

Programmer's Digest

Volume 1, Issue 1

April 27, 1998

Cloning Diarykeeper Mentality

Continuing Education For The Dedicated Radio Programmer

As a programmer, I've never looked at my home base market of Phoenix as "a city of 2,103,000 12+ listeners".

Instead, I view it as "a radio market of 3,100 diarykeepers" (in each quarterly Arbitron sweep).

This Was The Week That Was

Breaking that down into "right now" terms, that's an average of 258 "active" diaries controlling the fate of 40+ stations *"this week"* (this minute).

For the thinking PD, the question becomes — what can we do "right now, this week" to influence 258 diarykeepers . . .

- to listen
- to listen longer, and/or
- to listen more frequently?

Should you, as a PD, be considering how this weekly "active diarykeeper panel" of radio jurists applies to *everything* (both on-air and off)?

Wouldn't hurt.

While not every *single* programming decision will have an effect on diarykeepers, if you discipline your workstyle to instinctively and "automatically" approach every situation with a macro "filter" that first starts out with how it "might" or "could" influence this week's jury of diarykeepers, you won't miss many opportunities (or tricks).

Diarizing Your Future

So how do you apply diary mentality to everyday programming chores?

(continued on page 2)

Quarter-Hour Leverage™

Q: When is one listener equal to 1½ listeners?

A: When you can't see the other "half", but you know it's there.

Let me 'splain . . .

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Inside

"PD"

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Programmer's Digest Publisher/Editor Todd Wallace is a 30-year programming veteran — as a #1 jock, PD, GM, and station owner. Over the past 24 years, he has provided programming consultation services to over 100 radio stations. Internationally recognized as the "founding father" of the "callout" research concept, over 200 stations have used his systems of "in-house" music, tracking, and perceptual research.

Quarter-Hour Leverage™ (continued)

"Invisible" (Long Term) Cume

(continued from Page 1) 27 years ago, as I was experimenting with various "new" ways of conducting weekly (what is now called) "tracking" research, an offshoot of the preference "core" (P1) theory led me to the discovery of an interesting dynamic which applies to literally every station regardless of format: **"Invisible cume"** (aka **"phantom"**, **"long-term"**, or **"monthly" cume**). These are listeners who actually *listen* to your station, but don't make the quantum leap to remember that they do (enough so, anyway, to prompt them to write your calls down in their 7-day Arbitron diary). How big a deal is this? Here's the math: Most stations have one "long-term" cumer for every two weekly-cume listeners. Think about that. By targeting your invisible cume, you could increase your ratings by 50%. Worth doing? (Duh!?!). So the objective becomes: to get the listener to take your call-letters, code-name, or (at least your frequency) out of the "back" of their brain and re-install it in the *front* of their mind. (continued on page 3)

"Yeah, well — they all drink f-ckin' Coca Cola, don't they?"

— Australian Radio Legend
Rod Muir

(to a young PD who insisted his market was unique and "different")

Cloning Diarykeeper Mentality

(continued from page 1)

Applying Diary Mentality To Promotion

Start by making sure you're not overlooking legit opportunities to say "write it down" or "look for it in your mailbox" (whenever you have promotions or other features running which involve that kind of participation). It just might trigger a "flag" in a diary-keepers mind ("Oh yeah! I'm supposed to be writing down my listening habits this week — I almost forgot! I'm glad they reminded me!"). Having said that, it's also important to not go apeshit in pushing this philosophy to extremes (to the point where average listeners get the impression you're "talking in code" to them).

Since continuous measurement requires *sustained* promotional impact over 48 weeks a year (in most markets), to gain the most bang from each buck, it's wise to plan your promotional budget around

the fact that your market is a city of zero diaries at least four weeks of every year. Example: \$1,000 spent December 20th affects zero diaries, but \$1,000 spent November 20th will influence, in the case of Phoenix, roughly 258 diaries (maybe more, if a contest or promotion spans out over several weeks thus cuspung multiple diary-drops).

Applying Diary Mentality To Music

This is one of the reasons I'm such a firm believer in using a *Music Diary*™ system for measuring music research (both for currents and oldies). I prefer to know how actual *diary-keepers* feel about every song being played or considered for airplay (auditorium test-takers are not as important to me as real live diarykeepers). As long as Arbitron is "God", doesn't it make logical sense to "distort similarly" (to gain exclusive insight)? (I call *that* "competitive advantage"!)

