

The PD's Life ...

How It's Changed!

An **EXCLUSIVE**

Special Report

By Dave Charles

All I'm hearing from Radio in America is "how screwed up everything is!"

So much negativity. Enough already!

Middle management is where today's PD lives. This is both good and bad.

Good because they can get a clear view of programming and sales objectives. Some PDs are very uncomfortable dealing with bottom line and sales issues. Those PDs who are *adapting* are learning the *business* of Radio.

Bad because some PDs feel that they have become voice-track managers. At least that's the vibe that I'm getting from many of the PDs that I've talked to around America.

(Continued — see **PD's Life** on page 3)

How To Get **Above The Line** Performance From **EVERYONE**

(Another installment in the **"PD"** Leadership Cliff's Notes series)

In my experience, the **key** to operational productivity is **accountability**.

Accountability is at the center of every leadership movement that produces real results — from TQM (total quality management) to the "participative" principles of empowerment management to Japanese *kaizen* philosophy (constant/never-ending improvement).

(Continued — See **Above The Line** on page 6)

Continuing Education For The Dedicated Radio Programmer

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Programmer's Digest Publisher/Editor **Todd Wallace** continues to maintain his Phoenix-based programming consultation firm, **Todd Wallace/Associates**. He has provided programming consultation services to over 100 radio stations in the U.S., Canada, Australia, New Zealand, and the Philippines. Believing that "*good logic, solid strategy, and cunning tactics know no boundaries*", his clients have included formats of all types in markets of all sizes. Reach TW at (602) 443-3500 or e-mail: TW3tw3@aol.com

PDQ&A

Station Mascots

Q:

This week — Part 2 of TW's answer to the question: "What are the pros and cons of station mascots as a marketing tool — and how effective are they in various formats?"

A:

Let's quickly review some of the reasons you may want to consider adding a station mascot to your programming/marketing action plan —

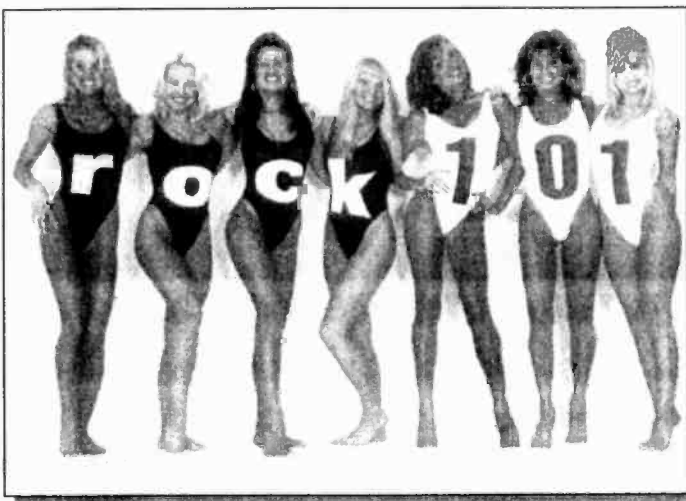
- ✓ What's old is new. Radio today is experiencing a renaissance of timeless ideas that still work.
- ✓ Listener expectations have not really changed very much (something that is easy to forget when internal operations of most radio stations are in total upheaval).
- ✓ A mascot's "inner personality" can truly radiate, winning new friends and positively influencing potential listeners in ways you otherwise might never be able to do.
- ✓ Mascots can help you deliver 25-54's (by being seen as doing good things for their kids).
- ✓ Mascots are great sales vehicles — and give you extended "remote" capability.

Human Mascots

You don't necessarily need a bear-suit or chicken-outfit to be a goodwill ambassador. It may not necessarily be "P.C.", but male target-audiences, in particular, usually aren't too bothered about political correctness, as long as they're having a good time.

The Rock Babes. Rocker KLOL/Houston (Rock 101) has been titillating its male-target for years with the KLOL Rock Babes, developing the concept into a multi-faceted marketing vehicle.

