

Does Sped-Up Lead To Fed-Up?

The Effect Of Tempo/Pitch Variance On Listener Prefs

For decades, many radio stations the world over have been speeding up the music they play, slightly above the speed at which it was originally recorded (usually at a 1½-2% faster clip).

This practice has flourished, especially in head-to-head format battles, unbeknownst to most radio listeners. Some programmers even consider it part of their "secret sauce".

Recently, a broadcasting student at Morehead State University, **Stephen Boyd**, conducted a research study (as part of his Master's thesis) about the effect of tempo variances on radio listener's preferences. To my knowledge, no other such study exists (and part of Stephen's due

diligence involved his contacting 14 other consultants who also knew of no such research). We applaud Stephen's resourcefulness in unearthing one of the few things that no other researcher has tested, and we're pleased to present his top-line findings here in "PD" (some of which may change the way you think about the custom of speeding-up music).

(Continued — See **Sped-Up** on Page 2)

MORNING RADIO

The Tracy Johnson/Alan Burns Guide To Developing On-Air Superstars

From The "PD" Bookshelf

Every now and then, there comes along a professional book so complete and all-encompassing that it stands to be regarded as a foundational textbook about good radio for years to come. (WPLJ PD **Scott Shannon** was right on the mark when he said, "This is the best book I've (Continued — see **Morning Radio** on page 4)

Continuing Education For The Dedicated Radio Programmer

Inside "PD" Issue # 50

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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

Sped-Up Tempo/Pitch

(Continued — from page 1)

There are several philosophies involved which come into play:

- **Preference.** Many PDs believe that listeners actually *prefer* the sound of the increased tempo to the normal tempo. The theory is that, after a listener has “learned” to like a song at the sped-up rate, they like it better when it’s “paced”, compared to when they hear it played at the normal pace. (After all, everything *is* relative.)
- **Technically.** Some folks even believe that a slightly higher pitch tends to interact more effectively with FM audio-processing chains (though I know of no proof that supports this notion).
- **Pitch and Pace.** Still others believe that, in A-B comparisons (the kind that might penetrate a listener’s subconscious mind in a car radio button-pushing scenario), a speeded-up Station A appears to be subliminally “brighter” thus making the “pure” Station B seem to “drag” (sound slow and stale) by contrast (especially when both stations are playing the same song simultaneously). This is something which may not be easily (or accurately) quantifiable by traditional audience research.
- **Time Reclamation.** On the practical side of things, playing music at a 2% faster rate results in your being able to *re-claim minutes* which may be more productively spent — either playing more music (an extra song every 4 hours or so) or adding an extra commercial into each hour. Here’s the math: Figure that if you play 48 minutes of music in a prototypical format hour, you’ll pick up .96 minutes (57.6 seconds) each hour. (Let’s call

Projecting it out over a year: we can either play 1,647 more songs or add 6,588 more avails to our inventory (\$658,800 in added revenue that drops straight to the bottom-line).

it a minute to all keep the sums easy).

In other words, 24 minutes a day (or 18 minutes a day in Arbitron-rated typically-saleable time-periods, 6am-Midnight). Project that out over the course of this leap year (18 minutes x 366 days) and we have 6,588 extra minutes at our disposal to either play 1,647 more songs OR to add 6,588 more avails to our inventory — which, at a \$100 average unit rate, translates into \$658,800 of additional revenue that will drop straight to the bottom-line. (Don’t go blabbing that around — keep it up your sleeve in case you’re backed into a corner and “forced” to add an extra minute of sales inventory an hour.) Project these figures over an 8-station cluster (over \$5 million a year) or an 830-station mega-group (over a half-billion dollars a year) and we’re talking some pretty serious money here.

- This is not unlike the CASH time-compression machine that many NewsTalk stations are presently experimenting with, which compresses time on-the-fly by tightening-up pauses, enabling a spoken-word station to add extra minutes to what used-to-be a “hard” (arbitrary) 60-minute hour..

How Stephan Boyd’s Study Was Conducted:

- ✓ 10 songs of various genres were edited to a hook of approximately 25 seconds in length.
- ✓ Four songs were classified as Mainstream/Pop, two were classified as Rock, two as Dance/Rhythmic, two as Country).
- ✓ Each hook was recorded onto a recordable-CD at 4 different rates: minus 2%, normal speed, plus 2%, and plus 3%. (The order at which the songs were presented to respondents was randomized

(Continued — See Sped Up On Page 3)

Management Life-Lessons

“When you’re being paid the big bucks, always remember: the first \$25,000 is for doing the job; the rest is to compensate you for putting up with all the bullshit you have to contend with.”

— Doug McCall, President, Shark TV

TW Tip #7257

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- ✓ (continued) from song to song, to prevent “order-effect” from tainting the findings).
- ✓ Vocal-type was also controlled (5 were male vocals, 5 female).
- ✓ 100 college students were tested (an age range of 18 to 31, with an average age of 20 years).

Note: because this study was not conducted across all age-levels, be careful not to interpret this as a blanket litmus-test. However, experience has shown that as listeners age, they tend to be even less able to detect such subtleties.

The Findings:

- The 100 subjects judged 10 songs resulting in a total of 1,000 “observed frequencies” of preference, broken out as follows:

Rate	-2%	0%	+2%	+3%
Pref	175	337	315	173

- Across all genres, this shows that the most-preferred speeds are between 0% and +2%. The increased rate of +2% was preferred *less often*, but only slightly less so, than the normal speed.
- However, song “type” did seem to play a more important role. When the genres were *individually* analyzed, +2% was preferred for two of the genres, Mainstream/Pop and Country. Normal speed was preferred for the Rock genre. (+2% is not considered “too fast” for Rock songs, it’s just not the *preferred* speed).
- The study goes on to suggest that +3% and -2% are noticeable (perceived as “too fast” and “too slow” respectively).
- Gender was found to have no impact either way on listener preference.
- While 89% of the respondents stated they *could* detect pitch-differences, this was in direct comparison to other speeds of the exact same hook (the same listener might have considerable trouble noticing a +2% sped-up song when surrounded by other songs which are also “enhanced”).
- The study concludes there is likely *no* universal answer as to whether or not it is advisable to speed-up music. While the study weakens the argument that listeners prefer pitch-enhanced songs, it doesn’t offer any evidence that reasonable increases (2% or less) hurt listening.

