is coming up this morning at (11:20). So make sure you've got your radio turned-on at 11:20, and make sure you've got it set to X-109FM."

Support Magic:

- ✓ "The best odds you'll ever have to win \$100,000 cash!"
- ✓ "Giving you the best odds in (City, State, Region, America, The World) on winning \$100,000 cash!"
- ✓ "Where you were born to win!"
- ✓ If your frequency is over 100.0, maybe tie it in with your dial position. The \$102.7 Thousand Dollar Birthday Wheel where you could win \$102,700 cash. Or even better: tear a page out of the KIIS-FM notebook: "one million 102.7 dollars" (which sounds like a *lot more* than \$1,000,102.70!)

A "Bonus" Win

Here's an interesting little side-benefit that occasionally
(Continued — See **Million \$\$\$ Games** on page 10)

Getting Back To Music

As always, programmers are split about what is the "best" way to convey a station's call-letters over this ramp. Here are a few of the ways stations "bump" their way up to music out of a stopset.

Jingles or stagers. Playing a jingle or short stager last in the stopset before music is one of the *surest* ways to plant your station's identity in a listener's mind and signal that the stopset has concluded. Cold-rolling the song after the jingle (with no talk-over) assures your call-letters are the *last* thing listeners are "dwelling" on until the vocal establishes (at least — and maybe longer than that). If talk after the jingle or stager is allowed, the jock has the flexibility of "free-form" content over the lip of the song that follows (and the option of reinforcing the call-letters again). Bill Drake proved the theory that jingling before a song establishes a Pavlovian subliminal effect that causes listeners to associate the jingle with music (the listener's subconscious mind thinks, "Every time I hear a jingle, I hear a song start"). Another interesting subliminal effect: most jingles and many stagers are equalized with a "penetration EQ" (pushing the mid-range and high-end of the audio spectrum) that enables the call-letters to "punch-through" even at low volume.

Wallace Wisdom: An interesting dual-enforcement technique we used to use when I was PD of KRIZ in Phoenix involved following a "K R I Z" jingle with a spoken "Krizz" first out of the mouth by the jock (who could then proceed to frontsells in any way they wanted); or following a "Krizzzz" jingle with a spoken "K R I Z" by the jock as the first part of his/her patter. In this way, a diarykeeper couldn't possibly miss our ID.

Promos or features. Playing a produced promo or station feature (even a surveillance feature like weather, headlines, or traffic) *last* in the stopset is another effective way to encourage listeners to "dwell" on your call-letters (provided the calls are the last thing said, before music establishes, and provided no jock-talk follows). Following a promo or feature with a short jingle further reinforces your ID in the listener's mind (a la "Krizz, KRIZ").

CallLetters spoken last over the intro. On stations which use no or few jingles, some programmers encourage their personalities to give the station ID *last* out of the mouth in their frontsells patter, bumping the calls up as close to the establishment of the vocal as deemed reasonable. The thought behind this is along the same lines as jingles/stagers/promos/features — in this way, the call-letters are the *last* thing a listener hears before the vocal hits, arguably leaving more of an impression than if they'd been said at the very beginning. It also associates the calls more closely with the music.

CallLetters spoken first over the intro. On stations with no or few jingles, another way of establishing station identification is *first* out of the jock's mouth over the intro of a song. The intro should establish for a second or two and the jock should give the call-letters before continuing his/her frontsells (the effect should be spot to music then jock to vocal).

Wallace Wisdom: The most important thing this concept achieves (aside from spelling your name right, is clearly stating (subliminally) that "the stopset is over". A lot of PD's fool themselves into thinking listeners will know that the stopset is over as soon as they hear the song-intro beginning. This assumes that all listeners are as familiar with record ramps as we are (which, of course, is *not* the case). Sometimes, especially with new unfamiliar or semi-familiar songs, the listener may assume that the "talk" they're hearing over a musical background is just the beginning of another commercial (which could be dangerous, if the intro is 30 seconds long and you've already played 6 spots!). But the second you mention the station's call-letters, it instantaneously signals to the listener's subconscious: "spots are over, now it's music, relax, there's no need to tune-out".