There are "Rockbabe Events", "The Rockbabes Poster", "The Rockbabe Finals" (with several qualifying rounds), and beach volleyball games benefiting various Houston charities. The 'babes even have their own web-page on the Rock 101 web-site (www.klol.com) and are variously featured in KLOL ad campaigns.



The Game Girls. Sports/Talker KGME in Phoenix (known as "The Game") uses a similar approach with their "Game Girls", all of whom make charity and sales-remote appearances.

2UW Cheerleaders. Years ago, "The 2UW Cheerleaders" were deployed as a sort of the radio version of The

Dallas Cowboy Cheerleaders. They appeared at various sports events and were featured as part of the stations "say it and win" contests ("when a 2UW cheerleader walks up to YOU, to ask what station you listen to, just remember to say . . .")

The 3KZ Perfect Ten. Likewise, 3KZ/Melbourne put together a team of 10 female and male models to represent the station (known as "The KZ Perfect Ten").

The Virgin Girls. Talk about a grand entrance — Virgin Radio's "Virgin Girls" show up at station appearances throughout London, dressed in black leather with black helmets, riding in on motor bikes. Really makes a striking impression!

(Continued — See **Station Mascots** on Page 4)

"The first responsibility of a leader is to *define reality*. The last is to say thank you. In between, the leader is a servant."

— Max DePree

Author of *Leadership Is An Art*

The PD's Life **How It's Changed**

(Continued — from page 1)

PDs today are more logistical in their approach to programming. Most PDs hate this. They feel like clerks, not programmers. They certainly don't feel that creative counts for much. In a way, they feel they've lost their identity and ability to evolve their formats.

Yet some PDs are learning the art of teaching talents how to do voice-tracks so that they sound *real* — and not mechanical. One of the real drags of networking talents is that they can sound pretty ordinary if they don't have the right attitude and approach. Boring radio creates TSL problems.

PDs are now learning the business of radio and the cost of operations. For some, the art of creative budgeting has become more important than creating compelling programming. To be successful today, PDs must now learn *both*.

PDs are burning out in Radio's new networked environment. Most feel that it's a money game of cost-cutting. Some good ones are leaving the business for good, because they can't adapt. ("Lead, follow, or get out of the way", as Ted Turner might say.)

"American Radio is creatively bankrupt"

True or false? Some say, it isn't a "fun" industry to work in anymore". I say it's a PDs *job* to *make it* more creative, but in a different way.

Here in Australia, Radio is developing true personalities. *Comedy* is the point of difference — and so is entertainment.

As we approach Year 2000, let us not kill the Radio goose.

Great Radio will always be *theater of the mind*. It should always be there to inform and entertain in a variety of ways (no matter what the format).

For PDs to survive in the new millennium, I suggest the following . . .

- **Talk to more people about what they want from Radio.** Do "listener advisory board" meetings regularly, to keep a realistic perspective on what they feel is relevant.
- **Make sure your format is distinctive** — and has a clearly defined point of difference.
- **Learn the art of strategy.** Without a strategy

you don't have a plan. Strategy is something you must study *everyday*. It's not a tactic used to win a rating. Strategy clearly *defines* your station from the competition.

- **Define your station with *original* production.** Give your creative writers and producers a chance to experiment. Year 2000 represents a significant opportunity to evolve the imaging of your format.
- **Ask your Manager to define your role.** See if it matches your definition of the position. Most PDs will be shocked at how different it may be from the one they are now operating under. This is one area where most PDs lose their way.
- **The Internet gives you access to the world.** "Where do you want to go today?" perfectly defines how Microsoft has defined how awesome the net is. It's so expansive in its scope and applications. Many specialty formats will emerge from the net. Some already have.
- **Focus on things that *matter*.** Too many junk e-mails? Bloody time-wasters, aren't they! Time management is critical to the success of today's PD.
- **Everything old is new again.** When I read **Programmer's Digest** every week, I'm struck with how many great ideas are *timeless*. Every time I read a Ron Jacobs "Boss Memo", it makes me sweat. Jacobs was/is all about *getting it right*. And *attitude!* That's what is *missing* from much of today's radio.
- **Networking is a must for developing great radio.** I'm on the net everyday, meeting new radio people and exchanging ideas. Surfing the net means venturing out and seeing what's new in your business.