Wallace Wisdom: Boiling all this down, if most of your listeners *cannot effectively detect* any speed-variance (and some of them may actually *prefer* a slight speed-up), it may indeed be to your advantage to pick up 110 hours of extra programming time each year. (You never know when you may need it!) But use caution —

- I wouldn’t go above +2% (might be best to err on the side of caution, say +1.5% or +1.75%).
- If you decide to speed-up your music, *all* decisions should be made on a *song-by-song* basis. Tenor (like Vince Gill) and some female singers often sound like chipmunks when sped-up. (However, you may find that, say, a +1% setting *will* be acceptable for these artists). As with so many things in the art of radio programming, it depends on a variety of subjective factors (the voice, the song, the tempo). Word to the wise: when in doubt, always err on the side of purity.
- Also, if you find your station engaged in a pitch-war with a direct competitor, take extra care to keep yourself “well-grounded” (centered). It’s awfully easy to get too close to the forest to see the trees, in such a situation, mid-battle. Don’t let your competitor goad you into notching the speeds up too far (that extra little .5% could elevate this practice from “an undetectable enhancement” to an “obviously noticeable” tuneout or image-killer in your *listeners’* eyes). (You never want your listeners laughing at you behind your back). No matter what, resist the temptation to go above +2%.

The final warning: Remember, radio is not the only source for music these days, so “the higher principle” (see page __) may be to remain true to purity. In the near future, it wouldn’t surprise me to see a share-of-mind competitor (like XM) attempt to re-position their broad competitor (traditional radio) with liners that could tar all stations with just one brush-stroke (like, “XM doesn’t speed-up our songs like regular radio does”). And meanwhile, if you’re in a hot format-battle, you don’t want your direct competitor similarly pointing this out to *your* listeners.

TW Tip #2160, #19049, and #17055

Stephen Boyd just completed his Master’s degree at Morehead State University and aspires to work in radio research and programming. E-mail him at sdboyd01@yahoo.com.

MORNING RADIO

Continued from page 1
ever read on radio — period!). The **Tracy Johnson** and **Alan Burns** collaboration,

Morning Radio, is qualified to rank right up there alongside other great works that every PD should read (like the **Trout & Ries** series about *Positioning, Marketing, Branding, and Focus*).

But *Morning Radio* is even more useful, because of its direct specificity to what should be regarded as the most *important* of “the 3 M’s” of radio (a great Morning show can often “carry” a station that has mediocre Marketing thrust and/or hit-and-miss Music selection). **Gordon McLendon** said it first umpteen years ago: “As goes the morning show, so goes the station.” (See “Win Mornings, Win The War” in “**PD**” issue #10 and “Forgotten Basics” in “**PD**” issue #11, and for more deep background.)

Special note to our UK, Australian, and New Zealand readers: all references to “mornings” throughout this article (and the book) pertain to your “breakfast” daypart (not late morning).

Johnson & Burns offer one of the most compelling arguments I’ve ever heard for actually *quantifying* how important a morning star is to a radio station: stations *without* a star might convert 25-30% come to core; but a morning-driven station can have up to 45% conversion — that’s a 50% difference! And, of course, it’s the P1s that drive TSL and, in turn, share (not to mention long-term heritage).

Morning Radio was impeccably written in response to two converging needs noticed by Johnson & Burns:

- **A lack of proper training at the programmer level about how to deal with air talent** (especially dynamic morning personalities who tend to like working without a net, beyond format strictures). It’s a sad fact that many PDs just don’t know *how* to effectively critique talent, so they don’t. (It’s a significant percentage.) This is like a pro football team drafting the best quarterback and saying, “OK, you’re the quarterback,

now go win some games” (without giving him a playbook and building an offensive strategy around him that keys on his strengths).

- **A hunger for constant input, advice, and direction by the talent** (most of them are clamoring for quality-time attention, respect, and TLC from their PD).

The result of Johnson & Burns’ efforts is a comprehensive, step-by-step training manual that will help you maximize both the efficiency and effectiveness of your existing resources (while helping you find *new* ways to raise the bar).

Johnson & Burns make the point that the art of developing and managing creative air talent is perhaps the most important aspect of programming — and the most overlooked.

Morning shows are like fine sports cars — if one element is out of sync, the show won’t work. If the show doesn’t work, neither does the station.

— *Morning Radio*

The authors are generous in praising the many contemporary programmers and personalities who have helped them crystallize their thoughts. Pros like **Randy Lane, Dan O’Day, Kidd Kraddick, Rick Dees, Jeff & Jer, John Ghebron** and **Greg Smith** (ESP/Australia), among many others.

While they acknowledge that it’s impossible to concoct a “formula” that *insures* morning success, you find that the truly *successful* morning shows have a lot *in common*. Like — leadership (sounding like they’re always in “command”), having clear roles with contrasting

(Continued — see **Morning Radio** on page 6)



Tracy Johnson is a noted programmer and currently VP/GM of KFMB-AM/FM in San Diego. His FM station “Star 100.7” is widely regarded as one of America’s greatest radio stations. (See “**PD**” issue #41 for a two-part deep background interview with Tracy). Reach Tracy by phone at (619) 495-8650 or e-mail at tjohnson@kfmb.com



Alan Burns is President/CEO of Alan Burns & Associates, one of the world’s foremost radio programming/marketing consulting firms. Reach Alan by phone at (703) 648-0000 or e-mail at alan@burnsradio.com

Tracy and Alan worked together in the late 80s and early 90s.

Streaming Outdoor

It had to happen — now a radio station is strategically advertising its streaming audio services beyond its primary target market. Ackerley's KUBE/Seattle has placed two 14x48 billboards on heavily traveled freeways I-5 and I-84 heading into Portland (175 miles to the South).



The outdoor campaign clearly proclaims the station's positioner, "Seattle's #1 Hit Music Station" along with KUBE's URL, kub93.com. Portland was chosen because of its high internet penetration — Scarborough ranks Portland #11 in web usage (compared to its Arbitron population ranking of #25). The campaign itself is estimated to generate 200,000 impressions daily, according to Director Of Marketing **Gus Swanson**. KUBE helps its own cause by calling attention to the campaign on its website (and even invites listener/surfer feedback about whether the station should continue advertising in other markets.)

Wallace Wisdom: Advertising beyond your primary market is not a brand new idea (though doing it to drive website traffic certainly is). For several years, some Phoenix stations have advertised in San Diego during the summer months, targeting "Zonies", Arizona residents who take extended vacations in Southern California to escape the extreme (118°) heat. And many stations the world over have scheduled short-term campaigns to reach sports fans as they arrive for a big rivalry game in the "other" team's city (usually in-state).

One of the reasons this was such a natural for KUBE is that parent company Ackerley Media also owns the Portland displays (through their AK Media/Northwest subsidiary). Another great example of innovative marketing synergy in the consolidated media world.

The bonus to such out-of-the-box outdoor advertising: often TV or print media will feature the campaign as a news story because of its oddity. The net effect: you thus generate even more impressions (arguably "better" impressions because of the multi-media exposure) and increase your probability of inducing word-of-mouth (remember to factor this into your cost-model if you choose to try this).