CallLetters first and last over the intro. The best of both worlds, of course, is IDing the station first out of the mouth (when the song starts) and again at the end of the spiel (butting up to the vocal). The only thing working against you: time. On some short intros, there's just *not* enough time to convey what you want to say and still get another ID in (without sounding ridiculous). (It's amazing how many stations don't realize it when they do sound ridiculous!)

Wallace Wisdom: One solution is to not require a "formal" ID the second time in the same intro. Having a secondary, or "shortened", identification factor lessens redundant formatics, and makes it sound natural to the listener's ear (effortless, so the listener gets the feeling their being talked "to", not "at").

Example: "The all new X-109FM, Podunk's new music leader, with a brand new song I know you're gonna' like from The Spice Boys — and the only place you're gonna' hear it is on *the X*".

(See how much better a "casual" reinforcement sounds than insisting on the "formality" of "the all new X-109" a second time?) This runs counter to some of the "rigid branding" practices some stations insist on using these days, but I am of the strong belief that *human communication tops overt-formatting* in a listener's mind any day. What this means: diarykeepers will be more willing to give you credit if you don't sound like a robo-jock.

Cold voicing before the song starts. Many "background" music-intensive stations (Soft AC, Smooth Jazz, Easy Listening, etc.) prefer to keep their song intros "clean" (so that "not talking over your favorite songs" can be promoted as a listener benefit). In this case, the same philosophy about saying call-letters first out of the mouth applies (it signals "spots are over") and so does the philosophy about saying calls last (memorability is arguably better when said last). Since there is no "intro-timer" ticking away, it is easy to accomplish both ideals (just don't interpret this as a license to talk longer — and longer).

Wallace Wisdom: I'm a big believer in taking care of biz where you're supposed to take care of biz, and taking true CARE of music when you're over an intro. This means:

(Continued — See **Point/Counterpoint** on Page 11)

More of **THE NAB**
Pith **RADIO**
SHOW

(Continued —
from page 3)

Listen like a listener. Just listening to a tape with an air talent helps them hear it better. When you listen to a tape by yourself, you only hear "you"; when you listen with someone else in the room, you hear other things (like levels, transitions, what guests are saying, larger issues).

Another secret to effective air-check critiques: make talent aware of something they need to change — encourage them to *want* to change.

Do smooth and interesting transitions and handoffs. To increase forward momentum, replace "we'll take a break" with "up next".

Make it matter. If it doesn't matter to you, it probably doesn't to your audience. When in doubt, leave it out.

Describe the details. If you're a reporter covering a fire, listeners should "taste the smoke" in the back of their throats. Make it visual.

Brag about your stuff. Tell people about. There is no shame in bragging about yourself. If you don't do it, who will. Do it consistently. Cause word of mouth (others bragging about you).

Promote with pride. Say your call-letters like you mean it (if you throw them away, listeners won't catch them).

Take risks. Don't be so afraid of failure that you don't try. If you don't break the egg, you don't get the omelet. Much better to have to hold a talent back than have to push them forward. Dare to be great.

Aim high. Be all you can be.

But — be who you are on-the-air. The more *personal* your content is, the more *universal* it will be.

Engage your listeners. The #1 way to engage a listener is to ask a question. After you've asked the question, listen. Every great communicator is a great listener.

Seduce your audience to stay with you. In the US, using the word "you" is a key ("what would *you* do?")

Focus the topic, engage with a question, and state your opinion or position. When doing a personality show, you must have an opinion (or you're nothing more than a C+ performer).

Tell a story. Listeners want life to be crystallized on their radio station. And they "get it" better in story form.

Care-take your show hosts. John Mainelli, former WABC PD, once said: *"I would shine their shoes if it got a better performance out of the talent."*

Wrap your arms around *all* of your shows. Help them with topics, support, and encouragement.

Less is more. Keep listeners wanting more.

Don't hold back. All our secrets should be *on-the-air*.

TW Tip #8039, #7148, #10047, #13003

The World According To Randy Michaels (Part 2)

Featuring the wit, wisdom, and whimsy of Jacor CEO **Randy Michaels** during the "Has The Fun Machine Run Out Of Gas?" session at the NAB Radio Show.

On how consolidation impacts Sales —

"If you're a sales person, clearly learning to sell and be passionate about your station is very different once you become part of a cluster. The only thing worse than having to learn how to sell a cluster — is having to learn how to sell *against* one."