For today's PD, **it's time to innovate again** — not imitate.

TW Tip #7202, #15056, and #16065

Dave Charles is General Manager of **ESP Media**



(Australia's largest and most successful programming *consultation* firm, based in Brisbane). Dave is a programming veteran of 35 years including 21 years as a consultant working with clients in Canada, Australia, Malaysia, and Europe. His life goals are: to keep Radio strong and develop new talents.

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PDQ&A

Station Mascots



(Continued — from Page 2)

Short-term mascots can reinforce promotions.

The classic was "The Big Kahuna" at KHJ in '65, unfurled over several weeks in promo announcements written by Ron Jacobs about "The Legend Of The Big Kahuna". ("Why is the Big Kahuna in Los Angeles?" "Who is he looking for?")



Circa 1980, the GM/PD team of **Burt Sherwood/Bill Hennes** at WMAQ in Chicago developed a TV campaign featuring "The Dancing Dollars" (a "package" of 100 dollar-bills with legs, much like the dancing cigarette packs from the "Old Gold" TV commercials of yesteryear). The concept instantly reinforced the "WMAQ's Gonna' Make Me Rich Cash Call". But it didn't stop there — they *made* money with it, too! 'MAQ featured the Dancing Dollars at weekend remotes for premium dollars (they had four "packages" of different denominations of dollars).

A mascot can even be used to promotionally maneuver through tricky legal waters like waiting out a non-compete). Great example: the KC



"Weather War": Meteorologist **Gary Lezak** recently resigned from WDAF-TV to join cross-town competitor KHSB-TV. His contract had the usual six-month non-

compete clause. But that didn't stop KHSB from airing promo spots featuring Lezak's dog, **Windy** (who was a regular part of his on-air "act") built around the theme, "Everyone Knows It's Windy". In spite of the fact that Windy is readily identifiable with Lezak's image, the dog was never mentioned in his contract, and thus is not legally bound. While lawyers line up on both sides to argue this one out, KHSB-TV News Director Laura Clark says with a straight face, "We don't think we're violating the contract. Windy has no weather

forecasting skills."

Wallace Wisdom: Keep this one up your sleeve for the next time you're in a similar situation. There's no way WDAF can win this one (even if they win in court).

A strong mascot symbol can reinforce brand. It's a natural, when your call letters lend themselves to The Katt. Or Froggy. Or Gator. Or Beaver. But the long flight of The Buzzard at WMMS shows how an unrelated symbol can take on a life of its own. (Fair warning: once it takes off, you may never be able to keep it in captivity again, as 'MMS recently found). Interesting side-note: The Buzzard has never been a costumed character. One of the all time great natural-extensions was "The 1480 **WABBit**" (which **Bernie Dittman's** WABB in Mobile used during its CHR days)

Mascots Can Make A Statement

If there's a burning social issue, sometimes a temporary mascot can be used to call attention to it. One of my favorite stories about such symbolism happened 30 years ago when the student body of Scottsdale Community College was upset that too many dollars were being spent on sports and not enough on their education. So, in protest, they changed the school mascot to an artichoke. The name took ("the mighty, fighting Artichokes" still play today).

On-Air Mascots. This is one area where I do think the "use-by" date for mascots has long passed. But, for the sake of generating a few contrarian thought-starters (something totally out of left field), let me take you back to review some from the past). Legendary New Zealand breakfast host **Lindsay Yeo** used **Buzz O'Bumble** as the feature character for his Birthday Calls segment at 7:45am on 2ZB in Wellington. On weekends, the station sold big-buck Radi-Yeo Remotes using the character.

On the South Island of New Zealand, **Henny Penny** (a clucking chicken sfx) was featured as part of the birthday segment on 4ZB/Dunedin. So many

(Continued — See **Station Mascots** on page 7)

Programmer's Digest

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Curtain Coming Down On The End Of An Era

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

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

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

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

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The AUTHORIZED "BOSS" Memos

Flashback to October 26, 1966 . . .

