

## What Music PD's Can Learn

### ... from TALK Radio

by Walter Sabo

#### Background from TW:

Prior to helping great programmers program talk stations, consultant **Walter Sabo's** career was spent in music radio. For eight years, longer than anyone, he consulted the RKO O&O's (which included successful stations like KRTH in LA and WROR in Boston, among others).

The kind of efficient format disciplines applied at those stations had been lacking at spoken-word stations, which is why many leading talk radio stations then hired Sabo Media (to help them install a balanced structure). Since great radio basics tend to transcend formats, I recently asked Walter to articulate some of the things music radio personalities and PDs

could learn from talk stations. You'll find his commentary intriguing. — TW

Certainly talk radio has learned a lot about efficient structure from music radio. But I have also learned a lot about making **great radio** from talk stations that could be useful to music radio PDs and jocks.

(Continued — on page 2)

### Leadership Cliff's Notes

### Building Self-Esteem

I've recently received several PDQ&A questions from subscribers like, "Is there a secret to building high morale and helping air talent (and support staff) to fulfill their potential, especially in this new era of "corporate clustered" radio where there's so much uncertainty?"

(Continued — See Self Esteem on page 3)

### 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 US, Canada, Australia, New Zealand, U.K., and 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 (480) 443-3500 or e-mail: [TW3tw3@aol.com](mailto:TW3tw3@aol.com)

# Music PD's Learn From Talk

**"The frog school and the lark school disagree"**

**— Chinese Proverb**

(Thanks to Doug Erickson for passing this along)

(Continued — from page 1)

While some of these points may seem unusual to you, believe, saying the call-letters a lot *still* seems unusual to most talk show hosts!

## **1 Opinions Don't Scare Listeners**

The way a person *gets to know you* is if you have an opinion. The person who doesn't have one is person you don't trust. The person who is always happy is a phony. Imagine the impact if once, just once, a listener heard a jock say "I don't like this song."

## **2 Preparation**

Good talk show hosts spend about two hours for every hour they are on the air in preparation. Great jocks don't waste one break — and that takes preparation. The difference between "a person on the radio" and a radio star is — preparation.

## **3 If You Want People To Talk About You, Talk About THEM.**

People love to hear about themselves. Their school. Their place of work. When did you last congratulate someone for their promotion or opening a new store — rather than their birthday? If every break you make includes *local, familiar references*, you cannot be replaced by a satellite feed. That takes — preparation.

## **4 Traffic & Weather Is The News**

Traffic and weather is everyone's "news". When listeners say they want news, most really mean traffic and weather. This applies to *all* demos over 18. Smartest thing a music station could do would be to offer *more* traffic and weather. Like, a lot more. There is no tune out. But instead of treating that information with the importance the audience treats it, many music stations

use it to just make jokes. Being late

for work ain't funny. Traffic and weather reporters should go uninterrupted by the jocks, regardless of format. If they really need to chat, do it *after* the meat of the report is given. Treat the listener's needs *with respect*.

## **5 Talk Is GOOD — IF — You've Got Something To Say**

"Talking" is not bad. Even on a tight music station. Talking that *does not relate* to the target listener is just boring. Boring is bad.

**"Talking" is not bad. Even on a tight music station.**

**Talking that *does not relate* to the target listener is just boring. Boring is bad.**

The more we have to say between the songs, the less concern you should have about new media.

In 15 years of programming successful music stations, *never* did I use the phrase "less talk" or "fewer commercials."

Radio has three weapons:

**Music. Talk. Commercials.** Bad music is bad. Bad talk is bad. Bad commercials are bad.

None is *intrinsically* bad.

Pick great songs. Say something that matters. Spend the extra bucks to produce terrific commercials and **sell the fact that you have created a great radio station.**

**Sell the positives.** Don't teach the audience that any one element is undesirable.

TW Tip #1105, #6212, #7231, #9186, and #13015



**Walter Sabo** is President of Sabo Media. For 15 years, Sabo Media has worked with major radio and TV groups worldwide. He has revolutionized talk radio programming by creating the first successful 24/7 format for younger adults on the FM band.