(continued on page 4)

Make A Lasting Impression

bills at your next public appearance or remote. It's guaranteed to get listeners inter-acting — and thinking you've given them a very unique little "collectible". They'll take it home to show their family — and to work

Try passing out these very *real-looking* \$1,000,000

the next day to show their friends and co-workers (so make sure you've *subtly* bonded your call-letters to the



promotion without "defacing" the actual premium itself). Cost: as little as 15 cents apiece (when ordered in 10k bulk amounts) A "sampler" kit of 100 bills is \$35. Call us at (602) 443-3500 for the contact information.

TWTp #3001

Nothin' But 'Net

WWW E B WWW I S E TM

www.IveGotAnArbitronDiary.com

It amazes me why so few stations take advantage of existing technology to put audio (of some sort) on their website. Check the stats: According to BRS Media, probably the best keeper-tracker of such things (at www.brsradio.com), over 5,300 radio stations (world-wide) have websites – but barely 1,250 are also “webcasters”. The rationale (from some PD's) seems to be “the quality of sound doesn't live up to our standards”. While it's true that web-quality does not match FM Stereo quality, most web-surfers have a reasonable grasp of what the latest “state-of-the-art” from Real Audio (or Netshow, Streamworks, etc.) is capable of – and I make the point that they probably don't judge your station for the quality of sound that the *internet* is capable of providing. The higher principle, in my opinion, is: if you have a chance to get someone who is websurfing to also listen to your radio station while they do, you should. Remember, with PPDV levels (persons per diary values) at roughly 700:1, the “averages” suggest that one out of every 8,400 people who come across your website this week will be keeping an Arbitron diary. TW Tp #1002, 15001, & 16001

Excellent Examples Of Website Audio Live Streaming Audio

- Jacor's KIIS-FM in Los Angeles (www.kiisfm.com) is

one of the finest specimens of user-friendly live audio on the internet. Just click on “live audio” on their home page and you're KIISin' in just a few seconds. Compare this simplicity to the “extra step” some stations require of the surfer when they jump them straight to Audionet (where, FYI, the surfer might be tempted to DX *another* station).

- **Wallace Wisdom:** Don't assume that everyone who visits your website is a geek who's willing to jump through the extra cyber-hoops. Dumb it down so any idiot can play your station on their computer. What'd P.T. Bamum say about over-estimating the intelligence of the audience?) Might even be worth suggesting “the obvious” with a short pitch for those less than computer-savvy surfers about how to

keep listening while they surf–

- “You can listen LIVE to X-109 for your entire web-surfing session today – just minimize the RealAudio player to keep your favorite songs playing while you surf – remember the longer you listen, the more you can win” (or some similar promise or call to action).

TW Tp #9001, #15001, and #6001 (continued on page 6)

NEXT WEEK in WWW E B WWW I S E

**Cool Features For Your Deep Site
(Guaranteed To Titillate Surfers and Listeners)!**

Transit 2000

A “Moving” Positioning Statement!

Anything that moves is potential signage. Check out the way 2WS seized the moment to get their call-letters and positioner on the Darling Harbour monorail tram. Day and night, it quickly zips throughout downtownSydney making *thousands* of memorable impressions. What kind of “unusual” (therefore, *hard to ignore*) marketing opportunities exist in your market? TW Tp # 3002



“Invisible” Cume (continued from page 2)

(Talk about the “battleground for the listener's mind”!) In a nutshell, that's one major reason why generating “top of mind” recall during a ratings sweep is vitally important to your ratings health.

Your reward for figuring out how to get the listener to do this is: *fast* (often huge) audience gains with “no visible

means of support” (an immaculate cume-spike)

QH LeverageTM

In weeks to come, we'll look at some of the most effective (and fastest-working) ways to target these “nomad” listeners (who are just waiting to be counted — and *counted*). Be ready. The cume you save may be your own (it already has your name on it!) TW Tp # 1001 & #19001

Cloning Diarykeeper Mentality

(Continued from Page 2)

The Myth Of Diary "Buffering"

Do some weeks or months produce a higher diary-count than others? Of course – not every week's "return" of in-tab diaries is going to be exactly 1/12th of a quarterly ratings period (in part, because Arbitron gives respondents two weeks to return their completed diary). There was a time, years ago, when Arbitron would monitor "consent" and "participation" rates on a monthly basis. Then, if they realized they were below the threshold for achieving the "target" of usable in-tab diaries, they would send out more diaries in the latter weeks of a sweep (to "catch up"). As a result, some programmers (who discovered this and noted a "history" of continued "buffering" in their market) would "back-load" their promotional efforts in each sweep (figuring that Arbitron's supposed backloading would enable them to impact more diaries in the book).