Robert W. Morgan, The Real Don Steele, and the rest of the KHJ Boss Jocks were reading this memo from PD Ron Jacobs . . .

The Top 5 songs on the KHJ Boss 30 are:

- | | |
|----------------------|----------------------|
| 1) I'm Your Puppet | James & Bobby Purify |
| 2) 96 Tears | ? and The Mysterians |
| 3) Poor Side Of Town | Johnny Rivers |
| 4) Good Vibrations | The Beach Boys |
| 5) Talk Talk | Music Machine |



October 26, 1966

To: BOSS JOCKS
From: Ron Jacobs

The Golden scene is improving, but is far from perfect. You must concentrate 100% (particularly during the week) to BALANCE the Goldens. Drake was screaming last night about two Goldens played by Sam Riddle, the first of the bad pair was a Jimmie Rodgers, the next "Scotch And Soda" by the Kingston Trio.

This is an example of what is wrong:

During the week (four per hour), you should bounce back from old to new ... never two-in-a-row from the same years.

"Scotch And Soda" shows up too much on one show, not enough on others.

You should be thinking of the audience comp at the time you're on.

Too similar in style (such as playing two up-tempo R&B things in a row, or two C&W, or two "teeny").

Think about what you're playing ... don't just pick it at the last minute.

And don't pair up similar Goldens. And come out of the news (on Weekends) with up-tempo, big-opening smashes.

Starting today and through Saturday night, every hour at :37, we have another episode in the adventures of "Sitar The Pirate". He is coming to town to take listeners on a rewarding sail to Treasure Island.

Sunday's promo will announce that starting Monday listeners call in at the sound of the Pirate's Parrot. We'll do this with a parrot sound (cart X-5) once an hour and those people will bring a friend on the trip. This will be an actual Treasure Hunt on an island. For now, just use the Treasure Island one-liners which are up. "Sitar" is pronounced SEE-tar.

Now 'til Saturday night: Play Sitar promo at :37 and use one one-liner per hour. "Clock The Jock" continues at :19. "Clock Jock" will run through Sunday night and stop when we start parrotting on Monday.

Sunday: Promo will pitch to call-in at the sound of the parrot. Clock Jock runs til 11:19pm Sunday.

Monday & TFN: Blow parrot (X-5) hourly and log winner, using plug line (afterwards) which'll be posted.

Sitar will also be involved in all Boss City appearances for the next few weeks.

Hooper begins next Tuesday!

No results on the last one as it was taken late.

Play all the records on the Boss 30

... area mentions at least once an hour

... sell what's happening

... exude Boss vibrations!

RJ Today:

Master motivator Ron Jacobs now serves as a consultant to KCCN-AM, KCCN-FM, and KINE-FM/Honolulu. Reach RJ via e-mail: whodaguy@java.net

TW Tip # 7203, #3190, #4105, and #2142

Coming In Issue #40

One year later — October 27, 1967:

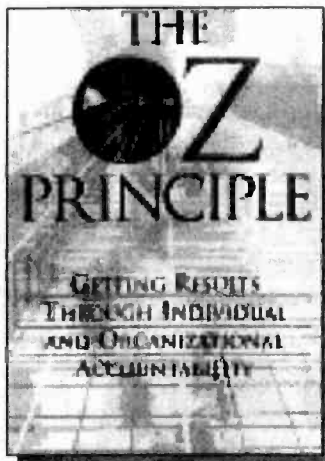
"Stop for a moment and consider what it would be like to work at a station which didn't spend more money than you've ever seen to keep contests going all the time."

(Continued – from page 1)

And the most direct route to achieving consistent, station-wide accountability is **encouraging staff members to “own” their circumstances** (in other words, not waste time playing “the blame game”, pointing fingers at others for the hundreds of little things that can and do go wrong from time to time).

Marc McCoy, VP/GM of Chancellor's KFBK/KSTE in Sacramento, introduced me to a particularly effective program of accountability-action that I believe you'll find inspiring and worth implementing.