His background includes stints as VP/GM of ABC Radio Networks and Exec VP of NBC O&O's.

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## Leadership Cliff's Notes

## Building Self-Esteem

(Continued — from page 1)

My experience convinces me that **the key** to empowering staff to reach new and incredible heights of performance (which, in turn, drives morale through the roof) is finding ways to build each individual worker's **self-esteem**. When you *individualize* the effort — **and do it sincerely** — it usually *transcends* any external factors (like consolidation) which may tend to impersonalize the new business climate today.

I'm always pleased to see legendary leaders like GE CEO **Jack Welch**, Southwest Air CEO **Herb Kelleher**, and Walmart founder (the late) **Sam Walton** stressing the importance of self-esteem in the workplace. They prove that this principle is valid and powerful — even in *giant* companies where some would think employees might otherwise feel they're just a "number".

### It's this simple:

- ✓ When your people feel good about themselves, they tend to *try* do a better job.
- ✓ When they feel good about the job they do, they tend to *naturally* perform better.
- ✓ When they perform better, it usually becomes a regular "habit".
- ✓ And, with your help, they keep raising the bar on excellence, expecting more of themselves and spreading that vibe to their teammates.

### How To Do It:

At the outset, let me say that this is not designed to be "The Complete Primer On Self-Esteem". There are hundreds of books and articles written by folks way more qualified than me on the subject. (I'd particularly refer you to the works of peak-performance gurus like **Tony Robbins**, **Dennis Waitley**, and **Dr. Maxwell Maltz** on the subject). But there are a few things that I've found have worked for me as a programmer in my quest to maximize performance in the creative radio environment. See if they don't work for you, too.

**Communicate to each person what they are truly capable of.** Try to stress realistic goals, in easily achievable baby-steps at first. But don't be afraid to

help someone *visualize* where their *ultimate* great potential may take them. Do you think that maybe **Mike Piazza's** self-esteem got a booster shot at age 16 when baseball's all-time greatest hitter **Ted Williams** told him, "Keep hitting that way, kid, and you'll definitely be major league!"?

Bringing this back to radio — at first blush, you might think that it would be unrealistic to suggest to, say, a weekend jock that they have the potential to jump to morning drive (and in many cases, if not most, that *is* an unrealistic scenario). But — I know of several situations where such a move *happened* because the personality's developing talent (when they were fed regular encouragement about what they were actually achieving and how much more they were capable of)

kept improving so *significantly* that they were *ready* when the opportunity to be "in the right place at the right time" came. You don't need to *promise* anything — just paint the picture of where they are headed because they're doing such a great job and

trying so hard for you. *They'll* usually do the rest.

**One Minute Praisings & Sincere Strokes.** As **Kenneth Blanchard** and **Spencer Johnson** point out in their management classic *The One Minute Manager*, try to catch people in the act of doing things *right!* Belittling "hotline" calls by the PD to the jock are notorious in this business. But — batphone calls can just as easily be used as a *positive* reinforcement tool, too. When I've worked in a PD situation, I'd often go out of my way to call a jock (or a board-op) when I heard something that sounded great. You can just hear their face light up because you *took the time* to notice their extra effort! Do you think they'll try to do more of that? (I've had jocks tell me the next day, "You know, I was just coasting through my show, but when you noticed that one bit that really cut through, it woke me up and I had a great show for the next 3 hours!") **Warning:** it has to be *genuine* praise (nothing's more obvious than an insincere stroke, and nothing's more dangerous, since it will cause that person to be suspicious of anything you have to say). The IBM philosophy still rings true: "Workers respect what management inspects". Give them an A+, and they'll strive to get many more such gold stars.

