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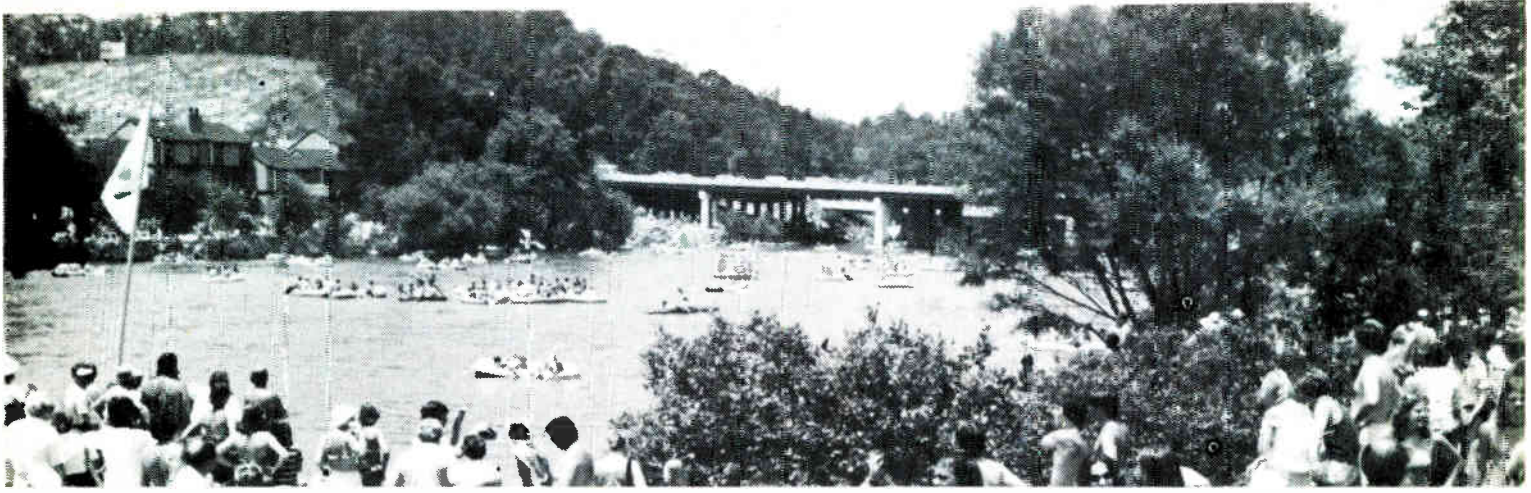
Promotions — Radio's Playground Of The Imagination

Throughout the years, radio has turned to promotions as a means of adding an extra dimension to its programming offerings. Promotions, whether a simple giveaway, a complex registration/participation contest with progressive clues and a final drawing, or a gathering of hundreds of thousands of people, are more prevalent in radio than in any other medium. More than that, radio promotions are clearly different — in a newspaper, magazine, or TV contest or promotion, every element is down in black and white (or color) in words and pictures. On radio, without the visuals, words and sounds are used to create an air of mystery, a tantalizing tease, an added dimension of imagination.

One glance at the contents of this special will illustrate that idea. Treasure hunts, fantasy concerts, the Last Contest — all were conceived to stimulate listeners' imaginations. And when radio ventures into the world outside, it provides an outlet for the most colorful exhibitions and stunts, or a setting for massive crowds of listeners to celebrate and have a good time.

In this special, we've highlighted a representative sample of the most outstanding radio promotions over the years. With a publication of this size, it would be misguided to claim we've assembled the definitive study on every important radio promotion ever devised; instead, we've put together a selection of varied notable promotions that we hope will provide you enjoyment and perhaps trigger a few great promotional ideas of your own.

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WQXI's Ramblin' Raft Race

The WQXI Ramblin' Raft Race was probably the longest running yearly promotion of its kind and size in history, a spectacular blending of show business, tourism, and good will promoted by radio. With hundreds of thousands attending, the Raft Races were an Atlanta milestone.



Looking at its humble beginnings and what led to its downfall, WQXI-AM-FM VP/GM Jerry Blum recounted the events to R&R:

"The raft race took place for the first time in a very nonchalant manner as a challenge from a Georgia Tech fraternity to the WQXI jocks. There was no big meeting between PD Bill Sherard and myself to make this the biggest promotion of all time. The first year, 1968, we had a grand total of about 300 people show up to watch. Next year about 8000. By the third year, over 30,000 came to watch and participate. At that point we decided to package the promotion. Coca-Cola, Budweiser Beer, Aztec Suntan Lotion, and Rich's, a local

department store, became the sponsors. We held it to four sponsors only to avoid clutter.

"Each year, as soon as we'd finish one raft race, we had to start work on the next one. It became so successful that Larry Patrick, who was in the original race,



founded the American Rafting Association. We had to buy the rights to it from him each year.

"Visitors from all over the world came to watch hundreds of rafts of every size and shape and design hit the water, and sometimes sink. We had prizes for designs of rafts, but most people just came out for a good time. Crowds ended up topping 350,000.

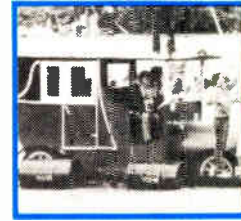
"Last year we ended up doing it without help from the American Rafting Association, and it cost us upwards of \$250,000. This kind of publicity, though, is hard to put a dollar value on. Unfortunately, the size and many complications killed it. TV and newspaper really led to its demise.

"In 1978 a television



reporter was on camera saying, 'If we don't have a drowning, then we don't have a story.' It wasn't enough that

this many people were having a good time. Then last year, the newspapers headlined the front page 'Four Feared Drowned At Raft Race.' Actually only one person drowned, and it was the only death in 12 years. The papers continued to editorialize against us, and in the end turned the town against the



raft race. The State Legislature eventually outlawed it.

"This is so ridiculous. The raft race represented anywhere from two to five million dollars in yearly revenue and taxes to the city and state. It is the highest selling beer and soda day year after year in history. Now it's all gone. But to me, the conception and eventual fulfillment of the WQXI Ramblin' Raft Race was the greatest promotion effort ever."

KNBR's Bathtub Regatta

Instead of soliciting a whole raft of rafts, KNBR/San Francisco has cornered the aquatic bathtub market with its "Bathtub Regatta." Staged on the Oakland Estuary



for the last seven years (shifting this year to another ocean-adjacent location), the event draws some of the most spectacularly unlikely seagoing

crafts ever conceived, with the one unifying

feature of containing an actual bathtub somewhere in the design. 30,000 people attended the last Regatta, with about 200 tubs competing.

The promotion started as a restaurant promotion with only KNBR staffers racing tubs. Members of the public demanded the opportunity to jump in, and the event mushroomed. Prizes are awarded for speed and unusual design. No admission or entry fees are charged, but proceeds from food and drink booths are donated to the Northern

California Children's Hospital Medical Center. KNBR Promotions Director Isabelle Lemon summarizes the Regatta's



impact: "It is an event. A spectacle. It allows our listeners to promote us while promoting themselves. It's a great publicity

vehicle and a great fundraising event. As one Bay Area station said, 'It's one of the great parties of the year.'"

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TREASURED MEMORIES

The Original KOWH Treasure Hunt

Man The Shovels . . . There's \$100,000 In Buried Treasure!!!



For getting listeners actively involved in a promotion, it would be hard to surpass the **KOWH/Omaha Treasure Hunt** in 1955. This \$100,000 promotion also got the local police and government officials very much involved, and helped effectively rule out future contests which called for the disruption of property by prize-seekers looking for buried treasure. You'll see why after you read the

comments of KOWH's 1955 afternoon man, **Kent Burkhart**.

"KOWH was the first Top 40 station, owned by **Todd Storz**. We were a day-timer, but had a 60 share.

"We decided to have a \$100,000 treasure hunt, and three weeks before the actual day of the event we promoted it every break, saying, 'KOWH, your \$100,000 Treasure Hunt Station.' With all the advance publicity, there wasn't one public official or policeman worried about the results.

"On the day of the treasure hunt, I was giving the final clues as to the destination. By this point over 100,000 people were headed for Council Bluffs, just across the river, to dig for the

treasure. We had buried it in a farmer's field in a lipstick tube under some hay, in the ground. By the time they were through with the field, this farmer never had to plow it again.

"The police were banging on the door, and Todd had told me not to let them in. They called on the phone and asked where he was. I told them probably over in Council Bluffs. Off they went to arrest him. What made everyone so frantic about the treasure was that at 5pm, the prize money *dropped* to \$1000. But someone did find it around 4:30pm.

"The excitement built up by this was amazing. The field was devastated. By far, this was the best promotion I was ever directly involved with."



Pyramid Power At KMBZ



While treasure hunts involving the airing of hourly or daily clues leading to the demolition of various pieces of property became illegal, treasure hunts of the imagination could still flourish. One of the more notable of these modern-day treasure hunts was **KMBZ/Kansas City's "Mystery Of The Pyramids"** contest. PD **Steve Bell** remembers:

"We did it in the fall of 1978. It was a clue contest with a prize of \$10,000 in gold and jewels. We gave a new clue each day, broadcast hourly. The inspiration was the real treasure hunts of the 50's and 60's which are now illegal because of property damage — so we made it a postcard contest with a drawing in case of a tie.