The idea is new enough that you may still be able to get similar coverage (in both markets, yours and the long-distance market). Especially if you spoon-feed the story on a slow-news weekend (when newsrooms are often forced to scrape the bottom of the barrel for anything interesting to report on). Offering them a turnkey story about the clever use of existing traditional media with a high-tech twist makes it easy for them.

TW Tip #3244, #15084, and #16086

If you keep thinking what you've always thought, you'll keep getting the same results you've always got.

— Successful author, businessman, and motivational speaker **Harvey Mackay**

TW Tip #7258

MORNING RADIO

Continued
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viewpoints, being *interestingly* topical, being buzzworthy enough to generate town talk, having one big benchmark they're known for, generating radio theater, reflecting the listener's world, never being "above" the audience, displaying emotion, teammates who playfully kid one another, and marrying a market with a continued commitment of longevity.

The Johnson & Burns "Secret Recipe" seems simple enough:

- ✓ Hire great talent
- ✓ Make them understand what's expected
- ✓ Give them support and direction
- ✓ Let them be creative
- ✓ Then pay them what they're worth

What a concept!

But it's, what I like to call, "the mothering of a million details" that makes it all come alive. *Morning Radio* contains literally *hundreds* of profound philosophies and proven concepts that should be permanently etched in your mind so they come second nature to you. Some of them you've heard before, albeit with a new spin. Others are fresh. Tracy and Alan elaborate on all of them very eloquently (yet with perfectly appropriate brevity).

Here's a quick bullet-point overview of some of their best points:

- ❑ The talent's mission statement must compliment the *station's* mission statement. Many morning shows fail because nobody *defined* what constituted a "win".
- ❑ The character traits of winning morning shows include: they are not fake, they're likeable, well-balanced, credible, entertaining, interesting, and visible. Most of all they are humble and they have a purpose.
- ❑ The PD's role in developing talent requires wearing many hats — leader, manager, coach, and cheerleader. You always need to be aware of what's happening "on the field".

Legendary Alabama Head Coach Bear Bryant lived his life by a simple code:
If everything goes great, YOU did it.
If everything goes moderately well, WE did it.
If anything goes wrong, I did it.

— *Morning Radio*

- ❑ Trust must be established based on mutual respect between the PD and the personality.
- ❑ Successful radio is all about stationality (this still applies to mornings).
- ❑ *Understanding* the show means knowing who the listener is and what the audience is all about — and then fitting the show to *their* lifestyle (not the other way around). #1 of a list of morning "habits" is "listen to the radio" (60%), ahead of "make the bed" (58%) and drink coffee (56%). (The entire list is detailed in the book.)
- ❑ Most great personalities establish benchmarks so they can become a part of the listener's routine and listening-lifestyle. (Listeners will often tell you, "I know that I have to leave the house when I hear you do the Joke Du Jour and I have to be at the corner of 5th and Main when you're doing the Dreaded Morning Oldie.")
- ❑ Try to act as the "director" of the show. Manage through persuasion.
- ❑ Act as a counselor or coach (after all, every

Olympic athlete has a coach to help them achieve their personal bests)

- ❑ Do not mistake "control" for leadership.
 - ❑ The importance of feedback: when you accentuate the *positives*, talent will go out of their way to make you happy (all you have to do is tell them what you like). Help the talent help you. Make them feel like an "Assistant PD".
 - ❑ The traits of a great PD/Talent "team": mutual respect, agreed-upon expectations, partnership, total honesty, support, interest, creativity, and critique.
 - ❑ Make your morning team feel like *stars*. An effective PD will be perceived as the talent's biggest fan.
 - ❑ Give your morning team the tools they need to succeed. (So many stations don't.)
 - ❑ Common mistakes PDs make with talent: negative critiques, subjective feedback, generalized comments, emphasis on mechanics instead of content, providing little feedback, suggesting
- (Continued — see **Morning Radio** on Page 9)

Cut Through Campaigns **Rude 'Tude**

Year by year, the "daring edge" of shocking media campaigns by radio stations has become ever bolder.

As consumers are forced to process thousands more advertising messages every day (the result of increased TV and radio spotloads, plus internet banner and text ads on nearly every website, more direct-mail intrusions, and dozens of new niche magazines hitting news-stands), some PDs and marketers feel a "message with attitude" is their best shot at penetrating a jaded marketplace with a spot that will be memorable.

The question is: how far is *too far*? And the problem is: often you don't know it's "too far" until it's "too late". Even TV networks are pushing the envelope these days.

Recently, WFBQ's campaign for **Bob & Tom's** morning show was pulled from 4 Indianapolis TV stations due to the volume of viewer complaints.

The creative featured Bob & Tom walking into the men's room and lining up with Dennis Rodman. The duo are awestruck as they make small-talk: "I've never seen one that large", to which The Worm replies, "I like it — and the *ladies* like it, too" (he then raises his hand to reveal his glistening NBC championship ring). Q95



went on to feature stills of the spot on their website (but recently banned those as well).

(Continued — See **Rude 'Tude** on page 8)

The Pro's Pro

One of radio's great "givers", **Mark Denis**,

recently underwent successful heart surgery and is expected to be back at work soon at KFI/KOST. Mark has done more than 87,000 traffic reports on KHJ, KFI, and KOST in LA (and not telling how many sig-alerts!).

Besides doing reMarkable traffic, he has been an inspirational radio teacher over the past 30+ years (as a programmer at stations like KGB/San Diego & KEZY/Anaheim, as a voice-over talent on many national commercials who has never been too busy to help other VO-talents improve their craft, and as a lecturer at USC).

Because many of the best programming life-lessons are timeless, I thought you'd find some of the things I've learned from Mark over the years to be useful food for thought, and worth adding to your arsenal.

✓ **Hu-munication.** Did you ever notice that nearly all personalities in markets the size of LA practice the art of "hu-munication" (human communication). They sound the same way on-the-air as they do off-the-air when they're in a good mood.

✓ **Positive attitude.** It's your job to reflect a good mood on-air. Love life and find a great attitude before you crack open the mike.

✓ **Smile with your voice.** It subliminally says to a listener, "I am your friend". (In radio, we make friends one friend at a time.)

✓ **Balanced Perspective.** If things go wrong, remember, it's a gig. If things go right, remember, it's a gig.

✓ **Mike-technique** is important when doing voicework. Moving around physically during a session can help your voice to move around. Just as Frank Sinatra became the first singer to use the microphone as an "instrument", so too can a voice-talent apply similar techniques today.

✓ **Your voice** is as valuable in a whisper as it is in a scream.