How can your staff really have fun amidst all the downsizing in our industry?

"When you're trying too hard at something, or you get an attitude, those attitudes become self-fulfilling. There's no question that the world is not always perfectly fair — that sometimes in a consolidation, the acquirer, try as they might to make objective decisions, always comes in with an emotional investment that *their* baby is prettier than your baby. And sometimes the wrong people get let go in a merger, sometimes the wrong people get retained. And sometimes people who are absolutely *the best* get fired, not because they did anything wrong, but because they did so much that they became an attractive takeover candidate. And that really can seem unfair — and anybody has a right to be in a bad mood about that. All I will tell you is that **if you maintain a great positive attitude, if you figure out a way to *make it* fun, there's no (stopping you).** There are a lot of people in this industry and a lot of people displaced, but there are not that many good people in this industry, not that many *great* people. And if you have a fun positive attitude, there's no one in this room who's above average who should worry about being unemployed very long. What you need to do is create such a positive aura that even people who might have some emotional investment in a different agenda will recognize what you bring is pretty special. And I think *that's* self-fulfilling too,

How do you create a fun atmosphere at your stations?

Part of having fun is a making sure you employ people with a real positive attitude. I mean, you can take almost anybody and show 'em how this oughta' be fun, you can get almost anybody to whitewash Aunt Polly's fence with a smile on their face. And that's a really important part, a critical part of management and leadership in this environment. **But it's really important to me to surround myself with people who basically have a very positive attitude about everything, bright and upbeat people who can see any glass as half-full, or a quarter-full, or at least some opportunity in it.** You know, in every disadvantage, another advantage is created. One of the reasons I was so excited about the Clear Channel merger was the equity market's supposedly in the dumper, and by partnering with the strongest balance sheet in the industry when other people are capital-constrained, the new opportunities are going to come to us.

(Continued — See **Pith Of NAB** on Page 8)

The AUTHORIZED "BOSS" Memos

Flashback to November 29, 1966 . . .

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

The Top 3 songs on the KHJ Boss 30 are:

- 1) Devil With A Blue Dress On & Good Golly Miss Molly Mitch Ryder & The Detroit Wheels
- 2) Lady Godiva Peter & Gordon
- 3) You Keep Me Hanging On The Supremes



1) The following figures are Hooper shares by shows for November, with October figures in parenthesis. Please bear in mind the minimal sample which these figures represent in this form.

	KHJ	KRLA	KFWB	# Periods UP	KHJ	KRLA	KFWB
Morgan	11.3 (11.3)	11.9 (12.7)	1.3 (7.7)	3	2	0	
Terry	6.4 (6.1)	6.4 (4.5)	3.2 (5.3)	2	4	6	
Mack	8.7 (10.5)	14.2 (4.2)	3.1 (4.2)				
Steele	14.3 (11.3)	9.1 (16.4)	3.4 (9.4)				
Mitchell	19.9 (22.3)	13.6 (15.3)	3.7 (8.4)				
Riddle	21.3 (14.4)	11.7 (12.7)	1.1 (7.6)				

The unfortunate thing was that the two areas where KRLA came up were the total block from 9am-3pm. Don't get hung up on these figures, regardless if yours are good or bad. The significant fact is in the size of the total LA rock audience from 9am-3pm.

2) If you have two produced spots, which you normally would segue, and the second up-fades, talk into it, without delaying the start. In other words, from an LA Times to a Camaro where they count, don't just start the second spot at its low level, either overlap or bridge it with one or two words. For example, listen to the way Steele handles this. When this situation occurs, bridging in will make us sound less mechanical. Comprehend?

3) There were several Goldens repeated last weekend. WHAT THE ---- DOES IT TAKE TO GET YOU TO CROSS THEM OFF (in the play book when you play them)?????????????????

4) When possible, try to work in callers on the other two Bosslines for the Camaro Couples, just to get a few more areas on for this. (i.e., a girl from LA and a boy from Santa Ana, etc.)