"Our entire advertising campaign was based on the contest. KMBZ billboards featured a large treasure chest with contents that sparkled in jewel colors and the message, 'Win \$10,000 in gold and jewels from KMBZ.' The same treasure chest showed up in the hands of our jocks in the station TV spots. All the personalities were costumed outlandishly and were photographed

with a real live camel. As a matter of fact, a clue was contained in the television spots; but the overall impression of the spots was that the mystery location was in Egypt. It wasn't. It was in Mexico.

"Executing the promotion was a real educational experience for me. I read a dozen books on Egypt and on Mexico, studied maps and travel brochures. Postcards were pouring in by the hundreds every day. I had to read every one and 'stay ahead of the contestants,' so to speak, to make the promotion last its scheduled four weeks.

"Was the 'Mystery of the Pyramids' a successful promotion? Absolutely! Not only did we have a number one **Arbitron**, but we also got something very rare — letters of appreciation from contestants who did not win! The listeners seemed to enjoy the 'thrill of the hunt.'"



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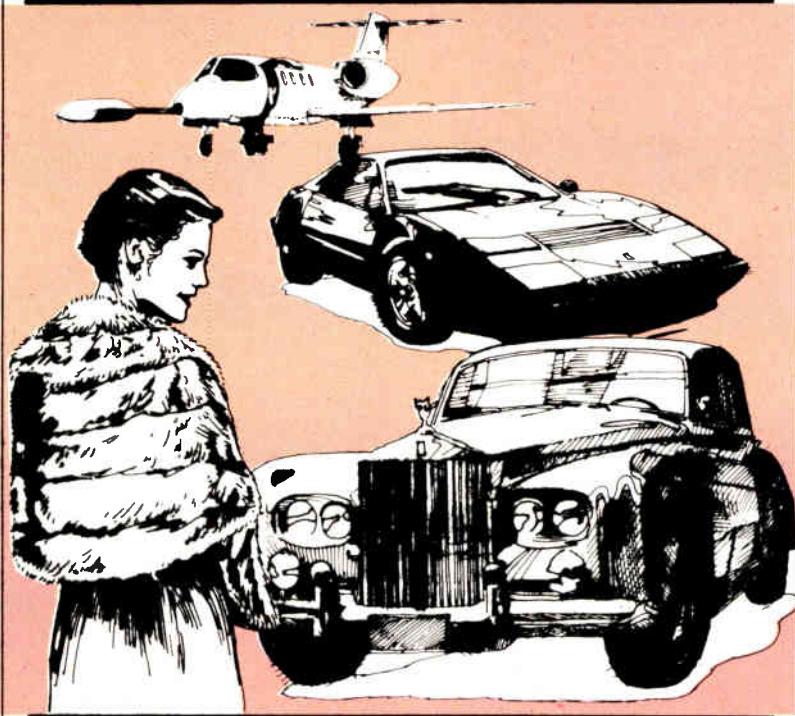
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The Last Contest



direct mail concepts in all of radio. The serial numbered WMAK Christmas Cards, which carried a group photo of the jock staff into thousands of Nashville homes that holiday season, were used to give away prizes. When the serial numbers were called on the air, listeners were checking for "a match," which made them winners.

The idea transcended Christmas and was done twice in 1973 as the "Little Blue Winner Card," again on WMAK. The idea quickly spread and Fairbanks Broadcasting in Indianapolis copyrighted the "Magic Ticket." As a syndicated contest, the concept came complete with hundreds of thousands of custom designed direct mail pieces (all individually serial-numbered) and complete marketing advice. FirstCom Broadcast Services in Dallas offered the "Hot Ticket," which gave listeners instant chances to win by scrat-



ching thin coverings off the ticket's face with a coin (much like many of the recent fast food chains' contests).

Programmers have raved about these contests as great ways to put their call letters into thousands of homes. And while such promotions can be expensive, the results have generally been quite favorable in terms of increased station awareness and better ratings. Naturally there have been countless variations on the direct mail promotion concept, but WMAK's Christmas card started a renaissance of "ticket" promotions that have now run in hundreds of markets all over the country.

fear of missing a prize package. When I went to market the contest to about 60 or 70 stations, I figure I must have cut over 15,000 promotions.

Besides defeating the competition, it ended up blowing out phones everywhere. This was the undoing of the Last Contest. The phone company figured that over 70% of the phones were being used during Phase II, when the second phone number was announced, and the winners had their choices of any prize package they wanted.

Of all the stations that ran the Last Contest, only four did not increase their ARB points. It was so successful at KCBQ that we had a 100% share point lead over the next station. With that kind of success, and the contest run-

ning in so many markets by the next sweep, it was knocking phone systems out all over the country.

The Last Contest was successful because only two prizes were actually given away, and the competition was devastated. But it caused such communications problems that I had to pull it off the market."

That's The Ticket!

What began as a minor Christmas promotion at WMAK/Nashville in the early seventies has developed into one of the most widely-used

In the field of outstanding radio promotions, the one that comes to mind for many is the "Last Contest," created by Jack McCoy, who in 1972 was in charge of research and development for Bartell Broadcasting. He went on to develop RAM Research, and now runs Unidyne Publishing and Mailing in San Diego. Jack talks about the Last Contest:

The Last Contest took over 2½ years from inception to the first airing, partly because everyone thought I was crazy to run such a contest. Finally, KCBQ/San Diego gave me the go-ahead. In disguise, the Last Contest was actually a sales promotion that was totally invisible on the air, but brought devastatingly high ratings to the station.

I named it the Last Contest because in those days if you gave away 30 cars in 30 days, your competition did the same, but added \$10,000 to it," he recalled. "Then you would come back and add a house to it. It ended up with stations going broke, just trying to outdo each other.

The strategy behind it was to have so many promos, and have the prizes offered be so incredible, that once you got rolling, your competition could never catch up. They couldn't imagine how all of these promos were running, yet they never repeated! We offered Ferraris, a Lear Jet... anything outrageous but within reach financially for the station.

Each promo, and there were thousands, was elaborately produced with sound effects. Listeners were afraid to turn off the radio for



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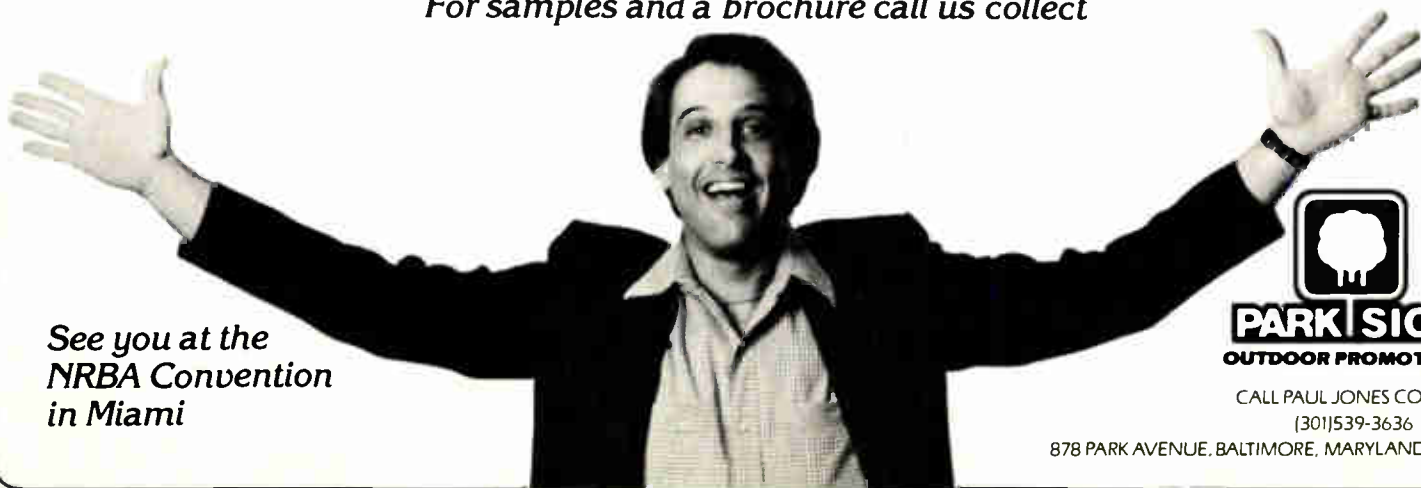
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COLOSSAL CASH GIVEAWAYS



The Million Dollar Giveaway

No other station has dared approach the magic figure of \$1 million before or since **Q102 (WKRQ)** and **WKRC/Cincinnati** decided to give it away during the Oct/Nov '80 ARB. **Q102 PD Jim Fox** explains how it came about.

"The idea for a contest like this popped into my mind years ago when I was MD at **WIFE/Indianapolis**. I was listening to **WLS/Chicago**, which was giving away a car a day for 30 days. I thought then what it would be like to give away a million dollars.

"When competitive situations in the market increased, then-PD **Randy Michaels** and I discussed the idea of giving away a million dollars and saw it as a chance to market both the AM and the FM at one time. We felt this would be a bigger impact than billboards or TV.

"We announced where we would be registering people and they came out to meet us. This was a side benefit from the contest. All of our personalities got to show up in every part of town and meet thousands of folks face to face.

"Hourly phone registration also took place on both stations. In the end, we registered around 35,000 names for the big drawing, which was broadcast over both stations simultaneously. The winning name was given 30 minutes to call a special phone line for the contest.

"The winner had no trouble getting through. She was a 16-year-old high school student who now will receive \$25,000 a year for 40 years.