The basic premise is drawn from the book *The Oz Principle: Getting Results Through Individual and Organizational Accountability* by **Roger Connors** and contributors **Tom Smith** and **Craig Hickman**. It involves viewing all possible actions



in terms of “above-the-line” or “below-the-line” behavior (see the chart on page 8), enabling you to move beyond victimization tendencies, to overcoming obstacles, and thus, rising to new heights of achievement.

“The Land Of Oz” is a metaphor that shows how most people spend too much of their time acting in some sort of

“victim” behavior. Not unlike Dorothy and her companions, who spent much of their time blaming each other, denying responsibility, or waiting for someone to tell them what to do (someone else must give the lion his courage, the scarecrow didn't have a brain so others had to solve his problems, and the tin man couldn't function without a heart). In each case, *they* weren't responsible — they didn't “own up” to the problem. But what they learned at the end of the Yellow Brick Road was the revelation that **YOU are responsible for your own results**. With that breakthrough in their understanding, they were then free to lead more productive lives — and ultimately free to be much happier.

The same breakthrough occurs at your radio station when your people collectively move “above the line”

by “owning” their circumstances. They discover that below-the-line victim behavior undermines their ambitions and dreams — and can actually hurt the station.

Some typical below-the-line victim signs include:

- Denying responsibility
- Saying “it's not my job”, “I wasn't hired to do that”, “not in my job description”, etc.
- Blaming others when things go wrong
- Confusion about responsibility (“okay, just tell me what you want me to do and I'll do it”)
- CYA stories (long involved excuses designed to cover-your-ass when “it” hits the fan)
- Hoping things will somehow magically just “get better” (without any effort from you)

The Basics Of “Ownership”

The Oz Principle talks about 4 basic fundamentals of circumstance ownership:

- ① **See It.** Recognize reality. Don't play games or ignore situations. Accept things as they really are.
- ② **Own It.** Once you see reality, you must own it. Even if you didn't create a problem, you may have added to it (by ignoring it or trying to distance yourself from it). The key question to ask yourself is: “how are we going to deal with it?”
- ③ **Solve It.** The best way to deal with it is usually to find or create a solution for it. (Instead of saying, “Why me?”). This puts you in the mode of correcting the situation and overcoming any obstacles.
- ④ **Do It.** Make it happen. Work quickly to get the results that will deal directly with a circumstance or problem.

It Starts At The Top

Accountability must start with management — especially upper management. When you hold yourself to the same accountability standards as everyone else, you set a great example. And the more people who “buy-in”, the bigger the snowball effect (as employees become inspired by the selfless actions of their peers).

Here's a good way to give it a kick-start . . .

The “Above-The-Line” Awards

(Continued — See *Above The Line* on page 8)

Nothin' But 'Net



W W W E B

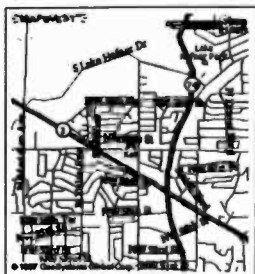
W W W I S E™

The KATT-Map

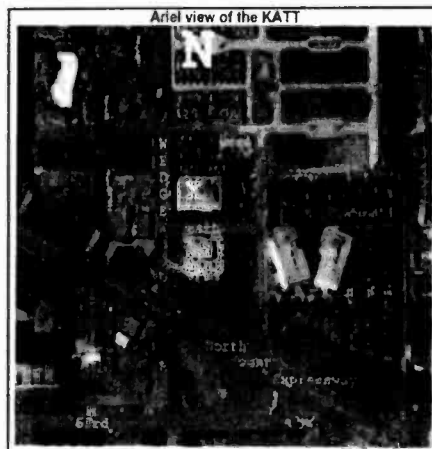
Regular "PB" readers know that one of my pet peeves is stations that forget to include "how to reach us" information on their website.

Caribou Broadcasting Rocker KATT in Oklahoma City gets a "PB" gold-star for including a great feature on The KATT website (www.katt.com) that helps

navigationally-challenged listeners find their studios — to pick up a prize — or maybe to advertise (after all, you never know who's trying to find you for whatever wonderful reason!)