5) When you can, please talk positively about the Monkees ... if you say anything. Backplug that all their records have been World Premiered on KHJ ... talk about Clarksville ... and refer to their TV show as a "smash". This last point I mention because their producer called bugged about jocks on other stations putting down the Monkees and hinting the series might be cancelled. Nothing could be further from the truth ... the ratings are good and there's 100% sponsorship. So ... if you do talk about them, make it positive. We'll eventually be doing a concert with them when they're ready to play LA.

6) If you have any wild ideas for a January promotion, please lemme know.

7) And ... above all ... project:

FRIENDLINESS! *THIS IS NOT AN OCCASIONAL REQUIREMENT*
WARMTH! *THIS IS THE WAY YOU SHOULD COMMUNICATE*
SINCERITY! *ALL THE TIME! NOT COCKY - OR TOO HIP - BUT*
UNDER-CONFIDENCE! *AWARE OF WHO THE AUDIENCE IS. THERE IS*
NO MECHANICAL SYSTEM WHICH WILL ACCOMPLISH
THE ABOVE - IT'S UP TO YOU!

TW Tip #6078, #7142, #8038, #9135

Promo on back of Boss 30.

A PAIR OF
1967 CAMAROS
 to the winners
 of Boss Radio's
**CAMARO
 COUPLE
 CONTEST!**

Coming In "PD" Issue #30: Master Motivator RJ's Boss Memo dated 5/24/67

Preview: "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. Damn it, we cannot afford to coast ... ever ... for even one sequence!" Today, you may reach Ron Jacobs in Hawaii via e-mail: whodaguy@lava.net

There's a silver lining (in everything) if you look for it, and if you align yourself properly – mentally, and attitudinally, and in terms of your action.

How do you know "when" to have fun?

I think that it's so much a matter of understanding when the tension level is real high. And often when you're under the most stress, you feel the most guilty about taking time for fun – and that's wrong! **When you're under the most stress, that's the time at 5 o'clock to order in a few pizzas and a couple of cases of beer and celebrate somebody's success at something.** It doesn't even matter what it is. When you've put staffs together who've been sold two or three times and who used to be bitter enemies and need to get along, ya' gotta' give 'em time. You know, throw a bowling party, do goofy stuff – have Hawaiian shirt day, just invent any kind of a reason for people to interact with each other. **Because at the end of the day, all of us in this business share a certain sickness – we're a lot more alike than we are different, and once we get to know each other, we can learn to pull together. And it's up to us to create the environments where that kind of thing occurs.**

Do you find it hard for people to take you seriously because, besides being the Dean Of Fun, you're probably the only person left in our industry who actually cares about radio?

Well, I think everyone in this room cares about Radio. Do I find it hard to be taken seriously? No. Certainly, we're about to announce Third Quarter growth that pro-forma, organically, same-store to same-store, is going to set an industry record. I think we've beaten Wall Street estimates every Quarter since Bob (Lawrence) and I have run Jacor. When you're producing real serious financial results at the top of your industry, there's a certain amount of credibility and certain amount of seriousness that people have to take that. And if the *means* to that end are to create a loose, non-linear fun environment that encourages creativity and product that people actually *want* to listen to, I don't think that's intellectually terribly difficult to understand. We have two groups of customers: advertisers and listeners. **Why do advertisers advertise? Advertisers give us money to do, what? Reach listeners! Why do listeners listen? Because it's interesting! And when we don't focus on that, all is lost!** I mean, maybe we do need to have more sales people, and maybe some of our stations can have higher unit loads, but **if we don't put something on the air that people want to listen to, the revenue supply will get choked off.** And I think the fact that we're focusing on that has everything to do with our success.

What are 5 ways broadcasters in this audience can take back about how to actually "format" fun at their radio stations?

Well, I'm a little concerned about too much "formatting", you know (in German accent): "Ve *will* have fun between 4 and 4:30!" Lighten up a little bit! Just fire somebody every week until they get a better attitude about it! You know, fear is a terrible motivator. Money's only okay, but ya' gotta' pay people fairly or that makes 'em miserable. **But you pay people primarily to give them an attitude and an environment where people feel like the work they do is something that they don't just do on your orders – where people have enough room to explore and exploit their own creativity.** I think it involves an atmosphere where you tolerate a certain

number of mistakes, sometimes even significant mistakes. You want to *tolerate* the mistakes that come from people trying something with the right attitude. You want to be really tough on the mistakes that come from people who don't care, people who are sloppy and lazy, those are the mistakes you *don't* tolerate. But when somebody tries something, I think you've got to pick some opportunities to celebrate failure.