"One of the great things about the contest is that **Q102** doesn't have to top a million dollars. It would never have the same impact again."



The \$500,000 Loopsongs

Mystery Riff contests are a minor variation on the venerable idea of excerpting short bursts of songs in a series and asking listeners to name all the records. **WLUP/Chicago** staged one of the most attention-getting of these promotions, both for the amount given away (\$500,000 total in five separate prizes) and because crosstown rival **WMET** solved the mystery riffs and aired the answers.

PD **Max Floyd** commented, "It's an idea I've used before, and I know other stations have as well, though certainly not on the scale we did it. It was the time when AOR in general was doing bigger money contests. **WMET** was beginning to show real well, and I wanted something to shake the city up. I knew the money idea had done real well in Cincinnati (see separate story this page), and might work for us here as well."

The **WMET** response was unexpected at the time, although in retrospect, **Floyd** says, "**WMET's Tom Teuber** had done this contest in Columbus at **WLWQ**, so he knew it inside and out. That's probably one of the reasons they were able to solve it and go on the air with the answers."



More Than Just Money

The giant cash giveaways have a close radio relation in the promotional family: the big merchandise contest. **WLS/Chicago** has given away several brand new homes during the last few years with its "WLS Dream Home Giveaway." The legendary **Bill Drake** era gave us giant prize contests like the "Boss Garage," offering listeners multiple automobiles as loyalty incentives. **CKLW/Detroit** gave away "His & Her Corvettes," repeating the contest later with twin GTO's.

In more recent years wise programmers have focused their attention on the economy, the main problem area for the average radio listener. Prizes like "your rent or mortgage payment for a year," free groceries or utilities like electricity, gas, and water all offered listeners something they could relate to in a very real way.

Whether it's cash or valuable merchandise, radio has always had a love affair with "the big prize." The giant giveaways have fallen in and out of vogue, but somehow they offer radio promotional possibilities that no other vehicle can. Expensive necessities and frivolous luxuries make for great contests, and radio has offered them all to willing listeners.

Y100 & 13Q

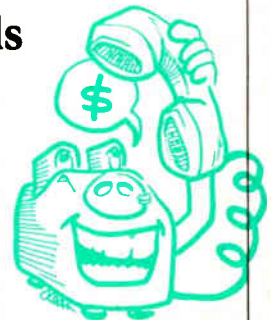
The \$50,000 Cash Calls

Cash Calls, in which listeners answer their phones with the name of a radio station in order to win prizes, are one of the standard promotions. Incentives range from small cash amounts and merchandise to lucrative sums of money. **Bill Tanner**, **Metroplex VP/Programming** and **Y100/Miami PD/morning man** (and former **13Q/Pittsburgh PD**), discusses **Heftel's** colossal Cash Calls.

"Cash Call is without a doubt the most effective marketing contest I have ever been involved with. It was first used by **Cecil Heftel** in Hawaii, and then we used to kick off **Y100** when **Buzz Bennett** was PD, and I used it to kick off **13Q**. The thing people wanted most was money, and we gave it to them.

"It also did what it was supposed to do, it got people to listen. **Miami** debuted with around a 5 share. People all over were saying 'I listen to the new sound of **Y100**,' or **13Q** as the case may be, to win \$50,000.

"This contest put the call letters on everyone's lips. It came about at a time when everyone was using jingles, and we didn't. The call letters became very recognizable . . . as if they were sung by a choir of angels. One of the great features about Cash Call was the ability to run it for long periods. With 12-week ARB's, the longer you can stretch a contest the better."



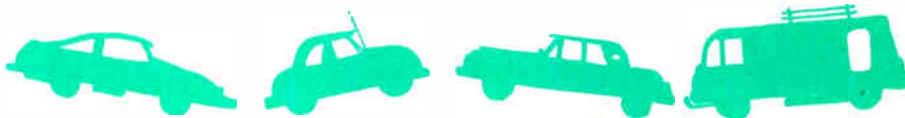
WOR's Birthday Game

One of the biggest response contests in the cash giveaway genre was WOR/New York's "Birthday Game." VP/GM Rick Devlin explains the mechanics of the contest and totals the response:

"Our ad agency came up with the initial concept of the birthday game, and the more I thought about it, I said, 'Why give away toasters and TV sets? Why don't we give away \$1000 an hour and see what happens?'"

"Basically, we would announce through random drawings the day/month of your birthdate. There were two wheels in the studio; we'd spin both. Say the birthdate that came up was December 2. We'd go to the vat that held all the December 2 entries, pick out a name, and that person would win \$500. Then he or she would have 30 minutes to call back and win another \$500. We ran this nine hours a day (morning/afternoon drive) for 20 days, and gave out \$180,000 each time we ran it.

"There was phenomenal response. It's the biggest promotion we ever did; well over 2 million entries, equalling 360 cartons of postcards. It has since been copied by many of the rock stations around the country. It's geared to quarter hour maintenance every hour; it keeps people listening for a full hour."



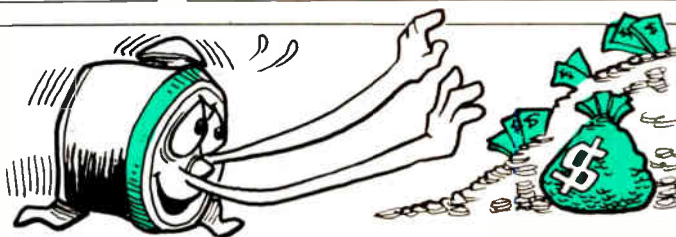
Winners By The Car Lot

Many stations have given away cars, usually one per contest. In 1965, KIMN/Denver, stung by a competitor, pushed the car giveaway idea to its limits. Ted Atkins, PD of KIMN at the time and now VP/GM at WTAE/Pittsburgh, tells the story:

"In early 1965 KIMN was enjoined in battle with a new rock competitor, KBTR. KIMN was owned and managed by the legendary Ken Palmer, one of the all-time broadcast promotion geniuses. During 1965 we were able to take KIMN from 15 shares to near-40 shares with promotional stunts like the one that follows.

"A pre-promotional teaser type announcement on KBTR about the station "giving away automobiles" prompted Ken Palmer to ask me to stay at the station continuously until further details were aired and then to call him at once (this was over a weekend). When they finally broke with the contest, it developed that they were only giving away two Saab automobiles (his and hers to use for one year). I called Ken at home, and he asked me to meet him in front of the station. A short drive later, we were on Colfax Avenue, auto row in Denver. I asked Ken what he had in mind and he said, 'Watch this!' Pulling up in front of a used car lot, Ken and I were approached by the lot owner, and Ken wrote out a personal check and bought every single car on the lot. What followed was not to be believed: KIMN gave away an automobile an hour the entire weekend, and to win, a listener had only to call the radio station and identify a current top 10 hit then being played on the air. Phone lines were jammed over a four-county area. I can still hear Hal Moore on the air saying, 'For a '61 Ford with radio, air conditioning, and good rubber, name this tune and it's yours' and then break into "Help" by the Beatles. 'The Carnival Of Cars' on KIMN was a spectacular attention-getter."

The Million Dollar Minute



KHJ/Los Angeles was in its final year as a CHR station when it unveiled the "Million Dollar Minute." The promotion offered one winner a chance to scoop his or her hand into a bowl of solid gold Krugerrands and take home as many as could be picked up. TV spots and billboards teased and then reinforced the giant promotion, as listeners qualified by mail for the drawing which would determine the lucky gold handler.

KHJ-TV's locally produced "Midmorning L.A." was chosen as the sight for the final drawing. Chuck Martin, currently PD of KWST/Los Angeles, but PD of KHJ at the time, picks up the story. "The winner was a 16-year-old girl who was physically quite small. We had figured that the average adult could grab \$18-20,000 in one scoop, but when our winner pulled her hand out, she'd only captured \$16,000. Since we'd promoted the contest so heavily and were on TV live, we decided to let her take another scoop and her grand total came up to around \$38,000. Let me tell you that a bowl filled with a million dollars worth of Krugerrands looked pretty damned exciting on TV."

Following the "Million Dollar Minute," KHJ's 12+ share increased from a 1.9 to a 2.4, giving the station its first "up" book after a five-book downtrend.

Savings & Loans, T-Bones & Rolling Stones

The origin of the "cash grab" contest is lost in history, but the concept has remained a popular one through the years and it has given birth to several variations on the original theme. In the beginning a clever program director devised a contest wherein winners would be turned loose in a bank vault for a predetermined amount of time to pick up all the loot they could carry away.

Then came the "grocery grabs" and the "record runs" and the prizes changed from dollar bills to doughnuts or from cash to cassettes. Stations have been known to break their regular programming and broadcast these moments of abject greed live, providing all their listeners with a few moments of offbeat fun. The client tie-ins with these inventive promotions are obvious and the word-of-mouth generated can be considerable.