✓ **Showtime!** When you first walk into the Control Room, yell "Showtime!". It helps you mentally set the tone for what you're about to do.

✓ **Start strong.** Make the *first* set of *each* show a great one. It jump-starts momentum naturally and constantly helps you elevate your game.

✓ **Encouragement.** You can have a major positive influence on your working environment. Try to find at least one or two good things to say about each of your co-workers. Make a sincere effort at "attaboys" (or "attagirls") every day. It naturally picks them up

✓ **Positive reinforcement.** When a personality is on-the-air, they are usually in a very high emotional state. You could drag that natural high down like an anchor by offering a negative critique (the infamous "batphone" call), OR you can "catch them in the act of doing something really right". An Air Talent will still fondly remember a genuine compliment or acknowledgement they've received (be it on a hotline or in the hallway) even 20 or 30 years later.

As KROQ/LA personality **Jed The Fish** recently said on **Don Barrett's LA Radio People** website (www.laradio.com), "I carry some Mark Denis with me every day." Me too, Jed. And so do hundreds of other radio people who are more professional today because of things they learned from Mark yesterday.

TW Tip #6226, #7262, and #21040

Cut Through Campaigns **Rude 'Tude**

(Continued — from page 7)

KLOL/Houston's outdoor campaign for their morning team **Stevens & Pruett** is a perfect reflection of the blue-humor a listener can expect when tuning in.

Listeners logging onto the KZHT website in Salt Lake City (www.949zht) are invited to "join the movement" with morning teamsters **Frankie, DB, and Kelli**.



106.5 The End's attempt at helping control traffic. Made you look! (But will it make you listen?)

Wake Up With Two Boobs And The Boner

Stevens & Pruett and The Boner

Mornings

rock101



TUNE RADIO TO
106.5 FM
WHEN FLASHING



KGB/San Diego had an attention-getting outdoor display, including the attention of other media who covered it. (When you called the number, you got a recorded message about where to tune your radio.)

The "in your face" concept is not for the faint of heart. While it may get you "noticed", sometimes that notoriety may come back to haunt you for many years (don't believe, entirely, the old adage that "there's no such thing as bad publicity"). Before you travel down this road, ask lots of

devil's advocate questions *up front* about whether this short-term buzz might cause long-term damage to your image. The time to ask these questions, of course, is *before* you give the go-sign. (Once the genie's out of the bottle, it's very difficult to change listener perceptions back to what they were.)

TW Tip ##3249 and #5068

Gems Of Guidance

From GE CEO
Jack Welch

Welch's Six Rules Of Business —

- Face reality as it *is*, not as it was, or as you wish it to be.
- Be candid with *everyone*.
- Don't manage, *lead*.
- Change before you have to.
- If you don't have a competitive advantage, don't compete.
- Control your own destiny, or someone else will.

Welch spends 90% of his time communicating with people about what they must do in order to take advantage of major management trends.

TW Tip #7259

The "U F O" Theory Of Politics

According To NBC's Tom Brokaw

The UnForseeable Occur!

(As told to Tim Russert on CNBC)

TW Tip #10073

When you can't SOLVE a problem
MANAGE it!

TW Tip # 7260

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— Bill Shultz, Production Director, KTU/New York

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— Ron Shapiro, Mega 100/Los Angeles

Maureen "Mo" Rivers — voice of ...

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- ◆ Mega 100/LA
- ◆ Capital Radio/London
- ◆ K101/San Francisco
- ◆ WJMN/Boston
- ◆ Alice/Detroit
- ◆ Jammin' Oldies in Chicago and Pittsburgh
- ◆ WLOL/Minneapolis
- ◆ Star 101.5/Seattle
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MORNING RADIO

Continued
from page 6

- "Nice" shows usually finish last
- *Content* makes you successful, not style
- Emotion is the key (all kinds)

Wallace Wisdom: If you're a programmer who plans to have a future in this business, you must read this book. It contains information you will have to know to be successful (or even survive in this consolidated world). (If you don't know all the points covered in this book, you

are at a competitive disadvantage, because you can bet your competitor does — or will soon!)

In fact, the switched-on PD will buy several copies of *Morning Radio* — not just for the morning team, but for every member of his/her staff. It will demonstrate to

your talent that you "get it". Better yet, it will serve as a common bond that gets everyone talking the same language and better understanding "the mission" (which makes it that much easier for everyone to communicate in "programming shorthand" with one another).

Consider *Morning Radio* one of the seminal works of our time. Read it and re-read it until you know it by heart. I don't care how experienced you are, I guarantee you'll come away with something you didn't already know. (And as y'all know, I don't throw raves like this around lightly — or often.)

TW Tip #1116, 3248, 4129, 5067, 6225, 7258, 8164, 9210, 10072, 11024, #22026

WWWWeb-WWWise: Johnson & Burns have made some "free sample" highlights available 24/7 on the *Morning Radio* website, tjohnsonmedia.com.

It contains reviews, links, contact information, and a complete Table Of Contents. (One look at the headings will give you an idea of what you're missing if you don't buy the book).

You can order the book direct from the website for \$69.95 (Visa, Mastercard, American Express).

It's usually easier to teach talented entertainers how to do good radio than it is to teach radio people how to be entertaining.

— *Morning Radio*

- (continued) they can improve their show by listening to other personalities, issuing "orders" about morning show topics, playing mind games, and making assumptions.
- About comedy brevity: think of the set-up and banter as "price"; think of the payoff as "value". The longer you take to get to the payoff, the greater the "price" you ask your audience to pay.
- The biggest listening turnoffs in a morning show: long intros, controversy, crude talk, too much production, too many characters, too many ideas.
- The 3 steps to a successful show are (as Ron Jacobs taught us 35 years ago): **preparation, concentration, and moderation.**

The book contains numerous useful lists (like Top 10 talent troubles, skimmer tape tips, what people SAY they want from a morning show, rules for phoners) and relevant forms (like "The Daily Road Map", how to build a clock, a sample monitor, how to evaluate a show, how to identify character traits).

Johnson & Burns formed several basic conclusions from their years of analyzing focus group research about what listeners *really* want from a morning show:

- Keep it simple (don't over do it)
- People remember shows by ONE reference.
- Keep doing it (give listeners time to catch on to what you're doing)
- Keep doing it the same way (on a frequency medium like radio, repetition works)
- Self-contained bits work better than long running bits over several breaks

Sticker Mania

A Continuing Series About WHY Car Stickers WORK!

Part 1

A strong car-sticker campaign can be one of the most effective forms of station visibility money can buy (or a client can pay for). Main reason: besides the advertising "impressions" it generates, as a "moving billboard", it shows potential P1s that a lot of other listeners already "endorse" your station.