A lot of Radio today is cookie-cutter formatted – how much gas do you think is being siphoned out of the fun machine?

Well, I don't know how much fun the computer is having doing afternoon drive. (laughter) I think about as much fun as the talent who laid down the tracks can inject into it. And there's no question that in an 8-station world we're tryin' to build a couple of stations that are live/local 24/7, put their arms around the community, but it is possible to achieve very attractive cash flow with radio that's largely in a box, that probably isn't as much fun. Once you have enough stations, beating yourself up isn't the greatest thing in the world, and so niche formats that achieve a modest level and maybe aren't as much fun are certainly possible. But, get back to what I said, you've gotta' make it fun. And I wanta' say this – I think consolidation is getting blamed for a lot of things that the facts say otherwise. I'm sure when Marconi sent that S across the Atlantic, there were two or three guys on local bands who were saying, "that shoulda' been a q, man or an r – why the hell he sent that s – that's bad, that's corporate, man!" *Everybody's* a programmer! And no station is exactly what we like. Certainly, no station's exactly what I like, but nobody but me would listen to the one I do like. And our moods change. One of the bad things about research is we keep tightening that parabolic reflector – we go out and do research and find out what people like and some of it gets burned, so we tighten it down and more gets burned, so we tighten it down more, and then we're playing 43 records. Wait a minute – **Todd Wallace** is here – that's be *long* for you, wouldn't it – your list has *never* been 43, has it? And then there's Classic Rock, it's "All Stairway To Heaven, All The Time" – well, it's seven minutes long – you forget the beginning by the time it's over! So there is a certain amount of homogenization.

Is homogenization all bad?

Well, on the other hand I hear that "group ownership has homogenized Radio and listeners are being left out – and listeners hate it". The *Columbus Dispatch* called me about that because we owned 3 of the Rock stations – there were 2 local Rock stations and one Triple A and one low-end AOR – and it was interesting to me that the low-end AOR had big numbers in the morning (Howard Stern!) and kind of nothing the rest of the day, and the Triple A had very low shares. **I have done studies in market after market, and if it were true that the Mom and Pops are providing a greater service to the audience, why is it that the ratings of the Jacor stations are going through the roof, the ratings of the Chancellor stations are up, and the ratings of the locally owned stations are down?** Now, I'm not talking about sales, you can understand the power of *selling* in a cluster, but if that local mom and pop operator *really* had a better idea about how to tickle the neurons in a listener's brain, then the Arbitron would go up. The fact is – it's the *Jacor* Arbitrons who go up. The people who are voting with their diaries, and their ears, are saying, "No, we *like* people who love the business, combine art and science, and put formats on that appeal to a lot of people. There's a great myth that the consumer's getting screwed. If that's true, why is that the corporate stations are the ones with better ratings?"

TW Tip #7149

Next Week

"The Asshole Factor" and "Branding"

Last Chance To *SAVE* On Your Renewal!

MEMO To: All Charter "PD" Subscribers

From: Todd Wallace, Publisher

Re: Volume Two Of **Programmer's Digest**

"Volume Two" of **Programmer's Digest** will begin in May 1999 (starting with issue #52). The renewal rate will be \$295 per year (for 51 issues).

But, as a special benefit to our charter subscribers, we're offering one last opportunity for you to *SAVE* by renewing your "PD" subscription early. The earlier you pay, the bigger the discount.

And, by popular demand, we're extending the October "super-discount" deadline. Many stations asked if we could extend the \$60 discount deadline (originally October 1, 1998) a bit further, since their '99 budgets wouldn't be approved until early- to mid-November. The quick answer: sure!

So here's the revised schedule of discounts for a one year subscription (all the way through issue #102 in May 2000).

First Class US Mail or International Surface Mail Delivery

\$US295 if paid by May 1, 1999

\$US265 if paid by January 8, 1999

\$US250 if paid by December 15, 1998

\$US235 if paid by November 25, 1998

International Air Mail or International Fax Delivery

\$US360 if paid by May 1, 1999

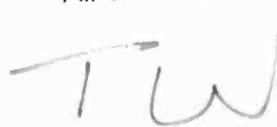
\$US330 if paid by January 8, 1999

\$US315 if paid by December 15, 1998

\$US300 if paid by November 25, 1998

I trust that, by now, you're "hooked" on the value of **Programmer's Digest** as an actionable programming tool that helps sharpen your focus every week. We look forward to serving you well into the new millennium.