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 Rip 'N' Read Daily News Dispatch
 Earshot

▶ **TERRY MARSHALL'S DAILY INSIDER**



INTERNATIONAL COOPERATION



Canadian Thank-You

Conflicting emotions ran high during the time American hostages were held in Iran. When a Canadian operation rescued six Americans from Iran, KDKA/Pittsburgh coordinated a massive public thank-you to Canada. PD Lee Fowler, who devised the promotion along with Promotion Manager Bobbi Jo Leber and personnel at parent company Group W, details the sequence of events:

"On Thursday, January 31, 1980, the idea was born. KDKA's morning man Jack Bogut was doing his show, when a cameraman from KDKA-TV walked into the studio and suggested that Jack play the Canadian national anthem as a thank-you to the people of Canada. Jack immediately picked up on the idea, and we began to generate a nationwide thank-you for Canada. Calls were placed to stations CBL/Toronto and CFCF/Montreal, and arrangements were made for a simulcast the following day. In addition, the programming and promotion departments were able to contact at least one radio station in each of the United States' various time zones to play the anthem the following day.

"On Friday morning, Jack Bogut simulcast the Canadian national anthem with CBL and CFCF. Through the facilities of the Canadian Broadcasting Co., the anthem was heard all over Canada, with a thank-you message from KDKA and the people of Pittsburgh. The Canadian anthem was also played by WOWO/Ft. Wayne, IN (KDKA's sister station), KMOX/St. Louis, KSFO/San Francisco, KALL/Salt Lake City and WCCO/Minneapolis. After the playing of the anthem, KDKA provided listeners with an address to which they could send thank-you letters.

"There were so many letters received that the Canadian Broadcasting Company asked if they could publicly come on KDKA again to thank Pittsburghers for their response."

The RKO Australian Exchange

RKO Radio's "Friends Across The Pacific" promotion for the Bicentennial not only generated audience and enhanced the image of the stations involved, but was an early exploration of satellite technology. Then-RKO National Program Director Paul Drew explains how and why Friends Across The Pacific took place.

"Friends Across The Pacific had pretty shaky beginnings. It started out as a phone call from (RKO Radio's former President) Dwight Case. After talking to all of our PD's, we couldn't generate any positive response for a joint promotion between the two countries. Then 4IP/Brisbane owner Frank Moore came over and addressed all our PD's at the 1976 R&R Convention and they got very excited and started the ball rolling.

"The promotion turned out to be part of the Bicentennial celebration between the two countries, with the actual broadcasts taking place just a bit late, from July 23-26, 1976. Between RKO Radio and Australian stations 2SM/Sydney, 3XY/Melbourne, and 4IP, we spent over \$500,000 on the project. We sent KHJ's Charlie Van Dyke, KFRC's Michael Spears, WGMS's Mike Cuthbert, WRKO's Dale Dorman, KFRC's Mark McKay, 99X personality Paulie Tarhowsky, and WOR's Patricia McGann over to Australia for the broadcasts. They in turn sent 2SM's Rod Muir, Paul Marx, Trevor Smith and John O'Donnell, 3XY's Bob Baeck and Dick Hemming, and 4IP PD Jeff Mullins over here.

"Aside from the history-making event of the four-day satellite broadcast, we also were able to introduce America to a lot of Australian culture, groups like AC/DC, Little River Band, John Paul Young, and others.

"The governments of both countries also got involved. One of the demands on my part for this broadcast to take place was to have each of our jocks bring back a koala bear. The import/export laws regarding koalas were suspended to allow them to be a 200th birthday present from Australia to America. They now reside at the San Diego Zoo."

The China Connection

Capitalizing on the allure of foreign locales has drawn attention to several Talk-formatted stations in recent times. Utilizing modern technology, such stations are able to permit listeners to phone in questions live to air personalities on location in other countries, adding to the glamour of the promotion.

A truly groundbreaking example of international hookups was KTRH/Houston's pair of live talk shows from Shanghai, China in February 1981. GM Hal Kemp and personality Ben Baldwin were on a tour of the country, and were able to convince Chinese officials to secure the necessary trunk lines to arrange live calls.

PD Ed Shane commented, "They (the Chinese) would like to do it again and take someone else from the station. It's an honor to have actually done the first broadcast."

HERE'S "SOMETHING YOU SHOULD KNOW"

A daily 90-second feature that helps you and your listeners get more out of life!



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"We all play the same records, it's what we do in between that really makes us different... 'Something You Should Know' is the kind of program that not only makes you different, it makes you better... I recommend it highly."

— Rick Shaw WAXY/Miami-Ft. Lauderdale RKO Radio

"... the response has been phenomenal! The listeners love it... I think every city and every market should have 'Something You Should Know' — it's that good!"

— Paul Warner WRTH/St. Louis King Broadcasting

"'Something You Should Know' is always useful and interesting... it's the only non-music element our listeners call about just to say they like it."

— Cliff Blake 14Q/Worcester Park City Communications

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To celebrate our 6th anniversary THE AIRCHECK FACTORY offers **RADIO & RECORDS** readers a free sample issue and a 10% discount to all who mention this ad. Write for your sample, free copy of our monthly newsletter, and complete list of all features. P.S. If your audition tape is nothing to cheer about, ask about our audition tape service.

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ONE

RKO ONE. THE ORIGINAL RKO RADIO NETWORK. PROGRAMMED FOR YOUNG ADULT MUSIC RADIO STATIONS AND THE 25-34 DEMOGRAPHIC.

OVER 200 STATIONS HAVE AFFILIATED SINCE OCTOBER, 1979. THE UNPRECEDENTED SUCCESS OF RKO ONE IS BASED ON STATION DEMAND FOR:

- **DEMOGRAPHIC, INTEGRATABLE PROGRAMMING**
Award-winning news—issue-oriented news reporting with a conversational and relatable on-air delivery.
Lifesound™ features—lifestyle-oriented short form shows on everything from show biz to the bizarre.
Entertainment Specials—highly promotable two-hour shows and concerts featuring music superstars.
Night Time America™—RKO's live 5-hour nightly music show with host Bob Dearborn.
- **STEREO TRANSMISSION BY SATELLITE**
High quality audio—full 15 kHz stereo transmission of all program feeds, an RKO exclusive.
- **COMPLETE STATION SERVICE PACKAGE**
Interkom—exclusive computer communications link for simplified affiliate reporting systems.
Program for Affiliate Research (PAR)—an Arbitron software system for local sales and management use.
BMC Co-op Sales Program—a comprehensive and complete local sales package free to affiliates.
Sales Promotion Support—a full array of RKO-produced kits for local sale of Network programming.



TWO

RKO TWO. A NEW RKO RADIO NETWORK. OLDER. DESIGNED FOR MUSIC AND INFORMATION STATIONS WITH A MORE ADULT PROFILE.

BEGINNING SEPTEMBER 1st, 1981.

RKO TWO IS A RESOURCE FOR FORMATS APPEALING TO THE 35-44 LIFESTYLE AND THE EMERGING 25-54 MARKET WITH:

- **COMPLETE SCHEDULE OF INFORMATION PROGRAMMING**
Hard News Emphasis—newscasts 24 hours a day with added coverage of international events and economic issues.
In-depth News Support—daily commentaries and expanded newscalls to all affiliates.
"Ask the Expert" Feature Series—short duration programs hosted by experts in medicine, money, law and psychology.
Weekly Music Specials—an hour of music and conversation with broad-based pop and country artists and available for local sale.
Overnight Talk Show—featuring "America Overnight"™ with six hours of talk radio nightly from Dallas and Los Angeles. First call option for RKO TWO affiliates.
- **STEREO TRANSMISSION BY SATELLITE**
High quality audio—all feeds of RKO TWO will be broadcast in 15 kHz stereo from RKO via Westar III.
Earth stations in 200 cities—only RKO offers immediate national distribution of stereo network programming.
- **STATION SERVICE RESOURCES**
Interkom—exclusive computer link with the network simplifies reporting systems.
Program for Affiliate Research and BMC Co-op—services available for local sales use.
- **MAJOR LEAGUE COMPENSATION FOR ALL TOP MARKET STATIONS**



RADIO SHOWS

RKO RADIOSHOWS. RKO THREE. THE NEXT DIMENSION IN NETWORK RADIO. OFFERING DEMOGRAPHIC PROGRAMS AND FORMAT BLOCKS FOR ALL RADIO STATIONS.

PREMIERING SEPTEMBER 1st, 1981. RKO RADIOSHOWS. SYNDICATION BY SATELLITE WITH FIRST CALL OPPORTUNITIES FOR RKO ONE AND RKO TWO AFFILIATES.

- **STEREO TRANSMISSION BY SATELLITE**
High quality audio—all RKO Radioshows will be broadcast in full stereo utilizing RKO's additional space segment on Westar III.
Earth stations in 200 cities—immediate availability on a nationwide basis.
- **AMERICA OVERNIGHT™ TALK SHOW**
Six hours live from Dallas and Los Angeles fed Midnight-6AM (EST) Monday through Saturday beginning September 1, 1981.
Hosts Ed Busch and Eric Tracy with name stars and nationwide telephones.
Turn-key program block—highly promotable show with local inventory for premium nighttime revenues.
First refusal opportunity—for all RKO TWO affiliates.
- **THE RKO MINI PAK**
Long form entertainment and information shows to supplement local programming beginning January, 1981.
Radioshows program lineups—to include weekly countdowns, sports talk shows, mid-day magazines, live concerts and daily formatic music blocks.
Fall 1981 announcements—scheduling to be based upon surveys with 500 stations covering 7 different formats.



FIRST REFUSAL ON THIS ULTIMATE NETWORK RESOURCE FOR RKO ONE AND RKO TWO AFFILIATES. NOW'S THE TIME TO TAKE A HARD LOOK AT RKO AND CALL (212) 575-6144 TO LOCK UP YOUR RKO FRANCHISE.