Think stickers don't get noticed? Think again! Good ones do (*really* do)! It's not unusual in perceptual research studies to see sticker-memorability outpull even a high-profile TV campaign's recall by 3 or 4 to 1 (or more), while outdoor or transit noticeability barely registers on the Richter scale. From a cost-efficiency standpoint, it represents excellent value-for-money (especially since so many tasteful liquidation techniques can be incorporated into a full-tilt sticker-blast).

Ways to get stickers noticed:

Stand-out shapes can improve your visibility.

A die-cut sticker in an unusual shape helps other drivers recognize your stickers from much farther distances. For example, years ago, you could see 3KZ's "I Love Melbourne" stickers (like the ones below) all over town. Even from blocks away, first thing you'd notice was the heart-shape, which tends to draw a consumer's eye to it. In the Phoenix country war, both KNIX and KMLE have made very effective use of the uniqueness of shape (note KMLE's popular "Humper-sticker", which has been issued in a variety of unique shapes). Years ago, KOY used their sticker campaign to draw attention to another distinctive promotional vehicle, the KOY Hot Air Balloon (which was regularly seen wafting around greater Phoenix several times a week).

A city-pride sticker. More and more people simply refuse to deface their cars with a bumper or window sticker. Just because you're running a contest doesn't mean you're going to get these people to sticker-on. But these same people who wouldn't dream of displaying a sticker that in effect says "I am greedy" *may* be motivated to display one that says "I love my city, state, or



suburb. The Triple M Group today continues a tradition first started in the 60's by

2SM and 3XY which gives listeners a chance to *choose* a sticker with *their* suburb on it.



Artist affinity stickers. Same here. The very same listener who'd refuse to display any other "ordinary" station sticker *might* be willing to tell the world



that they really love

one of your format's favorite core artists.



Stuck On Sports.

This is an obvious "natural" for the play-by-play flagships, but even music stations can take advantage of fanatical fan support. For example, WKTU's sticker changes with the New York City sports seasons.



A slicker sticker. Ultra-high-quality printing on quality sticker-stock can make a sticker more enticing.

See-through stickers. As noted earlier, many listeners may resist putting a sticky-back sticker anywhere on their car, but they might consider the cleanliness of static-cling stickers which adhere to the window (and can be easily removed without leaving a trace). Another unique aspect of these stickers is their transparency (could perhaps be referred to as a "safer sticker"). (Word to the wise: *don't* call 'em static stickers! Especially if you're an AM station!)

License Plate stickers. For some reason, stickers that look like your state's license plates seem to "pop". Don't ask me why, they just



do. (May have something to do with perceived dimension, when a shadow effect is put around what appears to be "raised" letters.)

A slightly "larger" sticker. If you design your sticker to be slightly larger than your competitor's sticker, it's easy to get your enemy's sticker completely covered (Continued — see **Sticker Mania** on page 11)

Topicals 2000

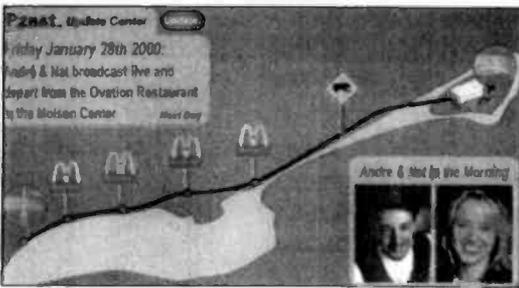
Promotions, Contests, Public Service

The fast-track to hitting a listener's hot button: capitalize on a major current event or pop-culture phenomenon. (For deep background, see "Find A Parade & Get In Front Of It" in "PD" #21 and "Event Radio" in "PD" #20.)

The best stunts usually have several interactive ingredients:

- 1) A larger event everyone's interested in (providing the "why?")
- 2) A charity angle ("because we love you!"). When listeners can pledge donations to help those less fortunate, you get a stronger and broader "buy-in".
- 3) A personality/team willing to do something brave and different (the more outrageous the better, but don't equate this to tasteless behavior as far too many stations have done).
- 4) A contest-marketing bribe (yet another reason for listeners to pay attention).
- 5) An underwriting sponsor or two (the bigger the better)
- 6) Multi-media exposure (these days, you can use your website very effectively to broaden your coverage). (See "PD" #48, pages 5 and 8, for more details).
- 7) Great promo creative that makes the event come alive.

☐ **Zamboni Run 2000.** One of the best examples of a public service promotion/stunt that nailed all the important



angles was recently conducted by Mix 96 in Montreal. Morning team **Andre & Nat** drove a Zamboni from Montreal to Toronto (where the NHL All-Star Game was being played). The 600 kilometer drive took over 50 hours in the freezing cold of the Canadian winter. (One of the very creative promos borrowed the "freezing" scene from *Titanic* to set the stage as it explained the stunt.) Every day, the morning show was broadcast live from McDonalds

restaurants along the way. The Missing Children's Network benefited from both on-air and online pledges for each kilometer traveled. In addition to TV and print coverage, the station helped its own cause by arranging (Continued — see **Topicals 2000** on page 12)



Sticker Mania

(Continued —
from page 10)

over (which, of course, you can encourage via the right contesting incentives, like "show us that you've stickered-over Krudd 99's sticker, and you'll win *double!*").

Creatively customized stickers. Several years ago, KDKB/Phoenix encouraged listeners to cut out the call-letters from their stickers and arrange them in their own original manner. The result: other drivers *noticed* the call-letters everywhere (and, as a result, some non-listeners may have been attracted to the station out of curiosity.) West Coasters know the many creative ways that In'N'Out Burgers stickers were displayed for the fast food chain (most people cut the b, r, and s off the sticker leaving the message "in'n'out urge" to be displayed.) (Can you think of any ways your station's positioning statement could be similarly displayed? Be careful, though — if it's the wrong message, you may be stuck with it forever, with listeners making fun of you!)

Sticker drops. When it comes to getting stickers on

cars, the biggest challenge is getting the sticker into a P1's hands (many of them are too lazy to go out of their way to get one, but if you can literally place a sticker in their hands, the rest comes naturally). To this end, many stations use a Sunday newspaper insert to blanket their market. Another effective technique: include your sticker amongst the other paraphernalia in your next direct-mail piece (especially if it's a total household drop, market-wide).

Sticker stops. The right high-volume location (like a convenience store or gas-station chain with multiple locations all over your metro) is the next best thing. You can improve your chances of getting stickers on cars by hiring a street team for a few days at each location to actually put the stickers on car. Here's how to do it right: ask for the car owner's permission (believe it or not some stations haven't), then have your sticker-team wash the area before applying the sticker (it'll last longer).