(Continued — see **Self Esteem** on page 4)

# Leadership Cliff's Notes

# Building Self-Esteem

(Continued — from page 3)

**Praise publicly . . .** Whenever possible, try to salute people in front of others. Again, be genuine. It's infectious. Congratulatory memos can be particularly effective (since it preserves it in writing, goes in their file, and will often be kept by that person *forever*). (Don't be surprised if you get a call 20 years from now from someone you praised in a congrats-gram, telling you, "Y'know, I've still got that memo you wrote about me doing a great bit out of the 7 o'clock ID")

**. . . But criticize privately.** There comes a time when everyone needs constructive critique. As one of my mentors, the late **Jim O'Brien** (KLIF, CKLW, KHJ, WFIL) once told me, "You're paid to do the job right; when you don't do it right, you're paid to *learn how* to do it right." But most people don't respond positively to public ridicule. In my experience, I've found that if you deal with such truth-and-honesty sessions *behind closed doors*, very matter-of-factly (with no emotion), you'll accomplish much more. (And don't kid yourself into thinking that public woodshed sessions make everyone "afraid" to make a mistake — it just makes them think you're an out-of-touch asshole who hasn't learned modern management techniques!) This ain't boot camp! You want to inspire an atmosphere of *greatness*, not the mediocrity of sameness that's "okay" enough to get by.

**Kick-start self-esteem occasionally.** Often the well-placed optimistic kind word can move mountains and lift performance immeasurably. One of my favorite examples came from another one of my mentors, **Ted Atkins** (who I worked for at KIMN in Denver and later as a consultant when he ran WTAE/WXKX in Pittsburgh). I

observed Ted in the Kim Production Room recording a new ski-reporter (a non-broadcaster). Ski-guy's nervous first take was predictably horrible, it was obvious to everyone. But Ted, the actor, said, "Man, I can't believe how good you sound for someone without radio experience; that was a great take, but we had a technical problem with our cart machine back here, so could you do it again for us, and by the way, just talk a little louder, okay?" You could hear the reporter begin to relax and actually do a good job on the rest of the takes (as visions of Ted's glowing words danced in his head). Atkins later confided that, of course, he knew the reporter stunk, but he pointed out that his little white lie was responsible for the difference in quality from the lousy Take 1 to the acceptable Take 2 (as the reporter acquired confidence in his delivery).

**Strive to be generally POSITIVE.** Even trying situations usually have a silver lining, if you look close enough. The internal operations of a radio station tend to take on the appearance of the station's leadership. If you piss and moan about how the business is changing and how it's not any fun anymore, your air-staff will get that message (and internalize it, and spread it like a cancer). But if you're genuinely *excited* about all the possibilities and new opportunities, and your people can see it in your eyes, *that feeling will be infectious & bring everybody up.*

**Why building self-esteem is important.** An artistic business like radio is full of *insecure* people with all kinds of psychoses. Even some of the most talented and capable performers (and managers alike) deal with major insecurities beneath the surface. Trigger the right emotion and the result can be stellar-performance; ignite the wrong

(Continued — See *Self Esteem* on page 9)

## Consumer-Tech Reality-Check

At the turn of the century, only one in 13 homes had a telephone. Radio didn't even exist (much less TV and cable). **Compare that to today . . .**

### Tuning In:

% of Americans with —

Color TV	98%
VCR	90%
Radio	89%
Big Screen	12%
Satellite Dish	11%

### Listening On Demand:

% of Americans who have a —

Stereo	54%
CD Player	52%
Car CD	22%

### Keeping InTouch

% of Americans with a —

Telephone	96%
Cordless Phone	70%
Answering Machine	69%
Cell Phone	40%
Pager	28%
Fax Machine	10%

### And Staying Connected

% of Americans with a —

Personal Computer	42%
Printer	40%
Modem	24%

### Et Cetera

% of Americans with a —

Camcorder	30%
Car Alarm	29%
Home Security System	20%
Caller ID	18%
Electronic Organizers	6%

**Note:** These stats were compiled by the Consumers Electronics Manufacturer's Association in late 1998. Just wait 'til 2000!

TW Tip #16041 and #1106

**More!**  
By Popular Demand!  
**New For '99**  
Contests, Promotions, & Ideas

❑ **Million Dollar Grand Slam**

Insurance game that just paid off for KNIX/Phoenix, generating front-page coverage in the paper (even national attention on the newswires). Two-step promotion: listener won tickets to a Diamond-backs game for her family; then won \$1,000,000 by guessing that Jay Bell would hit a grand slam home run in the 6<sup>th</sup> inning.