The reality *today*, however, is that Arbitron now keeps a *weekly* monitor on diary returns – so they can make ongoing adjustments during any week of the sweep. This tends to "smooth out" the week-by-week diary count. (Just so ya' know, Arbitron doesn't keep week-by-week diary-count a secret – just ask your Arbitron rep).

Whether the strategy and tactics of your Marketing Action Plan call for front-loading, back-loading, or equally-sustained promotional efforts should be dictated by your enlightened "read" of your competitive marketplace (a subject, by the way, that "PD" will examine in-depth in the next few weeks). But if you're intensifying your promotional efforts in the last month thinking that you're reaching more diarykeepers – it just ain't so no mo'. (In fact, in some markets, just the opposite is often true).

Diary Mentality In Small Markets, Too?

If you're in an "un-rated" metro, should you be looking at the world through "diary" glasses, too? Maybe. Remember, the Arbitron County-By-County is still a diary-administered survey. But some Arbitron County surveys have in-tab samples of less than 50 diaries –

and when facing a sample-size that low, all the best "diary mentality" intentions and schemes in the world go out the window. (The reality of a survey based on 50 diaries is: an "average" quarter-hour is determined by 8 diaries. (Try spreading that over 13 demo-cells!) That's why many stations in un-rated smaller markets use telephone-methodology ratings services (like Radio Index, AccuRatings, or Willhight), to get a more up-to-date overview of their market with a larger sample. When trying to influence a *telephone* survey, diary-awareness techniques don't matter – but recall-enhancement does. (And remember, recall-tweaking can effectively influence diary-surveys, too – since many diaries are usually filled out "later").

Just a Stateside concern? Not so — the dominant audience surveys in the UK, Australia, New Zealand, and Canada are diary-based (and most metro markets have to contend with continuous measurement, too).

Boiling It All Down

What we're really talking about is pragmatically using "the filter system of the listener's mind" (in this case, the "diarykeeper's" mind) to "trigger" a response in favor of your station. (Quick plug: in coming weeks, **TD** will feature a "mini-series" of articles about ways you can use "the filter system" to your best advantage). A diary-keeper knows he/she is supposed to be keeping a diary about their radio listening habits – thus, anything you say that penetrates their filter and piques their interest could carry a *big* payoff for you. (That's why it's against Arbitron Law to run sweepers like we used to that say, "Dear Diary, right now I'm listening to Bubba & Bambi from 6 til 10 on 109.9, KXXX").

Bottom Line: Anytime you've got a "panel" of diarykeepers out there at large (instructed to "keep score"), it's wise to consider the diarykeeper's mindset about *everything* you do. So whenever you're faced with choosing between one tactic that might influence diarykeepers or another nice little "warm fuzzy" that doesn't, you'll usually be better served by the choosing the option that puts the right "strokes" in the diary.

TWTip #20002 and #2001

KHTC/Phoenix (when it was owned by Bonneville) had one of the very best:

"K-Hits . . . here to make a difference in the Valley"

This mission statement clearly communicated the Bonneville corporate values. But KHTC went further — actually using it *on-the-air* regularly. Most mission statements aren't succinct enough to lend themselves to on-air use, but this one really works (don't you agree?) Come to think of it, it's not a bad PSA intro line.

TW Tip #7001, #9002, and #11001

**Meaningful
Mission
Statements**

Presentational Dynamics

Avoiding Pavlovian Tip-Offs

Sometimes the fine line between *consistent* format presentation and "predictable" formattics becomes blurred. Often this predictability can be hazardous to your TSL. Especially so when your stopsets telegraph that a potential tune-out "block" is coming.

Put yourself in the shoes of your "average" listener for a moment and it's easy to see how he/she can get "conditioned" to expect to hear certain things once another format element plays (and thus can "predict" what's coming, just like one of Pavlov's dogs could "expect" a meal or a snack).

As the clustering of commercials into two or three hourly pods becomes more and more the norm (than the exception), today's PD is faced with a dilemma: there are only so many places you can stick stationality components like weather, psa's, contests, jingles, positioning statements, and promo's. (Usually only at the beginning or end of clustered spots).