All The Best,



P.S.

If it's more convenient for you, remember you can *charge* your "PD" subscription to your



or



Just CALL (602) 443-3500 or FAX (602) 948-7800

Million \$\$\$ Games

(Continued —
from page 4)

happens since we're dealing the cheating ways of human nature. Sometimes your contestant will (gasp) lie — replying "yes" when you ask "were you born in April 1952?" To which you go through the whole \$100,000 winner spiel, complete with bells and whistles, winner promos, and ballyhooing the hell out of it. Contest rules, of course, state that it is subject to verification. When you determine that your winning contestant isn't legit (maybe a day or two later, because you "need to examine every angle"), you simply pull the promos. (After all, you're not going to put a promo on-the-air that says "poor Fred Nerk *lied!*") The end result: most listeners will think you actually gave away the big prize, but it hasn't cost you one penny of your budget. (Correction: you'll give "lying Fred" his consolation prize of \$100, just for having fun with us). What this does: makes listeners think the contest really *is* "winnable" so you'll see an uptick in caller-volume immediately thereafter.

Behind the scenes

Usually the insurance company will require that the contest be video taped (that's okay, you can get double-duty out of the "proof" by using it in a TV spot or supplying it to local TV newscasts, or maybe as streaming video on your Web site). Pay no attention to that man behind the curtain. Sometimes the underwriter will insist that an agent representing their company be present for each spin. This might represent an additional cost if you are charged for each babysitting chore (see Wallace Wisdom below for the solution to this).

Liquidating The Contest

Selling sponsorship of this contest is one way of keeping your costs to a bare minimum, maybe even making money on the deal. (Sometimes big money!) But — it should always be "The X-109 \$100,000 Birthday Wheel" brought to you by Safeway, not "The Safeway \$100,000 Birthday Wheel". Resist the temptation to turn this great contest into just another *vin ordinaire* "Fruit Of The Loom" Halftime Report, that loses its integrity, ownership, station image, and punch. (You don't want listeners laughing at your big contest behind your back!)

Value-Added or NTR

One of the reasons this contest works so well is: it is "visual". Listeners can "see" (in the theater of their mind) the wheel spinning (legitimizing it). Which naturally translates to weekend sales-remote opportunities (where they can *actually* see it, live). The sales department can arrange their own insurance deal to take the wheel "on-location" every weekend. A \$100,000 prize becomes a *major incentive* for a listener to show up at a remote — "come see Bubba & Booby at ABC Ford this Saturday morning and you could win \$100,000 spinning the X-109 Birthday Wheel". (Smaller prizes can be arranged so that

everyone at the remote site gets a chance to spin, which turns them into "players" who are more likely to listen to your weekday on-air contest). This "traveling wheel" can be particularly effective if several of your competitors are doing different remotes at different times from the same advertiser's location. The "Wheel" will ensure that your station will generate the *most* traffic (which means your station will get the lion's share of the "buy" next time, regardless of ratings considerations — the name of the game, after all, is *Who Puts The Most Bums On Seats?*).

Variations On The Theme

- When I consulted WXKS-FM in Boston, we adapted the "wheel" concept to a hipper contest with attitude, "**\$108,000 Birthday Balls**", using a bingo-ball sorter. Kiss 108 was "the only station in New England with the balls to give away \$108,000!")
- **Million Dollar Lucky Numbers** (pick a number from column A (10:1 odds), or column B (100:1 odds) or pick-a-pair of numbers (1,000:1 odds). This works well if you have a two-person morning team ("do you want to spin Bubba's Wheel to win \$1,000, Booby's Wheel to win \$10,000, or spin em *both* to win \$1,000,000).
- **The Birthday Envelope** ("Match the month and year of the birthday in the hermetically sealed Bubba & Booby Birthday Envelope, and you win \$100,000").