❑ **Beatles Music Match**

It's "Concentration" on Radio! KPTH/LA has constructed an imaginary Beatle Board, with 20 hit Beatle songs behind each of 40 doors. Match any two songs, win \$1,000. Good incentive to listen longer, to note which songs are behind which doors (thus, a good reason to say "write it down" frequently). Clever solicitation: listen for Ed Sullivan to introduce the Beatles ("ladies and gentlemen, the Beatles!"), then be caller number 10.

❑ **Traffic Builder For Auto-Dealer Remotes** KMLE/Phoenix tied in with a local automobile dealer to put a new \$20,000 value car up for grabs. If the last 4 digits of your Social Security Number match the last 4 digits of the car, you win it. Insurable.

❑ **Hi Star Stickers**

Another clever way of rewarding listeners who are "stuck" on your station. KFMB-FM (Star 100.7)/San Diego makes regular sweeps of parking lots, leaving small (but nice) prizes (prize-voucher envelopes) on windshields of cars with Star stickers. May only be a couple of coupons for a free Big Mac or a free CD, but brings a smile to the face of listeners that they actually "won" (when they least expected to). You can bet they'll tell a friend!

❑ **15 In A Row Or We Pay**

Twice every workday, Kool 108 in Minneapolis plays 15 great oldies in a row, inviting listener to keep count. Anytime the station plays less, first caller in grabs \$1,000.

❑ **Crack The PIN & Win**

KZZP/Phoenix listeners call on the cue to win \$104 cash, which they can either keep — or give up if they choose to take a guess at the 4-digit Personal Identification Number of the ZZZP \$104,000 bank account.

❑ **Unlock A Treasure Chest And Drive Away.**

KOOL 107.1 gave away 107 keys, one of which unlocks the KOOL Treasure Chest, full of \$10,000 cash. Auto dealer sponsor was on hand for "The Kooliest Event Of The Season" (at a local fairgrounds venue) to offer 3 cars for the grand prize winner to choose from, if they decide they'd like to trade the money for a new car.

❑ **The Testicle Festival**

Known on the air as the "Test Fest". KKND/New Orleans presented its 2<sup>nd</sup> Annual affair which targets males (inspired by the all-all-female Lilith Fair). Events include a golf Open and a mud football championship.

**A couple of great promotions from other industries that might give you a thought-starter or two:**



Take a look at that Oreo you're about to stuff in your mouth. Does it say "CAR"? Don't eat it! The Nabisco Biscuit Co. put thousands of specially molded cookies on the market.



The one stamped with "car" instead of "Oreo" is good for a 1999 Volkswagen Beetle, filled with, naturally, Oreos.

Other sayings to watch for include: "Oreo For Life" (good for a year's

supply of Oreos and \$10,000, and "\$ Cash" (worth \$100) and several thousand that say "Free 6-count Oreo" (good for a free package). ([www.oreo.com](http://www.oreo.com))

❑ **"Win A Buick" Gamepieces**

If you're looking a way to do value-added sales promotions without cluttering your air-sound, observe the way Buick used their web-site to build showroom traffic. Consumers are directed to the special "Win A Buick Sweepstakes" web-site ([www.win.buick.com](http://www.win.buick.com)), where they can click-in to win. Each participant receives a "game piece" (containing two words) which they take to a Buick dealership to see if it matches a display.

❑ **E-Mail Club** KSAN in San Francisco notifies all their E-Mail Club members whenever a major new contest starts. Club-members win a bonus \$107. Websurfers can access a special bonus money section by typing in a secret username and password.

❑ **The Party Pager.** Call the (KPTY) Party Pager and dial in your number. Then answer your phone "Party Radio @103-9" when we call you back and win cash'n'prizes up to \$1,000.

**And a few blasts from the past . .**

❑ **1000 Winners In 1 Weekend** Up to \$1,000 each, just for displaying a 94.9 Mix-FM window-sticker. Bobby Rich at KMZZ/Tucson has used this 7 times in 5 markets. Similar to the **World's Record Of Winners** that Ron Chapman did at KVIL/Dallas in the 70's (one Saturday, they invited 10,000 winners to pick up their prize-envelopes at Texas Stadium; first 10,000 people with KVIL stickers won).