TW Tip #3246 and #4127

Next

A "PD" How-To Checklist For Sticker Logistics and On-Air

Topicals 2000

Continued
from page 11

thorough coverage of the event on its website (www.mixfm.com), including a live Zamboni-cam, lots of still-pix, a progress-tracking map, and action videos of Andre & Nat being Andre & Nat. This was a home run (errr, hat trick) all the way! They don't come much better!

❑ **Superb-Bowl Party.** Weekend host **Rabbi Mentz** hosted KFI/LA's official Superb Bowl Party (that just happens to take place during a very big NFL game on a January Sunday. The only way to attend was to win your way in (by fax or net). This is a great name to file away for the future (it's an easy "legal" way around the NFL marketing police who are always busting stations/businesses who try to latch on to the big game without a license).

❑ **World's Largest Security Blanket.** KMLE/Phoenix PM Drive personality "**Big Shoe**" **Stu Evans** channeled warm public sentiment by inviting listeners to "give something back" to recently-retired *Peanuts* creator **Charles Schultz** by signing their well-wishes and love-thoughts. Celebrities got involved (Phoenix Suns players signed it, fellow cartoonist **Bil Keane** even drew a customized *Family Circus* get-well 'toon for his colleague). Stu then delivered the blanket personally to Mr. Schultz's office. Gives new meaning to "warm and fuzzy".

❑ **Who Wants To Be An Italian Millionaire.** To capitalize on the runaway popularity of the hit quiz show in the UK, the US, and Australia, KENZ/Salt Lake City invites listeners to answer 5 questions to win a million Italian lira (about \$US530).

❑ **A "Who Wants To Win" 96-1 Winners Weekend.** WCTO/Allentown presented a music trivia weekend contest patterned after *Millionaire*, complete with cash prizes, lifelines, show merchandise, and customized Regis clips

❑ **Who Wants To MARRY A Millionaire.** WPST in Trenton teamed up with Next Entertainment (producers of an upcoming network TV special, *Who Wants To Marry A Multi-Millionaire?*) to audition contestants (who answered questions about why they'd make a great wealthy wife). Winners will be flown to Las Vegas for the national competition.

❑ **Who Wants To Be A Thousandaire.** New name (thanks to **Ben & Brian** at KMLE/Phoenix) for a contest I've used many times: **Thousand Dollar Fast Money.** "You have 20 seconds to answer 5 potluck trivia questions to win \$1,000 cash. Get 4 right, we'll give you \$100. Ready? Your time starts . . . NOW!" (See "**PT**" #45 for more trivia-based interest-generating promotions).

❑ **A New Rear For The New Year.** KZZP/Phoenix lived up to its tongue-in-cheek "station that sucks" on-air line by giving away liposuction surgery.

❑ **The Linda Tripp Makeover.** Hot on the heels of Linda Tripp's recent plastic surgery, WSSX/Charleston's "Two Girls & A Guy Morning Show" offered listeners a chance

to win less extensive "magical makeovers" (sans surgery). A make-up specialist and hair-stylist performed the magic. Before and After pics were displayed on the station's website (www.95sx.com).

❑ **The \$1 Playoff Ticket.** Sometimes all it takes to get major press is to recognize a story in the making before someone else does. WMTX/Tampa morning team **Nancy Alexander** and **Mike Reeves** saw a personals ad placed by a lonely Tampa Bay resident, offering a Bucs NFL playoff ticket for just \$1. Only catch: the purchaser had to be female and had to go with him. Mix got involved, offering to help him choose the winner, live, on-the-air (an event covered nationally, including *The Today Show*).

❑ **Livin' Velveeta Loca.** 107.9The End/Sacramento and 98PXY/Rochester took advantage of Ricky Mania by filling a vat (PXY used a blow-up kiddie pool) with 50 gallons of melted Velveeta cheese. Contestants searched the slimy mess to find 5 pairs of front-row tickets (sealed in plastic).

❑ **That's My Spot.** At the height of the holiday shopping frenzy, a close-in parking spot is a prize worth more than money. So WFLY/Albany morning duo **Reno & Whitney** give away a parking space right next to the main entrance of a local mega-mall (along with gift certificates good for "mall money"). The space had it's own sign "Reserved For FLY92 VIP".

❑ **The Party Pooper.** Radio Works "The Edge" in Napier (New Zealand) offered \$NZ1,000 cash and a \$NZ3,000 Serta bed to a listener willing to sleep through Y2K.

❑ **Making Holiday Noise.** KTFM morning personality Dr. Drex has a long history of making front page news by creatively dealing with the "hot" toy of the season. In 1997, he strapped Tickle Me Elmo to a stake, then blew him away with a 44-magnum. In '98, Furby was placed onto a commercial grade firework mortar, then blasted into the air (where it exploded). This past season, he deep-fried Pikachu (of Pokeman fame).

❑ **The Biggest Wedding.** WCTO/Allentown (Cat Country 96) arranged for a judge to marry 96 members of morning team **Crash & Carey's** audience at the history Hotel Bethlehem on Valentine's Day.

❑ **Guaranteed Intercourse.** KPTY/Phoenix gave away a Valentine trip for two to the Amish country of Intercourse, Pennsylvania.

❑ **Three Times The Heart.** The Triple FM Radio Group in Jonesboro, Arkansas (KDXY, KDEZ, and KJBX) joined forces to raise \$62,000 for the Make-A-Wish Foundation in their 2nd Annual "Have A Heart" Radiothon.

TW Tip #3247, #4128, and #11023

Next Issue

Gordon McLendon's "Sparkling Radio" Memo

"All radio stations of the same format play basically the same music. That's 90% of the product. If you do the better job of the other 10%, you're the winner!"

Leadership has always required making "right" decisions when confronted with multiple-choice dilemmas in solving a problem or exploiting an opportunity. In today's consolidated radio world full of more and more options, products, and services, this is now more often the rule than the exception.

The Hierarchy Of Principles

To improve your batting average of "good guessing", I would urge you to take on board the concept of what I like to call "The Higher Principle".