Wallace Wisdom:

- How well does it work? Very well. People come out of the woodwork to win \$100,000! They go crazy for a cool million!
- If you decide to liquidate the contest with a sponsor, selling it to a major local insurance company might be a natural (that way, you can be assured that you won't be gouged on insurance premiums — you just build it into their "cost").
- An important element: make sure you give every contestant \$100 (or more) just for playing (theirs to keep, no matter what). That way, you never have a "loser" on-the-air. You also, in this way, eliminate a competitor's urge to do promos stating "we give away all *our* prizes". Another way to discourage attack-promos by a competitor: keep a running total of all your winners on the air — "So far X-109 Birthday Wheel winners have won over \$18,000 in cash — and *your* chance to win a million is coming up this afternoon at 4:20").
- This contest became a regular breakfast benchmark on most of my consulting clients in Australia and New Zealand in the late '80s. By 1990, it was on-the-air (in one form or another) in literally *every* competitive market Down Under. In fact, many stations have never stopped using it. (Once you start, you may never want to stop either.)

TW Tip #3150, #4078, #9136, and #17032

**Words To
Live By**

**It can take 10 years to build a great radio station
— but just 10 days to ruin one!**

TW Tip #7146

About "TW Tips"

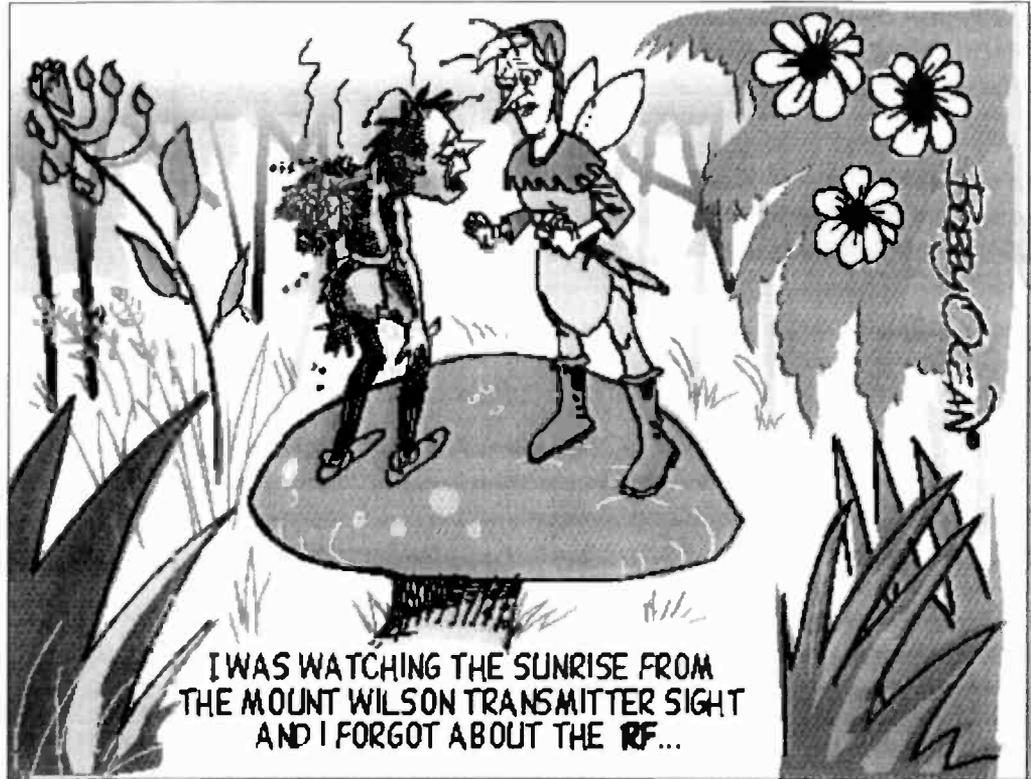
At the end of each quarter, we'll issue a free "PD Index", to cross-reference every TW Tip into the following programming categories —

- 1000 series - The Audience
- 2000 series - Music
- 3000 series - Promotion/Marketing
- 4000 series - Contests
- 5000 series - Mornings
- 6000 series - Talent
- 7000 series - Leadership
- 8000 series - Morale
- 9000 series - Presentation
- 10000 series - News/Info
- 11000 series - Public Service
- 12000 series - Operations
- 13000 series - Talk
- 14000 series - Technical
- 15000 series - Internet
- 16000 series - Computers
- 17000 series - Sales
- 18000 series - Production
- 19000 series - Research
- 20000 series - Ratings
- 21000 series - Life
- 22000 series - Bookshelf

Ocean Toons®

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

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



I WAS WATCHING THE SUNRISE FROM THE MOUNT WILSON TRANSMITTER SIGHT AND I FORGOT ABOUT THE RF...