❑ **Hawaii 5-0**

Just to prove what's old is still new for '99. Years ago, More FM in Wellington (New Zealand) gave away 50 trips to Hawaii.

(Continued — see **New For 99** on page 7)



# The "PD" Perennial Millennial Calendar

Another  
Programmer's Digest  
Stealable Template

Simply match the YEAR (in grids below) to the appropriate CALENDAR NUMBER

2000-2019	2020-2039	2040-2059	2060-2079	2080-2099
Year Cal	Year Cal	Year Cal	Year Cal	Year Cal
2000 - 14	2020 - 11	2040 - 8	2060 - 12	2080 - 9
2001 - 2	2021 - 6	2041 - 3	2061 - 7	2081 - 4
2002 - 3	2022 - 7	2042 - 4	2062 - 1	2082 - 5
2003 - 4	2023 - 1	2043 - 5	2063 - 2	2083 - 6
2004 - 12	2024 - 9	2044 - 13	2064 - 10	2084 - 14
2005 - 7	2025 - 4	2045 - 1	2065 - 5	2085 - 2
2006 - 1	2026 - 5	2046 - 2	2066 - 6	2086 - 3
2007 - 2	2027 - 6	2047 - 3	2067 - 7	2087 - 4
2008 - 10	2028 - 14	2048 - 11	2068 - 8	2088 - 12
2009 - 5	2029 - 2	2049 - 6	2069 - 3	2089 - 7
2010 - 6	2030 - 3	2050 - 7	2070 - 4	2090 - 1
2011 - 7	2031 - 4	2051 - 1	2071 - 5	2091 - 2
2012 - 8	2032 - 12	2052 - 9	2072 - 13	2092 - 10
2013 - 3	2033 - 7	2053 - 4	2073 - 1	2093 - 5
2014 - 4	2034 - 1	2054 - 5	2074 - 2	2094 - 6
2015 - 5	2035 - 2	2055 - 6	2075 - 3	2095 - 7
2016 - 13	2036 - 10	2056 - 14	2076 - 11	2096 - 8
2017 - 1	2037 - 5	2057 - 2	2077 - 6	2097 - 3
2018 - 2	2038 - 6	2058 - 3	2078 - 7	2098 - 4
2019 - 3	2039 - 7	2059 - 4	2079 - 1	2099 - 5

1	2
MTWTFSS	MTWTFSS
JANUARY	JANUARY
FEBRUARY	FEBRUARY
MARCH	MARCH
APRIL	APRIL
MAY	MAY
JUNE	JUNE
JULY	JULY
AUGUST	AUGUST
SEPTEMBER	SEPTEMBER
OCTOBER	OCTOBER
NOVEMBER	NOVEMBER
DECEMBER	DECEMBER

3	4
MTWTFSS	MTWTFSS
JANUARY	JANUARY
FEBRUARY	FEBRUARY
MARCH	MARCH
APRIL	APRIL
MAY	MAY
JUNE	JUNE
JULY	JULY
AUGUST	AUGUST
SEPTEMBER	SEPTEMBER
OCTOBER	OCTOBER
NOVEMBER	NOVEMBER
DECEMBER	DECEMBER

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JANUARY	JANUARY
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DECEMBER	DECEMBER

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OCTOBER	OCTOBER
NOVEMBER	NOVEMBER
DECEMBER	DECEMBER

## Programmer's Digest

# The Insert

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in issue #45 of **'PD'**

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Programmer's Digest

# The Insert

## Perceptual Benchmarking Research

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Are Canadians putting a different spin on the concept of loyalty marketing? Find out — read the exclusive **Deep Background** interview with **J. J. Johnston** PD of Toronto's Mix 99.9

in issue #45 of **"PD"**

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**More!** By Popular Demand!  
**New For '99**  
 Contests, Promotions, & Ideas

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❑ **Shoppo**

Here's a great client promotion (ideal for smaller markets particularly) from the archives of great promotions conducted by Radio New Zealand stations (full credit to **John McIlhinney**, now with The Radio Network). Take-off on Lotto. "Shoppo" tickets are made available at participating advertisers. Fill-in the 4 blank spaces with any



four numbers between 1 and 40 (forms are carboned so consumer keeps a copy and deposits the other in a box). Then listen every weekday morning at 7:45 for the "the live Shoppo draw". Call-in within 10 when you hear your numbers called and win. Cash jackpot keeps building til won. Advertisers love it.