- **Seemingly equal options.** Acknowledge that there are oftentimes *several* possible solutions, answers, or principles which are *equally* (or near-equally) valid. The days of "just one way" to do something are pretty much over. There's nearly always more than just one way to skin a cat and many of the old gold standards (and paradigms) are changing.
- **Write it out.** It usually helps to write down a problem or opportunity (instead of trying to keep of all the factors straight in your head, which usually leads to information overload). Whether you do it on paper, on a blackboard, or presentation easel, it's easier to recognize the right answer when it's literally staring you in the face.
- **Participative management.** Involve several people you trust in the process. Odds are someone in the group can spot "the best way" (and can probably articulate it as well or better than you can).
- **Checks and balances.** Consider applying the old "Ben Franklin Balance Sheet" to your problem/ opps. Make a separate sheet for each option. Divide the sheet in half. List "plusses" on the left (or top), "minuses" on the right (or bottom). This one simple exercise frequently makes the correct choice clearly obvious – sometimes *instantly*.
- **"Quantifying" the unquantifiable.** You might consider assigning "point-values" to each list of plus/minus benefits or hazards. A "Bo Derek" 10-scale works well. Then total up the numbers to get the "Vegas line" on which solution seems to have the best odds. Note: While this can help you assess which option may have "the edge", the right

answer (especially one which involves "people" factors) often requires abstract, "fuzzy" thinking, outside of a numerical "box".

- **Think long-term.** Always consider the long- and medium-term implications of your action(s). Make sure today's solution won't create several more (perhaps bigger) problems you'll have to deal with tomorrow. (For an example of how not to do it, just observe government – at practically any level. For every problem government "solves", it creates two or more larger ones!) "Budget considerations" have been known to lead to the wrong long-term decision being made – so resist the temptation to be penny-wise but pound-foolish.
- **Choose "the higher principle".** Sometimes there is no 100% air-tight right or wrong answer. In such a case, your action may have to be "the most right/productive" (or the least wrong/harmful) of the options at hand, the least objectionable alternative.

Wallace Wisdom: When to act. Remember, timing is everything. And there's no foolproof rule of thumb about "when to act" that always applies in all situations. Sometimes it's wiser to put off a big decision until you have more information. That's fine, as long as you don't get caught in the "paralysis by analysis" trap. But many times, having the courage to act quickly and decisively (even when relying only on pure "gut") can be the key to a breakthrough decision. That's where applying common sense and your experiential filter can pay big dividends.

One last note – a seemingly acceptable "reason" often cited for delaying action is "we want to wait until conditions are perfect" to make a decision or implement a strategy. I got news for ya' – conditions are *rarely* "perfect" (and they're likely to be even less so in the future).

Ask yourself:

- "If I wait, will the problem get worse?"
- "Will the window opportunity close?" and/or
- "Will it cost us listeners?"

If the answer to any of these questions is "yes", you'll probably find it's best to just **dive in and do it!**

TW Tip #7259 and #21038

Philosophy Of Life

You don't stop laughing because you get old.
You get old because you stop laughing.

TW Tip #7260 and #21039

News/Talk & Surveillance

Ideas Bank

The Newsroom Ideas Bank

While the competition is just cruising and filling the airwaves with wire copy, give your own newscasts added punch with new, different, more relevant stories. It's a challenge, because it means coming off "automatic".

To drive yourself, you need a News Ideas Bank. This can either be a personal or newsroom file.

Deposits can be made daily and the ideas can come from many sources:

- ✓ Local/suburban newspapers
- ✓ Newsletters
- ✓ Staff input
(encourage with a memo)
- ✓ Listeners
- ✓ Futures File
- ✓ Special Days
- ✓ Special times of the year

Examples From An Idea Bank:

- Elections.** Contact video stores to see if rentals increased on election night.
- Holidays.** Contact retailers to see what's the hot gift this Christmas.
- Television.** Seek listener reaction to a new controversial show. And did it rate?
- School Exams.** Interview examiners, teachers, and students.
- EOM.** Wrap up the end of each month with details about weather extremes, rainfall, and predictions for the next month.
- Hot/Cold Weather.** Check out beer and soft drink sales and retail sales for fans or heaters, etc. Hottest and coldest workplaces.

It doesn't take long to build an Ideas Bank which can be broken open every day, on quite days or it can from part of a Futures File for those calendar "Special Days" like Anzac Day, Shrove Tuesday, Australia Day, Halloween, etc. (for US readers: 4th of July, President's Day, etc.)

For quick reference your Ideas Bank can be a card system or set up in a computer.

An Ideas bank will often mean your news is not playing "catch-up" with the rest of the media. And being *first* with a story will bring vitality to your own work and the newsroom (an atmosphere that will naturally lead to many more firsts).

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Wallace Wisdom: *Whenever* you see an interesting story (from whatever source), tear it out and file it (or click and drag, if you file electronically). The more local the better, but even good articles in national magazines can be very effectively "localized" by just sourcing to a local expert. (Examine most TV enterprise/topicals during sweeps-weeks – most of them started that way!) You'll be amazed at how quickly your Ideas Bank fills up. When it starts bulging, prioritize the stories to make it easier to find a sure thing (even just three categories, "Red Hot", "Hot", and "Maybe" will help).

TW Tip #6225, #7261, #10070, and #13019

News Doctor

Broadcast News "The Newsletter Of The Radio Newsroom"

The above article was reprinted from *Broadcast News*, a 6-page monthly newsletter published by John Williams (aka "The News Doctor"). John is a 37-year veteran of Australian Radio (and served 20 years as Group News Director for Austereo).

Unsolicited testimonial: *Broadcast News* is like **Programmer's Digest** for journos. High in story-count, all centered around excellent, experienced advice and timely, timeless tips. To subscribe, contact John in Adelaide — by phone at 011-61-8-8338-4515 or e-mail at jwaus@camtech.net.au.

TW Tip #10071

Talk Topics

The Top Ten's From Talker's Magazine (week of February 7, 2000)

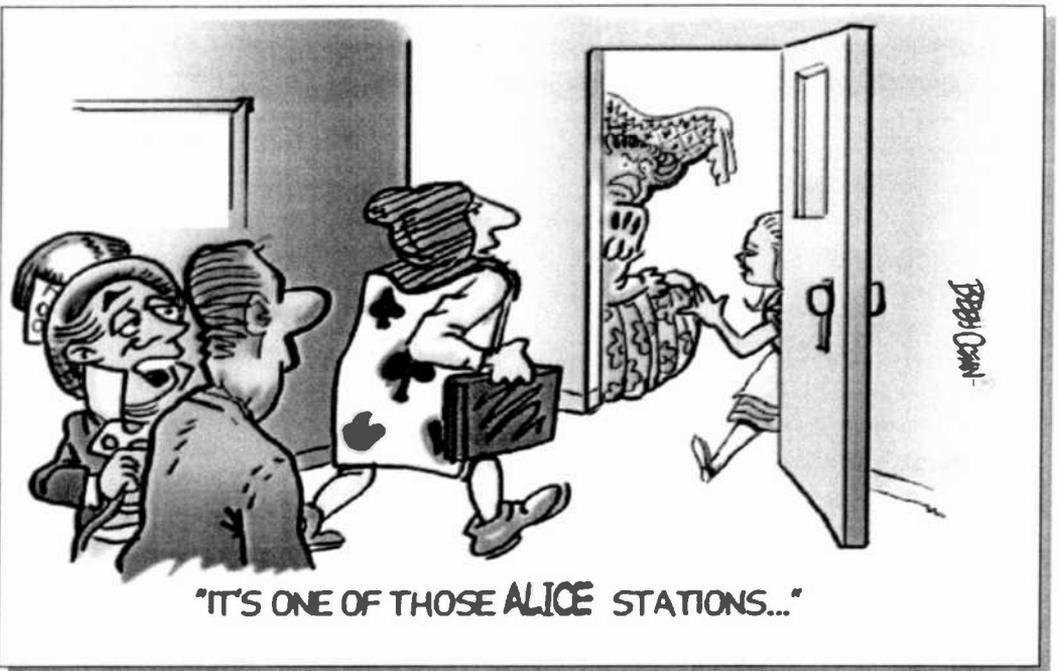
To subscribe to Talkers, call 413-567.3189 or visit their website www.talkers.com