**Now's the time
to take a
second and third
look at RKO.**



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The Sounds of Success

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Programmers agree: best show of its kind. WZZP/Cleveland, OH Jack Casey, PD "Response has been great! Ideal adult weekend package!" KIMN/Denver, CO Steve Keeney, GM "Listeners of all ages love it. Super Gold fits KIMN to a T!" WEBQ-FM/Harrisburg, IL Larry Walton, PD "Sold out since the day it started, and it's still sold out!" KKBZ/Santa Paula, CA Lindsey English, PD "Total positive response from our audience!" WPOZ/Clarksburg, WV Bob Hank, PD "Very well received! I think it's terrific and our audience does too!" WGAN/Portland, ME Cary Pahigian, PD "Very interesting show and a lot of great music! A great weekend spotlight!"

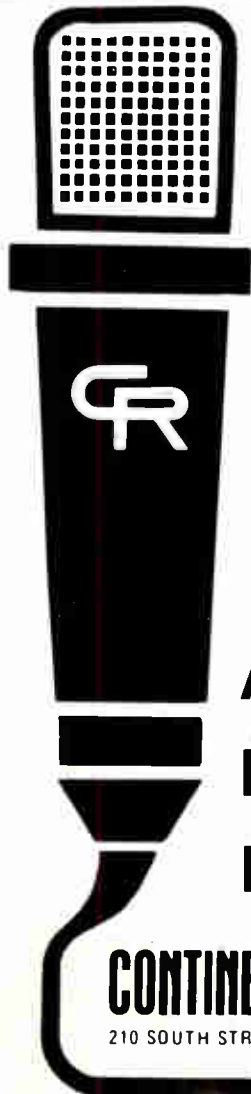
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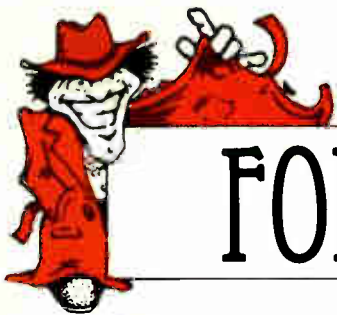
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... to all the OMs, GMs, PDs and Jocks who have used our Personality Helper on their way to the top. We're in our 2nd Decade of being #1, no contest, since 1970.

For Fast First Aid for your Jocks, write to us for pedigrees and air-ready samples.

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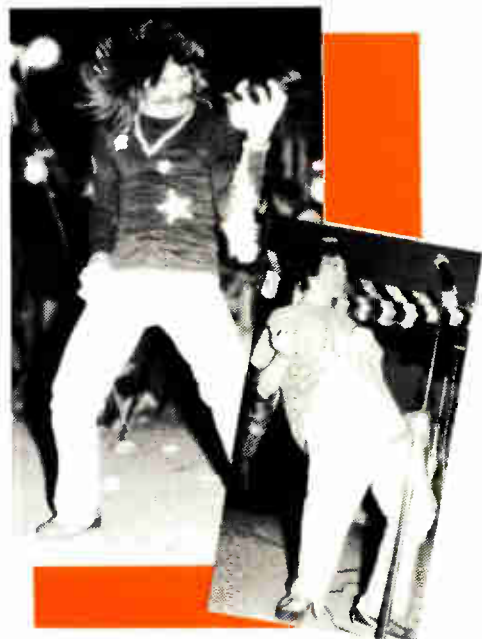
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FOR EXHIBITIONISTS ONLY

One way to insure an entertaining promotion is to devise a contest that allows the more extroverted listeners to go to extremes to win prizes. A prime example, as frequently portrayed in the pages of **R&R**, is the Jello Jump -- stations fill a large vat with some form of gelatinous muck and allow listeners to forage for keys to a car or a similar prize, in the process completely encasing themselves in a colorful coat of flavorful goo.

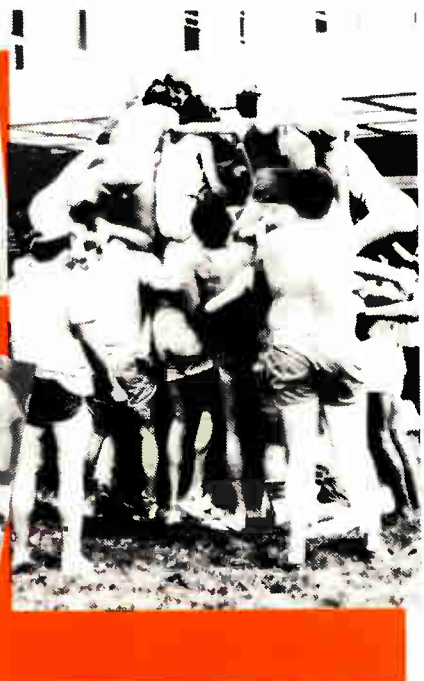
Pictured on this page are a pair of Jello Jumps, plus a recent variation from KFDI/Wichita, the Dough Dip, which may be an even stickier proposition. Other examples of exhibitionist contests include cow chip throwing, mattress sits (pictured), car crams, kissing marathons, and many more equally astonishing endeavors. A lot of people like making spectacles of themselves (especially to win a prize), and a lot more enjoy watching others making spectacles of themselves, making these contests naturals for radio stations.



While most of the exhibitionist contests were staged by CHR or Country stations, AOR stations added a wrinkle of their own in the late 70's and early 80's. Capitalizing on the universal tendency of young rock fans to mimic their guitar heroes with imaginary instruments, stations set up "air guitar" competitions. Noted AOR consultant **Lee Abrams** amplifies on the idea:

"One of the most successful promotions I've seen is the air guitar contest. To the best of my knowledge, it started at **WIOT/Toledo**, followed by **KEZO/Omaha**. I think **Lee Michaels** (of **Burkhardt/Abrams/Michaels/Douglas**) came up with the idea and the stations picked up on it. Everybody plays air guitar, so it was a natural promotion to have a contest of these people playing imaginary guitar to their favorite songs to win prizes. **WSHE/Miami** and several other stations have taken the idea to its next logical progression: having air band contests, wherein winners actually opened shows for real groups."

Pictured above are impressionists trying to capture the essences of Ozzy Osbourne (left) and Jimi Hendrix."



"Since the Katz takeover of WTIC AM-FM in January 1977, our share of market, substantial to start with, has increased each year.

"And even though WTIC performs well in the ratings, Katz sales people never take any order for granted.

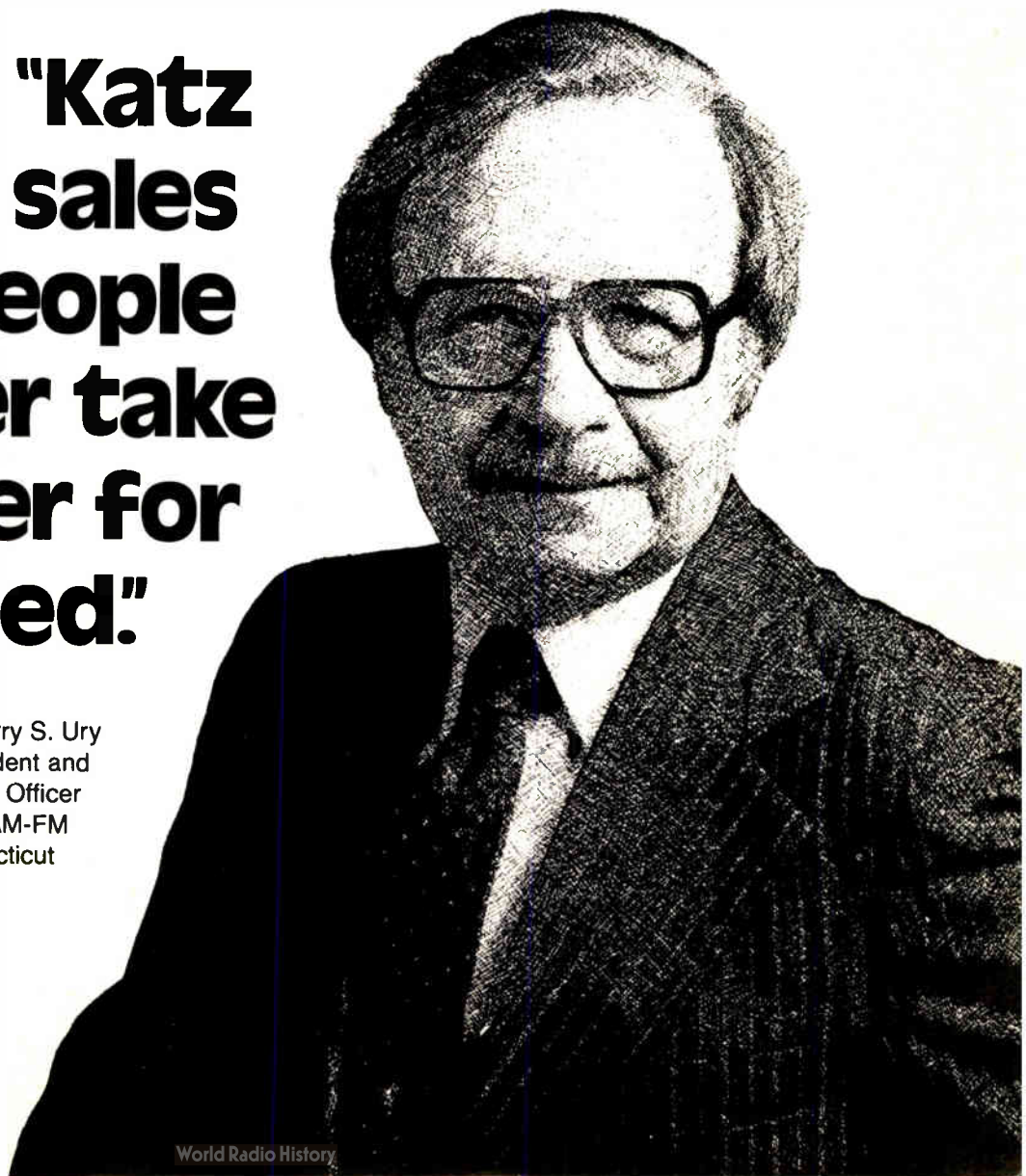
Each opportunity is a new ball game and is treated accordingly by knowledgeable motivated sales personnel at all Katz offices."