This serious problem is further exacerbated whenever it becomes *obvious* to the average listener that one of these elements nearly always kicks off a long stopset. Frequently this leads to tune-out, physically or mentally (usually after the third or fourth spot). It's like the listener's subconscious mind

is receiving a secret coded message (behind your back): "Psst, hey, have you noticed? Whenever you hear a traffic report on Magic 88.8, you always hear lots of commercials immediately afterward — so (hint, hint) you've got plenty of time to tune over to X109 right now to hear another song".

Ask yourself: How many first-element formattics in your hourly sequence are sending a subliminal message to listeners that it's "safe" to tune away? If they tune out, **how long before they come back?** Every time your listeners hear you play a station promo first in a stopset, does it trigger an automatic reflex-response that leads to "tune-out in droves"?

How to deal with it: Use this natural subliminal effect to your advantage by slotting any Pavlovian tip-offs at the end of stopsets (so that the listener's subconscious mind is receiving a more *positive* subtle message, "Listen, Slick — every time you hear the weather on Magic 88.8, don't bother to tune-out; I guarantee music will follow within 10 seconds.") While it may be difficult to eliminate *all* Pavlovian tip-offs from your format hour, it may well be worth taking the time to *try to*. TW Tip #9007 & #1002

Forgotten Basics: The McLendon Promotional Strategy

Are you milking \$15 out of every 10 promotional dollars you spend? In this day of consolidation and "downsized" promotional budgets, revisiting the basic tenets of radio showmanship (as taught to us by the one and only Gordon McLendon) can help you *maximize* your station's marketing clout.

- **Tell 'em what you're going to do**

Teasing a promotion helps you sell the sizzle and build anticipation. "Coming soon: The Big Snatch"

- **Tell 'em you're doing it**

Remind listeners how to participate ("appointment"

contesting works!), how exciting it sounds (with imaginative winner promos), and how a *loyal* (P1) listener can gain an advantage over the casual cumer (with clue promos, clue-reviews, etc.).

- **Then tell 'em how great it was and what's next**

Re-tread your winner promos and tightly edit your winner montages to capture and convey the *essence* . . . which sets up a natural opportunity for you to remind listeners "you ain't seen *nothin'* yet!"

How well does your current promotion measure up to meeting this criteria?

TW Tip #3007 and #9008

Lifestyle File™

The "meaning of life" (in 100 words or less) . . .

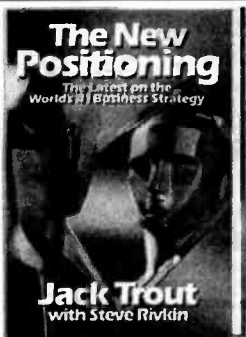
Think money, power, respect, and position will make you "happy"?

Experts suggest that the *real* key to happiness in this life boils down to three basic human conditions:

- 1) Having someone to love and care about — and who, in turn, loves you
- 2) Having something to do (especially something you're passionate about)
- 3) Having something to look forward to (or hope for, maybe a major goal to strive for)

It's one of the secrets behind why some couples/families are happy as pigs in slop, living in a shack, working at McDonalds, while others who seemingly "have it all" live "empty" lives surrounded by luxury. Are you happy? TW Tip #21001

The "PD" Bookshelf: Trout and Ries *Today*



they don't change, and can lose focus easily". One of Trout's discoveries validates something we've all known for years: the power of *sound* in advertising!

It's safe to say that the body of work by Jack Trout and Al Ries is responsible for the way most PD's think of the concept of "positioning". Though they're no longer "a team", their latest individual efforts take the "positioning" concept still further down the road — with new revelations that are as pertinent to radio programming and marketplace strategy as *Positioning: The Battle For Your Mind* was 17 years ago. Though both books were published in 1996, I've been surprised at how few PD's have read them. (TW Tip: Make the time!) Both are also available on cassette (for your drive to or from work).. **Some key points .**

Trout contends that "minds are limited, hate confusion, are insecure,

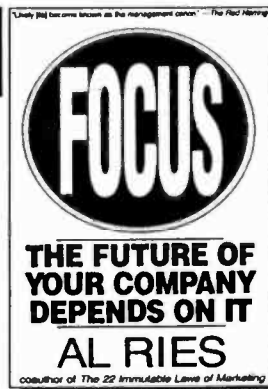
"Man who chases two rabbits catches none"

— *Old Chinese Proverb*
(perhaps the first lesson in "focus")

Ries asserts that the #1

problem in business today is loss of focus. Remind you of any radio station(s) you know? Perhaps *intimately*? The key to success is a *narrow* focus.