Remember their target-audience is male-leaning (guys are not likely to stop and ask for directions). So not only does The KATT provide a Mapquest map, along with written instructions, they also show an aerial view of their studio location, so listeners can locate nearby near-by landmarks, making it practically impossible for KATT to lose a listener.



TW Tip #3192, #15057, and #16066

PDQ&A

(Continued — from page 4)

people asked where she was when they'd pick up prizes at the studios that the station ended up putting a chicken coop in the foyer of the station, which turned out to be a popular talking point for families).

Mechanical Mascots

Back when the Star Wars trilogy dominated the big screen, many stations used R2D2 and C3PO-like robotic mascots to enhance their on-site remote "shows". The forthcoming Star Wars "prequel" series may foster a renewed interest in such mechanical monsters.

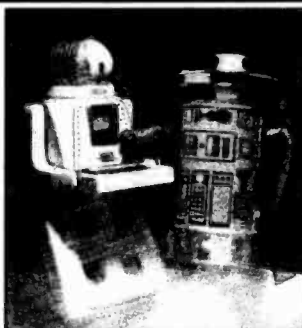
Hip Mascots

It's often the "inner personality" that makes a mascot hip. But certain characters seem less goody-two-shoes than others.

Blue Kangaroo. The New 102 Blue Kangaroo was used at WPIX/New York. And in Sydney ("the 2UW Blue Kangaroo"), too.

Mother Duck. Years ago, WNOX/Knoxville and 5KA/Adelaide had a Mother Duck (the station's play-for-charity baseball team was even dubbed "The Mother Duckers").

Australians know the hip impact of an ensemble of characters on the Nine Network's popular prime-time variety show, "Hey Hey It's Saturday". Characters



like **Ozzy Ostrich**, **Plucka Duck**, and **Dickey Knee** interact with major stars like Sylvester Stallone, Tom Cruise, Cher, and Paul McCartney

when they make guest appearances (in much the same way many stars loved appearing with *The Muppets*).

Unhip Mascots. Beware of a mascot everyone loves to hate (like "Barney"). A "more music" station years ago thought it could reinforce its "less talk" image by using a mime for a mascot. (That station no longer exists!)

Wallace Wisdom: Don't close your mind to the marketing potential of mascots (whether human or suited). Presented in the appropriate way (subtly and matter-of-factly), the right mascot can help listeners warm to your station while opening up many new non-traditional revenue streams for your Sales department.

TW Tip #3193, #15058, and #17045



News & Surveillance

Visibility

There's free visibility waiting for stations willing to do a little extra hustle. If news cred is crucially important to your total station image, this is a great way to kill two birds with one stone: 1) gain free impressions and 2) prove your station is always where the action is.

Here's the drill:

- ✓ Affix mike-flags to all reporters microphones (make sure it's a logo that instantly "pops" at a distance)
- ✓ Instruct your reporters to strategically place their mike-flags in clear-shot of cameras whenever they interview a newsmaker (a spot they may have to wrestle for, in the sea of other reporters)

The payoff: your station will often end up being prominently displayed on TV news/sports reports and in newspaper pictures.

Wallace Wisdom: When I was OM/PD at KTAR, we used to have a 'mike-flag award-of-the-week' for the reporter who got our call-letters best displayed. The weekly prize (dinner-for-two, movie-passes, other cheap thrills) was secondary to the camaraderie of the hustle it inspired (with personnel genuinely congratulating each other for a job well done). An effective morale booster-shot. Reporters got a natural "high" when their mike-flag was on center-stage display (especially when it appears on Page One of the paper). You can dovetail this into a mikeflag-of-the-year award — a more substantial prize. Consider a "wall of fame" in the newsroom, featuring print pics or freeze-frames of TV shots (you'll, of course, want to keep the "mikeflag-of-the-year" award on display forever). Places the emphasis on *action*.