Generating Sales Power is Katz Radio's business. We're committed to doing it better than anyone.



**"Katz
Radio sales
people
never take
any order for
granted."**

Perry S. Ury
President and
Chief Executive Officer
The Ten Eighty Corp/WTIC AM-FM
Hartford, Connecticut





FOR EXHIBITIONISTS ONLY—



In the mid-70's, **WNDE/Indianapolis** pulled a switch on the idea of planting an air personality on a flagpole or tower by finding a couple who didn't like the radio station and isolating them on a billboard until they learned to love it. Former WNDE PD **Murray Green**, now GM at **WNYR/Rochester** (where he repeated this promotion, as have several others), explains in depth:

"We put a billboard up that said 'I Hate WINDY 1260.' We supplied the couple with sleeping space, outdoor commodes, and such. They lived up there and couldn't come down until either we convinced them we were a great radio station or they gave up. We would talk to them on the radio once an hour about what they didn't like about the radio station.

"As time went on, they began to enjoy the radio station. Then we had the billboard changed to read 'I Love WINDY 1260.'" It took them 17 days to finally decide they loved us. They probably just wanted to get off the billboard!"

This promotion focused a lot of attention in town on the station, with "thousands of visitors" donating food or gifts to the stranded couple, and contributing to a higher profile for WNDE.

The ultimate extension of the exhibitionist contests is the "Most Outrageous" competitions sponsored in recent years by stations across the country. The idea is simple: the winner is the person who performs the most outrageous feat. And the competition is fierce; prizewinners include the lady who shaved her head, covered it with manure, and sang "I Feel Pretty"; the gentleman who spread pizza mix over his entire car, drove it 50 miles, and ate the resultant pizza; and the man who blew a ping-pong ball up a 200-foot hill with four blindfolded, hobbled women tied to his body. Pictured are a roller skater who shaved his head and plastered KRLY bumper stickers over his body, and a "human pastry".



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With "Holiday Magic" you can tie the three big yearend holidays into one big six-week contract!

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Each "Holiday Magic" special is bursting with the features, events, traditions, and music that make them America's greatest holiday celebrations. You and your sales staff can celebrate, too, with ten minutes of commercial avails per hour to lock up extra holiday dollars EARLY!

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TM

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World Radio History

THE HOMEGROWN SYNDROME



For years, dating back to the early 60's, radio stations increased their visibility by arranging with suppliers of past hits to put their call letters on oldies anthologies (see pictured examples). While in a few cases these anthologies were built around local hits, in general they were fairly standardized packages of national hits with only artistic customization (pictures of the station jocks, etc.).

In 1973, KGB/San Diego changed the emphasis by putting out a budget-priced LP (\$1.01) of new recordings by local artists. KGB VP/GM Jim Price recalls, "Bill Hergenson got in a song on his KGB-AM morning show called 'Chula Vista' that he played on the air. He got such a reaction that others started sending him songs. From that came the idea to put out an album with proceeds going to the United Way. We did seven 'Homegrowns' plus a 'Homegrown's Greatest Hits.' At their best, they sold upwards of 60,000 copies."

Since then, stations all over the country, primarily AOR's, seized on the idea of offering local artists a chance to record and gained closer ties with the local music scenes. Recently, a company called Big Music America started a national contest for local talent, with radio stations issuing LP's, purchasers voting for their favorite tracks, and ultimately a national competition with a \$25,000 prize for the winning artist.

Capitalizing On Current Events

As an up-to-the-minute medium, providing the news first, radio has kept a close eye on current events. And obviously, the news that's on everyone's mind makes for good promotional tie-ins.

So whenever an appropriate big news story occurs, like a Mt. St. Helens eruption or an Olympics or a baseball strike, stations have been quick to construct contests or giveaways or other forms of listener participation related to the event. Reactions to the hostage crisis ranged from coordinating support (material and emotional) for their families to sympathy imprisonments in the control room. When Bermuda Triangle disappearances were the big topic in Florida, WFTL/Ft. Lauderdale sent first an aircraft and then a yacht into the area, broadcasting live to increase the suspense. And perhaps the most common example is the radio reaction to gasoline price hikes – stations across the country staged promotions in which they sold gas for a nominal amount and usually ended up snarling a good portion of the city's thoroughfares in the process as listeners lined up by the thousands. It's safe to say that as the news happens, radio will be there, first to report it and then to tie a promotion to it.



Skylab Is Falling?

When scientists announced that the Skylab space station would be falling in 1979 upon an unknown locality, radio stations were quick to realize it was an event to capture the public's imagination. With uncertainty reigning over Skylab's ultimate destination, stations held drawings to guess where it would land, jocks took out insurance to protect themselves from an unfortunate landing, and stations sold crash helmets to protect their listeners.

WFTL/Ft. Lauderdale took a different tack – through listener effort and a few trusty psychics, the station attempted to prevent Skylab from falling. Then-PD Mike Harvey (now President of WWSW/Pittsburgh) observed, "The idea was that at a specified time, stations around the world

would urge their listeners to concentrate their thoughts on pushing Skylab into a higher orbit. A network including over 150 stations in this country, plus the BBC and the Canadian and Australian Broadcasting Companies, was set up." Harvey quotes a BBC estimate that "over 40 million people worldwide were exposed to the event" through the promotion, and claims "Skylift For Skylab" was "the single largest and most publicized radio promotion since Orson Welles's 'War Of The Worlds.'"

Of course, the psychic effort didn't work, and when Skylab finally fell in the Australian outback, KFRC/San Francisco was there to obtain a large chunk of the atmosphere-fried space station. Former PD Les Garland is pictured with the fragment above.

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IN CHICAGO**

**EVERY NEW TAPE IS NOW READY FOR IMMEDIATE SYNDICATION!
OVER 100 STATIONS ALREADY SOLD . . .**

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WE HAVE 3 WINNING FORMATS

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You pick your target demo . . . and we'll deliver the winning mix and rotation

18-49 25-49 25-54

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Call us for demos and complete information on how you can be a winner in your market.

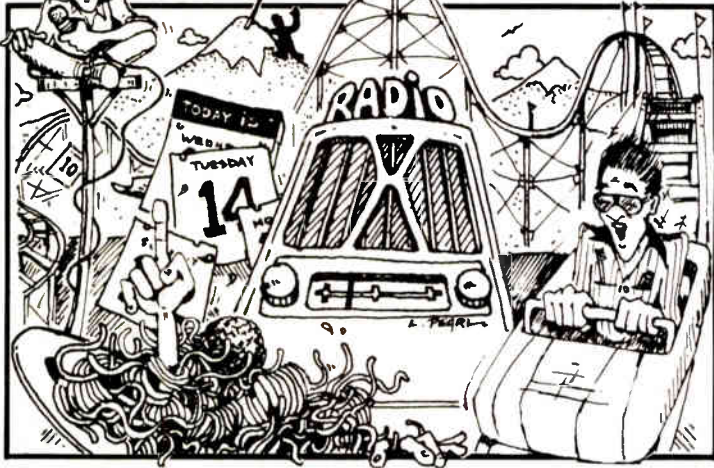
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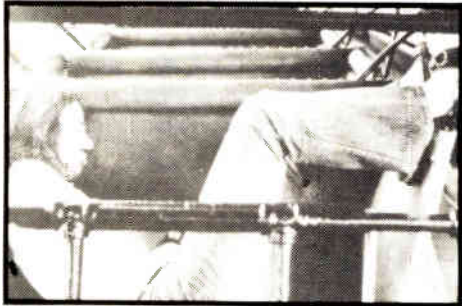
STUNTS



THERE'S ONE ON EVERY STAFF

Whoever said "you have to be crazy to be a disc jockey" probably had no idea to what lengths certain "pilots of the airwaves" would go for a little publicity. Jock stunts have been with us from the very beginning of radio.

Since the very first time an air personality locked himself into the control room and played the same record over and over and over again, jocks have been involved in highbrow activities like tower-sitting and more earthly pursuits like being buried underground — naturally, broadcasting all the way. More modern times have given us getting drunk on the air (just to prove a point), record-breaking roller-coaster rides, imprisonment, sitting in spaghetti, climbing mountains, and too many others to mention.



As an example of just how bizarre some jock stunts can get, Larry "Shortin'" Norton of **WGRO/ Buffalo** recently broke the world's record for the longest continuous radio broadcast, staying on the air for an exhausting 484 hours! Which only proves that when a staff of radio announcers is put together, at least one of them will be crazy enough to try something a little or a lot out of the ordinary.