TW Tip #3010, #1003, and #22001



Cut-Through Campaigns

VideoMailer (continued from page 6)

The Payoff: Compared to normal direct-mail (where 2-6% response is considered "acceptable" and only the very most successful direct mail radio campaigns of all time have generated response-rates in the teens), this concept claims a 60% watch-rate.

Logistics: Tony Quin's *IQ Television Group* has put together a total turnkey video-mailer package they call Vidpak. Reach IQ at (404) 255-3550.

Bottom-line Quantification: A campaign earlier this year for Jefferson-Pilot's WLNK in Charlotte, NC produced *stunning* results. that demand your attention.

According to research conducted by Critical Mass Media . .

- Of the 12% of listeners who had "tried a new radio station in the past week," better than 40% of them were attracted to The Link.
- Of the total sample, 85% remembered getting "a video" in the mail — with 53% "linking" the tape to Link.
- 61% said they watched the tape (95% watched *all* of it).
- And while people generally cannot really (with any accuracy) "predict" their own behavior in a research study, 60% of those interviewed thought they'd be more likely to listen to The Link as a result of having received the video.
- 22% said they'd tell a friend.
- As for content recall: the Bob & Sheri Morning Show, Link's music position, and the \$10,000 contest (in that

order) were the main points left in the listener/viewer's head (so this is not *just* a contesting-mechanism).

Wallace Wisdom: Any way you slice it, this concept lives up to the definition of what research consultant John Parikh has been known to call "2 x 4 marketing"! **If your back is against the wall and you absolutely, positively must make a major impact "this week", Vidpak is a solid concept worth bettin' the farm on.** (And those who know me know I'm not prone to throwing raves like this around lightly).

TW Tip #3008

Newspaper Sticker-Drop (continued from page 6)

- Why the insertion works: just getting your sticker into a listener's hands is a marketing victory, since many lazy listeners simply aren't motivated enough to "go somewhere" just to pick up a radio station's sticker.
- Keep this in the forefront of your mind the next time an AE suggests that a big-spending (yet low-traffic-volume) advertiser be used as a sticker pick-up point .
- For logo purists: co-promotion with a newspaper doesn't have to be part of the deal. But — you'll pay a big premium for the insertion without their participation.
- If the paper insists that their logo also appear on the sticker, see if they'll accept a die-cut between the two logos (a lot more people will put only your sticker on their car). Plan B: have the artwork designed with color schemes that make their sticker "appear" to be a whole 'nother sticker (thereby preserving your logo integrity).
- In my experience, the only more effective method of achieving sticker-saturation in a market is including your sticker in a direct-mail drop to all households in a metro.

TW Tip #3009

"If you're not making any mistakes, you're probably not trying hard enough."

— Randy Michaels, CEO, Jacor Communications

(on an NAB panel in answer to the question "Have you made many mistakes consolidating?")

Quote Worth Re-Quoting

"The Kiss Party" (continued from page 5)

for several weeks prior to the event as the station unveils daily additions of performing acts. During "Kiss Party season", especially, listeners are literally afraid *not* to listen to Kiss every single day (for fear of missing something)!

Looking for a variation on this theme? Consider the way the "original" Kiss Party was structured years ago: as an exclusive "night with the stars" at a local club. Some stars performed, but many huge star artists would agree to show up because they could just schmooze without having to perform).

From the perspective of the listener: the only way to get an "invitation" was to win it on Kiss (which, in turn, made it the hottest ticket of the Spring season in New England — so desirable, in fact, that scalpers offered as much as \$1,000 to anyone fool enough to sell their invitation)..

Value-added: there are actually two Kiss Parties (on consecutive nights) — an "exclusive" upmarket bash for clients and prime prospects and one for the listeners.

Event-marketing at its ratings- and sales-productive best.

TW Tip #3011, #4002, #11002

Kidd Kraddick's "Second Chance" Prom

You understand why this promotion works so well when you look at it like a listener: a good percentage of your listeners (especially female listeners) wish they could have experienced the lifelong memories of "Prom Night" with their current spouse or significant other (instead of the putz they actually went to the Prom with). So KHKS/Dallas Morning personality Kidd Kraddick puts together a "Second Chance Prom" with all proceeds benefitting *Kidd's Kids* (his charity that takes chronically or terminally ill kids and their families to Disneyworld every year). Headliners at last year's Prom were Bon Jovi and The Commodores. This is a particularly effective promotion for CHR stations because of its solid appeal to upper target demos.