TW Tip #8155, #7204, #10056, and #3191

(Continued — from page 6)

The Above-The-Line Awards

When McCoy was GM of KTAR/KKLT/KMVP in Phoenix, he implemented an innovative employee-of-the-month

program. Monthly winners got a nice plaque, a day off with pay, and \$100 cash, with an annual winner of a one-week vacation for two in Hawaii plus \$1,000. Nominees were submitted by department heads, with monthly finalists reviewed by a rotating panel of employee "judges". Most of all, it was the *spirit* of the award that rubbed off on staff — because it was given only to people who demonstrated *selfless* behavior by going way "above and beyond the call of duty" for the good of the station (sometimes in flashpoint crisis situations which could have easily led to lost revenue, lost listeners, or diminished image). Winners were always acknowledged in front the peers in their department (and, when possible, at a larger station gathering) so it was a genuine proud moment.

My personal take on it: it was the coolest employee-of-the-month honor that I've yet seen.

Wallace Wisdom: If you internalize this "above the line" philosophy, and make it an "automatic" reaction anytime you see something that needs to be done or responsibly dealt with, you'll be amazed at how good it makes you feel inside (knowing that you're part of the solution, not the problem, because you're doing instinctively doing the "right" thing).

I'm inspired by the unselfish, take-responsibility attitude you find throughout — and especially at the top of — great organizations like Disney and Southwest Airlines. If **Michael Eisner** sees a cigarette butt on the sidewalk when he's walking through Disneyland, he doesn't tell someone to pick it up, he does it himself. (You think *that* doesn't send a clear "above the line" message to other cast members!) Anytime **Herb Kelleher** flies somewhere, he doesn't act "presidential" — he rolls up his sleeves and helps the flight attendants pass out peanuts and drinks while joking with passengers. (You think *that* doesn't make Southwest employees think their jobs are important!)

(Continued — See **Above The Line** on page 9)

Steps To Accountability

ABOVE-The-Line Behavior

- 10) Do It
- 9) Solve It
- 8) Own It
- 7) See It

THE LINE

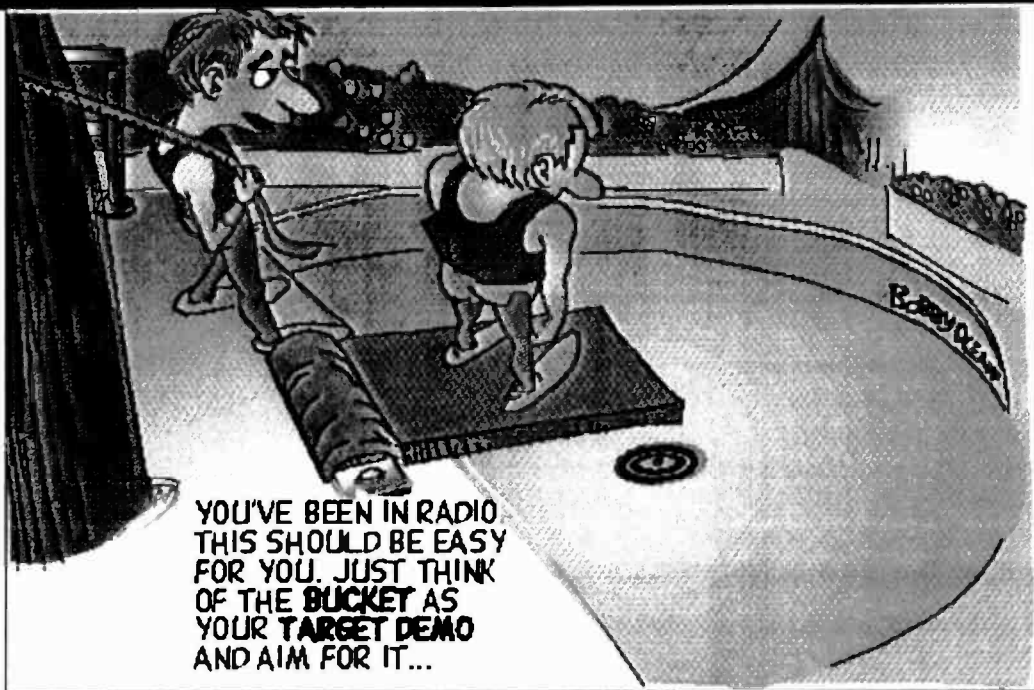
- 6) Wait & See
- 5) Cover Your Tail
- 4) Confusion/"Tell Me What To Do"
- 3) Finger Pointing
- 2) "It's Not My Job"
- 1) Ignore/Deny

BELOW-The-Line Behavior

Ocean Toons®

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

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



Advertising Slogan That Sticks In The Mind

**"Enabling human potential by screwing around
with computers . . . since 1973"**

— coined by NeoSoft Chief Technical Officer Karl Lehenbauer

Above The Line Performance

(Continued — from page 8)

What's interesting is — this method of circumstance-ownership not only applies in the workplace environment, but in the rest of your life as well.