Call Letters Over Intros: First Out Of The Mouth? Or Last?

(Continued — from page 5). This means: you should avoid any format elements that will "gunk up" the intro (things like weather, psas, or especially a value-added sales-promo liner). Respect the music intros and your listeners will respect you.

In Sweeps. In the middle of a music sweep, call-letter placement is not nearly as crucial as it is coming out of a stopset. However, the same principles of memorability still apply (so over a long intro, it's worth *trying* to mention calls both first and last). But remember, mid-sweep is also the prime time to preserve your station's musical integrity (difficult to achieve if you're cluttering-up a sweep with verbose format-ese).

Wallace Wisdom:

A rule of thumb you may find useful in sweep transitions... If you're talking over an intro, give the station ID *first* out of the mouth (and if there's *plenty* of time a secondary, "casual" ID reference bumping up to the vocal).

If you're sweeping into a cold-open song, give the station ID *last* out of the mouth (there's a certain "snap" to following a spoken ID with a clean-hitting cold-open song!).

TW Tip #2122 and #9137

News Tip For News Reporters At A Press Conference:

"The second time you hear anything but 'no', you know there's a problem."

— Sam Donaldson, ABC News

TW Tip #10046

"The growth of the human mind is the highest adventure on earth."

— Norman Cousins

TW Tip #7143 and #21025

Programmer's Digest

Turn On Your Computer, Turn On Your Radio

Over the years, many radio programmers have artfully utilized subliminal effects and mnemonic devices to help our call-letters and trigger ingredients better "register" in the minds of listeners. Time-chimes, news intros, jingles before records, traffic sigs, weather sounders, branding verbiage, positioning statements, you name it. All designed to squeeze an extra quarter-hour or two of memorability out of the 250 people (or less) who are keeping radio diaries *this week*.

In spite of these efforts, national Arbitron studies have confirmed that for the past four years, PUR-levels (Persons Using Radio) have been trending steadily *downward*. And now, we're face-to-face with a *new* drain on radio time-spent-listening — the internet. According to Arbitron's recent study, *Radio In The New Media World*, internet-users are listening to radio 12-13% less (for highlights, see "PD" issue #23, page 3). While this drop in weekly TSL is not nearly as high as TV's loss (which is estimated to be 35%/!), it's a loss that needn't, in my opinion, be "inevitable". The joke in television circles is that a TV station thinking of having a heavy web-presence may as well use www.turnoffyourtv.com for their address. (Well, we're laughing, aren't we?)

But we don't face that kind of audience erosion because we've always known that radio is often (usually) used as a "convenience medium" or "secondary medium" (where the listener is also engaged in another "primary" activity while listening). Call and ask

Food For Thought

someone what they're doing right now and they might say "washing my car", "cooking dinner", or "doing the laundry", even though they're listening to the radio, too.

The very fact that you *can* do most other things while still listening to the radio represents a great opportunity for us to exploit at this precarious time —

- ✓ to reclaim listeners who are already using radio less when they hop aboard the information super-highway, and
- ✓ to condition *future* web-surfers to instantly associate web-usage with radio-listening for "double the enjoyment".

What I'm proposing is that we, as an industry, mount a coordinated campaign to condition listeners to automatically turn on their radio when they turn on their computer. I submit that "double the enjoyment, double the entertainment" (not necessarily in those words) is a compelling reason for a consumer to do just that! If we can properly plant a seed that *cultivates* such a Pavlovian effect, the resulting "habit" has the potential of *reversing* our PUR losses!

Think about that! And then think of what you (your station, your cluster, your group) can do to further this cause. And give me a call when you flash on something brilliant so we spread the word quickly!

All The Best,

TW Tip #3151, #7150, #15044,
and #16048

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The 2nd Quarterly "PD" Index Of

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