TW Tip #3012, #4003, & #11003

Inspirational Moment

**"If I can, I will.
If I can't, I must!"**

— Motivational Trainer
Anthony Robbins

on "getting started",
"overcoming odds", and
"achieving the (next to) impossible"

Leadership Cliff's Notes

Quick Keys To Meaningful Meetings

- ☒ **Have a purpose.**
At least a loose agenda of thought-starters is useful.
- ☒ **Start on time.**
Make it clear to staff that tardies will be shot on sight!
- ☒ **Suggest a stop time.**
Otherwise meetings tend to drone on and on, wasting a lot of everyone's time. (Remember, if 10 people are involved in a meeting that goes an *extra* 30 minutes, *five hours* of valuable executive time has gone down the gurgler *needlessly*.)

TW Tip #7002

The Most Effective Promotions Of All Time

"Dome-Sitting" Marathon (continued from page 8)

- **Public service angle.** Money was raised for the Houston United Way (3 weeks of "per hour" pledges).
- **Shameless promotion** turned the night-jock into a celebrity — his fleeting "15 minutes" of local fame.
- **Media coverage.** The "event" was a "natural" for coverage by all the TV stations and both newspapers.
- **The allure of \$\$\$\$ generated even more interest.** The listener who guessed when I came down won "a mile of money" (\$5,280) — big money today, even bigger money back then! (\$23,500 in 1998 dollars!)

The TW Challenge: What could you be doing to capitalize on a stunt that projects local relevance, with a public service and big money twist? *TW Tip #3013, #4004, #11002*

"The Secrets Of Radio"

Talent Coordination: *Excelling Regardless Of Market Size*

J. Paul Emerson is one of the legendary on-air performers of our business (NY, LA, SF, etc.). He's recently written an excellent book that should be required reading by all air personalities (regardless of format) because of its intensity in preaching the message of **100% dedication and concentration**. Sample tidbit: "Regardless of market-size, the listener is always the same size." Over 386 pages, J. Paul recounts his theories and experiences, designed to keep the reader from having to repeat the process of "touching the burner to see if it's hot". (Not that most of us ever listen!) It's not slick and it's definitely irreverent. But I'd venture to say most air talents will come away truly inspired to try to be "better". In future issues of "PD", we'll pass along more of his pithier tips. (311 N. Main, Carlsbad, NM 88220). Cost: \$139, but tell him TW sent ya' and it's yours for \$70. (You're welcome). *TW Tip #6001, #7003, #9009, & #22002*

Programmer's Digest

Coming Next Week

The mystical **Math** behind
WHY *forced-listen*
contest-marketing
works so well (*and so FAST!*)

We'll expose one of the real secrets of Radio that very few programmers know about — and even fewer fully understand

(You may actually learn something new — or at least a new way of expressing it!)

Part 1 Of Our "Mini-Series" on

And . . .

Programming To (And Through)
"The Filter System Of The Mind"

And . . .

Weekly Tracking Research:
Which Key Factors Should *YOU* Be
Benchmarking? Some Enlightening *New* Ideas

Food For Thought: Going The Extra Mile

About "Service A B C D" (Above & Beyond the Call of Duty)

Marketing consultant **Jay Abraham** advocates a business strategy of under-promising and over-delivering to your target market — so that a consumer is never left with an "empty" feeling about a product or service (in fact, just the opposite — they come away saying, "I expected this, but I got — wow — THIS!" and thus they end up spreading even more positive word-of-mouth).

As a programming consultant, I have passionately embraced this philosophy of *doing whatever it takes* to make sure a customer (client) is fully satisfied. If that means spending two hours on a conference call at 9PM, so be it — or hopping a "red-eye" to attend an important last-minute strategic-planning session the next morning, so be that. (A *real* commitment to *serve* shouldn't have limitations of mere "convenience"). I'll be applying this same passion for

excellence and service to the writing of **Programmer's Digest**. While "the plan" is for "PD" to normally be an 8-page weekly, I won't hesitate to publish an "expanded" 10- or 12-page issue from time-to-time. For example, this week's edition contains a few longer-than-usual articles, so to keep the story-count of "bite-size" chewables high, I've added four pages to make sure you get what we've promised.

While we're on this subject, let me challenge *you* right now to think of ways you could be going the extra mile to *super-serve your target audience* (both as a whole and one listener at a time).

In coming issues of "PD", we'll examine various ways you can apply this conviction to improving the size (or the socio-economic composition) of your audience.

All The Best,

TW

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Six Months \$US165

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