Piling On The Envelopes

Pictured above is a model perched upon over 375,000 postcards generated for **KNX/Los Angeles's "1070 Contest,"** in which \$10,700 cash was given to 10 biweekly drawing winners. Radio stations have rarely been shy about tying up the local post offices with big response contests. Historically, one of the biggest volume promotions is the school spirit variety, in which area high schools compete for a station-sponsored attraction by sending in as many postcards or letters as possible. Through the years the prizes have evolved from sock hops to live band concerts to mobile discos, but the principle has remained sound, with responses ranging up into the millions.

Thons, Thons, And More Thons Charity Begins On Radio

Public service organizations have always found radio a willing partner, especially when radio personalities were involved. **St. Jude's Children's Hospital** in Memphis began using radio as a primary fund-raising medium back in the sixties. "The **Danny Thomas/St. Jude's Radiothon**" became an annual event for many contemporary stations.

The charity/radio connection was modified somewhat in 1970 when the **March Of Dimes** joined forces with **WCOL/Columbus** to stage a "walk-a-thon." The station became the "official sponsor" of the event and went on a promotional campaign to insure massive listener participation.

Today there are **March Of Dimes** walk-a-thons in virtually every metropolitan area. According to the **March Of Dimes** national office, the city of **Baltimore**, where several radio stations cosponsor the walk each year, re-

mains the walk-a-thon money-raising champion. As **Doralece Lipoli** of the **March Of Dimes** told **R&R**, "We couldn't even approach these amounts without radio."

The "thon" concept has blossomed into almost as many variations as there are charities needing help. **Bike-a-thons**, **skate-a-thons**, **jog-a-thons**, **swim-a-thons**, **dance-a-thons**, **wake-a-thons**, **sing-a-thons**, and **weight-a-thons** are just a few of the many ways stations have gotten promotionally involved and proved over and over that charity begins on radio.

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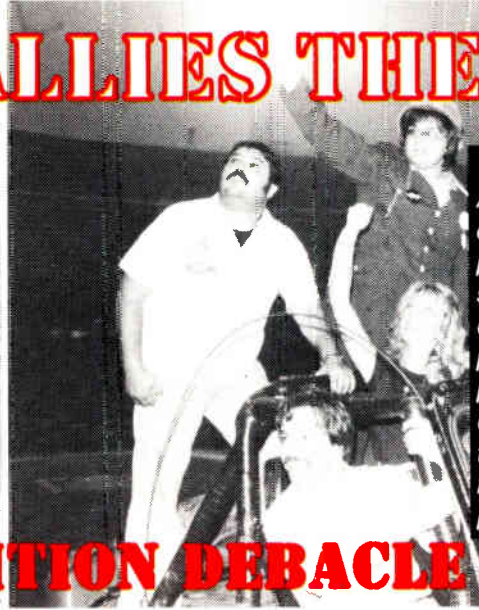
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World Radio History

RADIO RALLIES THE MASSES



Nowhere is radio's impact on the American scene demonstrated more dramatically than in its power to attract people to mass gatherings. Whether for a sponsored concert, a fireworks/music combination, a trade fair, or a plain old picnic, the crowds who flock to radio-promoted events are among the biggest ever assembled in this country. Some of the most notable radio rallies are highlighted in words and pictures on this page.

DISCO DEMOLITION DEBACLE IN CHICAGO

One radio rally that developed in unexpected directions was **WLUP/Chicago's** "Disco Demolition" in Comiskey Park. Conceived at the height of the anti-disco backlash, it was planned as a light-hearted show of solidarity for fans of the Loop's controversial air personality **Steve Dahl** (now with **WLS-FM/Chicago**). When the rally was over, the playing field was in tatters, the next ballgame was cancelled, and a vast amount of publicity was generated. **AOR Consultant** and then-PD of **WLUP** **Jesse Bullet** relates the relevant incidents.

taken to blowing up disco records on the air to massive positive listener response. The Loop decided to try to channel the energy of the 'Insane Coho Lips,' Steve's anti-disco army, which had grown to 10,000 members. It appeared to be a very positive pro-rock & roll promotion."

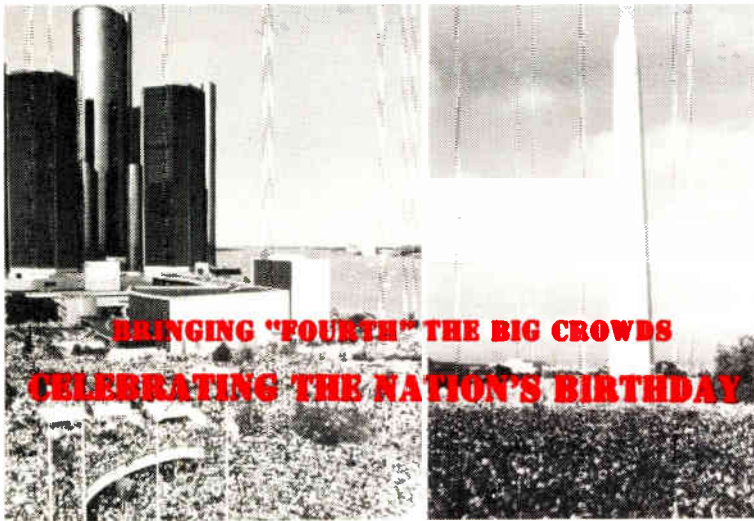
"Disco Demolition Night" was set up for a twilight doubleheader with the Detroit Tigers. 98¢ and a disco album was the fee, and **WLUP** expected about 10,000 people; but about 55,000 (8000 over official capacity) were in the park by the time of the demolition, which **Bullet** describes.

"More than 20,000 were blown skyward by the

crack White Sox fireworks squad at Dahl's command. The crowd went absolutely nuts. Dahl and company saluted the crowd and tool off the field to a thunderous chant of 'Disco Sucks.' "

But trouble followed as the Sox security staff left the field with Dahl. The crowd surged onto the grass for an hour, and the umpires declared only the second forfeit in American League history. Still, despite (or because of) the glare of national media attention, the promotion worked in the ratings. "When it was over," **Bullet** recalls, "the Loop came in with a 7.3, up from 5.3 to become the number one contemporary radio station in the market."

"Steve Dahl and his sidekick **Garry Meier** had



BRINGING "FOURTH" THE BIG CROWDS CELEBRATING THE NATION'S BIRTHDAY

The 4th of July, with its summer positioning and colorful traditions, is the perfect holiday for radio to mobilize the masses. Stations have been sponsoring fireworks displays for years, providing music and refreshments and growing more sophisticated every year in devising ways to coordinate sound and visuals for maximum effect.

Among the biggest gatherings over the 4th in 1981 were **KMOX/St. Louis's** "Veiled Prophet Fair," **Q107/Washington's** **Beach Boys** concert, and **WTWR/Detroit's** countdown spectacular. The **KMOX** riverfront affair, featuring water and air shows, acrobats, the **Blue Angels'** aerial exploits, the **St. Louis Symphony**, and fireworks, drew somewhere between 650,000 and a million people. **Q107's** concert at the **Washington Monument**, a repeat of 1980's hugely successful show, attracted around half a million (a crowd cross-section is pictured). **WTWR** staged the traditional greatest hits of all time countdown with fireworks in **Hart Plaza** downtown, and nearly reached the million mark (crowd pictured above). On a short-term basis, these holiday rallies dominate the city's news; over the long haul they can become a local tradition firmly identified with the sponsoring station and a high point of the year for thousands of citizens.

ALL'S FAIR

Through the years, two natural radio "enemies," sales and programming, have managed to bury their differences long enough to stage some very creative and lucrative joint promotions. Perhaps the first of these revenue-producing ventures was "Bridal Fair." In the mid-sixties, **Bridal Fair** began as a way for stations to both create an event for listeners and bring some new advertisers into the fold. The promotion was an actual event to which listeners were invited (usually young, engaged female listeners) so that they might examine everything from the latest in wedding attire to toasters, blenders, and electric fondue sets. Stations would sell "sponsorships" to appropriate clients, and the fair would be held. Theoretically, the new-found sponsors would then be converted into regular buyers of radio advertising and the listeners who attended would remember an informative day courtesy of their favorite radio stations.



Since **Bridal Fair**, stations have taken the "fair" concept to all the logical extensions, including listeners of all ages and genders. There have been very successful "Teen Fairs," "Music Fairs," "Movie Fairs," "Garage Sales," "Sport Fairs," and the all-encompassing "Zoo World" (pictured) originally staged by **KZEW/Dallas**. These promotions have proved plentiful and profitable over the years and they will doubtless continue as **Sales Managers** and **Program Directors** join forces for some creative work on "the bottom line."



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World Of Fantasy

Concerts That Never Were

With a tip of the hat to Orson Welles and his historic "War Of The Worlds" broadcast, radio in the modern era has not forgotten the power of imagination.

In 1974 WNOE/New Orleans received a call from the regional office of the Internal Revenue Service. The agent on the phone wanted to know just who was promoting the concert that WNOE was broadcasting because apparently the promoters had neglected to file the proper forms with the IRS. The concert, of course, was "Fantasy Park," a 50-hour concert of the mind conceived, written, and produced by McLendon Broadcasting

in Dallas. In its first run on stations all over the country listeners were enthralled with an awesome talent lineup no single concert promoter could ever hope to assemble. Despite the disclaimers, more than a few fans phoned stations asking for directions to the concert site. "Fantasy Park" was redone in 1975 and again in 1979.