Next time you see a domestic chore that "isn't your job", try doing the "above-the-line" thing and see what kind of a positive response it evokes from your spouse or significant other. When you pass this modeling behavior down to your kids, it teaches them a life-lesson that will serve them well both in

their careers and home-lives. Instill these principles in your staff, and you'll make everyone's job just that much easier.

Look around you — do you see any "opportunities for solutions" that have been just waiting for someone with the gumption to accept responsibility and establish "ownership" of them?

Could that someone be . . . YOU?

TW Tip #7205 and #8156

The Oz Principle:

Getting Results Through Individual & Organizational Accountability by Roger Connors and contributors Tom Smith and Craig Hickman (256 pages, Prentice-Hall) is still in print. *Amazon.com's* price is \$16.07 for hardcover and \$11.20 for paperback

Coming soon: **The "PD" Y2K Report**

How To Put A "Handle" On Your Y2K Worries

Programming Note

The "Oldies Hot-Clock Games" series will begin in "PD" issue #36

Programmer's Digest

Sweepers/Liners/Splitters/Bumpers

The wrath of the Buzzard (screaming bird sfx) 93.1 WNAP.
The Classic Rock mothership.

The Home of 93 minute big-ass blocks of Classic Rock — the Buzzard, 93.1 WNAP.

No sleeping aloud! You're listening to the Country music station that's fun to listen to! K-Frog 95.1. "Ribbit!" KFRG!

No lame pop. No cheesy retro. No dumb DJs. Arizona's Alternative music leader. 101-5, The Zone.

The Kiss Private Jet is cleared for takeoff all this weekend. Just listen for (—) and be ready to call in.

(Song snippets): "1-2-3-4! 1-2-3-4! 1-2-3-4! 1-2, 1-2-3-4!" Q95. We only play the songs that count.

Keepin' you alive from 9 to 5! Q95 is what Indy listens to at work after the Bob and Tom Show. Join the Q95 Workforce. If you want Classic Rock that really rocks, keep it on Q95 all day, wherever you work.

(jingle shout): "Gold!" Where there's always a party goin' on in your dashboard! Gold 104.5!

Goin' nowhere on 96"? Or pausin' on Pendleton Pike? You've got all Oldies all the time on Gold 104.5.

Gold 104.5 — if you're gonna play oldies, you gotta' play Aretha (into an Aretha Franklin oldie)

You're listening to an X-103 Extreme Rock Block.

Elements of Stationality

Let's make one thing crystal clear — this is R&B, and this is TLC. (female): R&B Hits on 105.7 — the new TLC.

(male): Commercials off!

(female): Initiating shutdown!

(male): Today's best music on!

(female) Engage power!

(male): This is today's best music! 99½ — ZPL!

Is your radio Y2K compatible?

You only need one station now! Y100, Y100!

Talking less leaves time for more music, on 96.1, Mix 96.

KOOL 94.5 reminds you . . . there's no law against having FUN at work! So go ahead — and sing along!

Picking you up and making you feel good with a 50-50 music mix of yesterday and today! Mix 105.1.

Great name for a sports show:

"Inside Sport, Balls and All" (on 3MMM/Melbourne, Australia)

Play Twain Twivia to win Twain Tickets for Shania's New Year's eve concert at America West Arena.

(Fudd clip: "Weawwy?") Twain games — on KNIX.

Help us fill the Twain Twuck with Toys for Shania's charities and you could win a pair of tickets to see Shania live in concert. On Kamel Country 108.

TW Tip #9163

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19
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