- **Top Topics:** 1) Politics 2) Airline Safety 3) Arts & Entertainment/The Media 4) Technology 5) Crime 6) Legal System 7) Sports 8) The Economy 9) Personalites/Gossip
- **Top Stories:** 1) Prez Race 2000 2) Hillary Running 3) E-Hackers 4) Millionaire Show Too Easy 5) Bob Collins Dies 6) Plane-Testing Reveals Flaws 7) Ventura vs Reform Party 8) Diallo Case 9) Pro Bowl 10) Griffey Traded
- **Top People:** 1. John McCain 2. George W. Bush 3. Al Gore/Bill Bradley 4. Bill Clinton/Steve Forebes 5. Hillary/Rudy 6. Regis Philbin 7. Jesse Ventura. 8 Bob Collins 9. Amadou D 10. Ken Griffin Jr.

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



Concepts

Capusule

Licking The Cookie Preemptive Programming

Every weekend while writing *Programmer's Digest*, I make a point of taking a radio trip around the world via streaming audio. (I know, I know, I'm too easily amused!)

Among the many stations I monitored over this past weekend is 2DAY-FM in Sydney (Australia), one of the world's truly great CHR stations. (Listen to them by logging on to www.2dayfm.com.au).

Consulted by Greg Smith's ESP Media, programmed by Rob Logan, 2DAY-FM has always been on the front wave of cutting-edge stationality, but on this particular monitor I was reminded of one of the great preemptive marketing tricks that not enough stations take advantage of anymore: what I like to call "licking the cookie". (You know, like the little trick we used to do as kids — taking the last cookie from the tray, licking

it, then putting it back on the tray, knowing that nobody would want it, so it ends up being yours anyway). While 2DAY's primary brand-identifier remains "104-dot-1, 2-Day FM", they use a secondary identifier, "104.1, 2-Day 2000".

They don't use it often enough to overpower the main branding thrust, just often enough to discourage any other Sydney station from adopting as an effective branding mechanism (for fear of being branded as a copycat). It's a natural extension, playing off the good vibes surrounding "Sydney 2000" (branding started years ago by the Olympic organizing committee after Sydney was awarded the year 2000 games).

Reminds me of some of the TV local news wars of recent years — when word leaks out (as it always does in media wars) that local station A is going to switch their major positioning campaign to the new research-proven flavor-of-the-month slogan, sure as hell station B immediately "licks the cookie" by casually incorporating "live, local, late-breaking" (or whatever) prominently into their format verbiage first (before station A has time to fully launch the catch

phrase). I know of one example where the preemption was done so effectively that the other TV station scrapped their planned roll-out (even though nearly \$100,000 had already been spent on image music and film production). Not only was a potentially effective campaign blocked in its tracks, the competition was totally demoralized at the thought of "losing" a crucial marketing battle to their arch rivals.

Many leading radio stations have been known to stop a new upstart direct competitor by instantly "shadowing" its positioning lines or contest names, thereby preventing them from getting a foothold. The old rule of thumb is: if you have a substantially larger cume than your foe, most listeners will assume you started a feature first (even if you really didn't).

Look around you. Do you have any opportunities to spoil a competitor's impact by licking the cookie? Keep this technique up your sleeve and use it sparingly (only on something that really matters) and it will serve you well. At the very least, it will serve as a speed-bump in the path of your vertical competitor.

TW Tip #3245, #7262, and #9208

Programmer's Digest

Sweepers/Splitters/Bumpers/Liners/Ins&Outs

From the top of South Mountain, broadcasting to the Universe and beyond. KKFR, Glendale-Phoenix.

(kid): "You better ask somebody!"

Power 92! The station that plays today's hottest music (2nd voice): Today's HOTTEST music
Power 92

If someone should ask, say this –
(jingle): "K-Earth 101"

Mix 106.5, WWMX, Baltimore.

The station that picks you up and makes you feel good — and rich! (jingle): Mix 106.5, 106.5

(Image liner on the 9 Network's Wide World Of Sport web site)
More cricket than you can poke a stump at!

(Promo used during transition from Modern Rock to Mainstream CHR):
It's true! Aliens have taken over the station. From old school to hip-hop to extreme rock to pop. We were just fooling around, evolving into the 21st century, with you. It's true. Now, all music is available on the Web without commercials KPTY.com. The terrestrial and Internet stations for the 21st century. All music! Party Radio Online — and Party Radio @ 103.9. Let's have a party!

Y100 New Music File! Downloading!

(jock then frontsells title and artist over lip of song)

Elements of Stationality

(Female) "D-d-downloading!"

(Male) New music, NOW!

(Female) B102.7!

The New Zone 101.5 K-Z-O-N, Phoenix.

(listener drop): It's all my favorite songs

(listener drop): It's today's best music.

(listener drop): It's all really good...

(listener drop): Everytime I turn it on the station, they're playing a song I like.

The New Zone 101.5. Today's best music.

(touchtone fx)

(female) The new Mega 100! (male) The one station

(female) One station! (male) For requests & dedications.

(jock over lip of song): "From the 7-11 in West Covina, (name)'s doin' a dedication — who for?"

(listener dedication soundbite)

(jock) Thanks for listening at work to the new Mega 100, LA's Jammin' Oldies!

(female) Ladies and gentlemen, may I have your attention please?

(male) Arizona's Hit Music Channel is going stopless!

(female) We are now ready for takeoff!

(male) 104.7

(female) Z Z P!

TW Tip #9209

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

21
Now in ~~20~~ countries!

A "PD" Exclusive Interview: **Steve RIVERS**

Former AMFM Chief Programming Officer
Talks About Programming & Priorities

And

Advanced
Music Research
Theory

Also

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