Other similar nonexistent concerts followed, such as the very successful country version "Hickory Creek," also from McLendon, and Drake-Chenault's "round-the-world romp via satellite "Satcom I."

Even with the tightened disclaimer rules regarding these "fantasy concerts," listeners still hear only what they want to hear. During a recent running of Hickory Creek Reunion at KTFX/Tulsa, two buses of listeners all the way from Amarillo showed up at the station demanding directions to the concert. Quite often radio is at its best when it can stimulate the imagination of the eager masses.



The Christmas Wish

Radio's ability to tap into the fantasies of its listeners has made for some very creative and emotionally satisfying promotions. Under the consultation of Bill Drake, the RKO stations staged a seasonal promotion which ran for several years called the "Christmas Wish."

Around December first of each year listeners were asked to write the station a letter describing in detail their own personal Christmas wishes. Then, for about two weeks prior to Christmas the station would grant selected wishes on the air. Quite often people would ask for things not for themselves, but for those less fortunate. For example, a social worker in Detroit wrote CKLW asking for a new pair of winter boots for several of the young children in her day-care center. The recorded promos granting such wishes were so heartwarming that the radio station's image was enhanced far beyond any monetary expenditures necessary to make the wishes come true.

Holidays have inspired other variations on the Christmas Wish theme . . . in recent years many stations have offered to fly loved ones from anywhere in the world to spend Thanksgiving with their families in their hometowns. Such station-initiated family reunions create the kind of goodwill that is not soon forgotten by those directly involved and all those who hear about the promotion. Satisfying listener fantasies can be time-consuming, but ask any programmers or managers involved in such a promotion, and they'll tell you the rewards are more than worth the efforts.

WGN Helps Repay WWII Heroism

The "Listener Fantasy"-type contest offers radio stations a chance to reap immense community (and sometimes national) goodwill by making the right choice of a winning fantasy. WGN/Chicago Program Manager Daniel Fabian relates an inspiring example of just such a choice.

"Our morning man Wally Phillips ran a "Fantasy Contest" last summer (1980), inviting listeners to submit their ultimate fantasies. There was a preliminary screening of over 5000 fantasy wishes. As it turned out, the person who won (Mandy Evans) had been smuggled out of Europe during WWII, and she wanted to repay the woman who literally saved her life, hiding her on a houseboat for almost a year and mothering her during a difficult period of childhood. Lieske Van Kessel also played an important part in the organized underground, saving the lives of Jews and American pilots, while her own husband lost his life after rescuing Evans's sister from battleground territory.

"Evans's fantasy was to bring Van Kessel to the U.S.

to tour the country (her first visit). From March 7 to April 7, 1981 the two women toured the country including a half-hour private audience with President Reagan. This was done in concert with KLM/Dutch Airlines and the Hilton Hotel chain, who provided hotel accommodations and overseas air travel. WGN provided \$1500 in spending money plus domestic travel arrangements. Peripheral benefit came in the form of additional program material, as Wally followed Mandy and Aunt Lieske around the country and literally into the Oval Office.

"We wound up getting national exposure out of it. The stakes were obviously high, but the return was such that we are now beginning a second contest."

How "Fantasy Baseball" Almost Turned Real

Of course, imaginary concerts are not the only theater-of-the-mind events radio stations have created. The potential for these simulations is as limitless as the station's imagination.



The baseball strike of 1981 has given many stations the opportunity to exercise their creativity. Along with recreations or rebroadcasts of past games, a number of stations have invented "fantasy baseball" broadcasts, recreated from the results of dice games (as in the case of WITS/Boston) or created out of the air and onto the air, as KFMB/San Diego did.

KFMB carried its "Fantasy Baseball" promotion a step further by inviting 3200 listeners (qualified by phone calls) to Jack Murphy Stadium to hear the live broadcast of a fantasy game, called by the station's announcing team, with free food, drinks, T-shirts, and posters given away. Program/Operations Manager Mark Larson explains further:

"The idea was a 'co-germ' between Paul Palmer, our General Manager, and myself. We thought, 'Why not just have the Padres keep on playing?' We talked about the possibility of creating fantasy games, and so we did it, starting off with the June 18 game we staged out at the stadium.

"A funny thing that happened during the stadium broadcast was that we heard from a lot of people who thought the strike was over! The ad-libbing sounded so real! With the sound effects and the crowd included, you would swear it was a real game.

"What this promotion has really done for KFMB, besides all of the tremendous international visibility, is that it's gotten diehard baseball fans involved in the rest of the station and the personalities. Any baseball station has the problem of having loyal listeners who listen through all dayparts, those who listen to the dayparts outside of baseball, and then the real tough ones who listen to baseball only."

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KDAY

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KPRZ

- Christian Music Talent Search



MASCOTS

Looking for increased visibility? It's hard to imagine anything more likely to stop traffic and attract attention than a six-foot chicken, duck, beaver, frog, gorilla, fox, or monster from space with your call letters on its chest. That's the theory behind station mascots, which appear at community events, sports contests, shopping centers, station promotions, or join visiting celebrities, all to help the radio station gain notice (and notoriety). Here we've presented a varied cross-section of costumed animal mascots (plus one of WMAQ/Chicago's famed Dancing Dollars), along with special features on the most well-known live mascots, the KGB Chicken, and the most famous station symbol, the WMMS Buzzard.



The KGB Chicken Saga

Thanks to KGB/San Diego's energetic promotion and the inspired antics of Ted Giannoulas, the KGB Chicken became the nation's most famous mascot and a national celebrity in his own right. Giannoulas, the man inside the colorful costume, was a fixture at (first) San Diego and (later) sporting events all across the country, inspiring countless baseball and other sports teams to take a leaf from radio's book and adopt mascots of their own. Eventually KGB and Giannoulas quarrelled over outside appearances and even went to court to establish ownership of the original chicken suit; we may never know which came first, the chicken or the ego, but while the partnership lasted, it was always an entertaining and valuable arrangement, and Giannoulas has gone on to continued fame as the San Diego Chicken. KGB-FM GM Jim Price discusses the Chicken's origin below.

"KGB-AM&FM used to do a lot of simulcasting. When they split in 1974 to Top 40 on AM and AOR on FM, we came up with a billboard concept to show the stations were different. The top of the billboard said 'the non-identical twins.' Below that was a caricature of a chicken. To his left was an egg painted one way that indicated AM. On the other side was an egg painted psychedelically, which indicated FM.

"We were sitting around thinking of ways to get the word out that we were now two distinct stations. AM PD Ron Jacobs suggested we carry over the billboard's chicken theme by hiring someone in a chicken suit. We put a staffer into a papier mache chicken costume and put the KGB call letters on him and put him out on the street. He started getting reaction.

"The guy in the chicken suit decided to switch to the station's sales department, so we went out to San Diego State to ask anyone in the radio department if they wanted the job of playing the chicken. That's when Ted Giannoulas took over, and the rest is history.

"I'm the one who, down the line, resisted efforts to put more than one guy in the suit, which as it turned out, probably would have been the better idea. What happened with the Chicken, I now look back in retrospect, was a blessing in disguise. Although the Chicken made us money commercially, and drew attention to the station, we never figured out a way to tie listening to KGB with the Chicken. It never induced listening to the station; you didn't have to listen to KGB to see the Chicken. When the Chicken was gone, we were forced to look at promotions that directly increased listening to the station."

The Flash Of The Buzzard

Although imaginary mascots or symbols (like the Big Kahuna of 60's fame) were not unknown before WMMS/Cleveland introduced its Buzzard, that malevolent feathered figure has become the best-known station symbol in the country. Throughout the seven years since its adoption, WMMS has never put a person in a buzzard suit to make personal appearances. It was and remains a character of the imagination, so ingrained in the public consciousness (through extensive merchandising and advertising) that "WMMS" and "Buzzard" are perceived as synonymous. WMMS Advertising/Marketing Director Dan Garfinkel outlines the history and philosophy behind the Buzzard.

"Back in 1974, Cleveland was in really bad shape, so a buzzard tie-in seemed kind of appropriate. The phrase 'the wrath of the buzzard' was making the rounds here.

"PD John Gorman really liked a cartoon (sent in by a listener protesting a gag on a humorous show). Gorman decided he would be the right guy to draw the Buzzard. That guy was David Helton, and the first thing he drew for us was a 'Wrath of the Buzzard' ad that showed the Buzzard chewing up pieces of paper with our competition's call letters on them.

"We've done Buzzard TV spots which David animates himself, plus billboards, bumper stickers, bus cards, newspapers, and magazines. In the way of merchandise, we've done over 20 T-shirt designs incorporating the Buzzard, plus ball-a-wood airplanes, drinking glasses, halter tops, picnic jugs, sunglasses, stickpins, two different picture discs, calendars, Beetle boards, a Thunder Buzzard race boat, and a drag racer Thunder Buzzard, as well as our van.

"We've never actually put the Buzzard into a costume as a real person because David's such a great artist that it would be very difficult to create a costume and then find a person who could fulfill the imaginary character who's been established. Plus we don't really feel a need for it, when we promote in public, we have our personalities there.

"The Buzzard has evolved a lot, especially in looks. When David first drew him, he had a crook in his neck and was pretty sleazy-looking. He's since had neck surgery to get his neck straightened out, gotten a haircut and a shave, and is a cleaner-cut character now."

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