❑ **Top 99 \$1,000 Flashback**

During its Top 40 heyday, WRKO/Boston counted down the Top 69 songs of 1969 at the end of the year. Every hour, listeners had a chance to guess which of the Top 69 would be played next. Guess right, win \$1,000. Clean formatics. Non-contestants play-along. Reinforces the music. \$1,000 on the line every hour with good odds you'll be able to preserve your budget.

TW Tip #3215, #4115, and #17051

# Concepts

A weekly series of  
 forgotten basics  
 in bite-size doses

## ID Placement In Sweeps

(Continued from "PD" Issue #42)

Last week, we discussed the pros and cons of ID placement going into and coming out of commercial stopsets.

**Key points:**

- ✓ The ideal is identification first *and* last out of the mouth in either a frontsell or backsell break, provided it can be done *effortlessly* (so it doesn't sound stilted or scripted).
- ✓ Backselling into a stop: As a song is ending is the very *height* of listener expectation on a music station, thus *perfect* place to hit listeners with your ID (saying it first-out-of-the-mouth)
- ✓ Frontselling out of a stop: Saying the ID *first*-out-of-the mouth signals a Pavlovian message to the listener's "filter system" that **commercials are over**, thus it could effectively *shorten* the perceived-length of a stopset by 10-30 seconds (conversely, if you say an ID last-bumping-to-the-post, you don't gain this set-shortening advantage — the message may linger, but not to those who've already tuned-out on what they perceived as the last "spot").
- ✓ The **Wallace Wisdom** preferred method of dealing with ID-reinforcement (as the last thing out of a personality's mouth in either frontsell and

- ✓ backsell) is to use a less-formal **relaxed reinforcer**, like a station nickname or extension (like "the Z"). Sounds less redundant and less cumbersome than repeating a lengthy branding-image that was said just seconds before.
- ✓ Remember the power of **nonchalance** in executing format structure — the smoother your personalities make the format sound, the better your message (and brand) will "connect" in a listener's mind.

**Now, On To ID Placement In SWEEPS:**

Please note that this discussion (like last week's) applies primarily to dayparts other than breakfast/mornings.

- ❑ **Where To Talk In A Sweep.** A station's level of music-intensity will dictate how you approach jock-content during music sweeps. Generally, a "music intensive" station will talk on only one-side of the sweep-transition, while often a "personality" station will allow their hosts to ramble over both the trail of the ending song *and* the intro of the one following (sometimes even with a few seconds of no music-backing underneath, in-between). The latter example usually sounds sloppy and defeats the purpose of a "music sweep" (which is to spotlight the uninterrupted flow of music).
- ❑ **The Case For Talking On Only One Side Of A Sweep Transition:** Very simply, when a jock confines his/her entire

(Continued — See CapCon on Page 10)

# ARBITRON EXIT POLL

## Case Study Identifies Actionable Perceptive Trend

As we discussed last week, Arbitron's new Exit Poll service is designed to provide actionable answers to questions stemming from ratings performance. A good case study occurred during the Exit Poll pilot test, which was conducted in St. Louis in 1997 and '98. Modern AC-formatted WALC ("Alice") was selected as the "test subject". As the timeline unfolds, I think you'll find the logical deductions from the EP measurements fascinating.

**Background:** Alice had grown fast since changing to Modern AC in early '97, with a 4.2% 12+ share Spring '97, but declined to 3.7% by Fall '97 and a 2.0% in Spring '98.

**The big question: why?**

**Warning Sign #1: P1 loss.** As we know, retaining P1 (first preference listeners) is crucial to a station's ratings health. So P1 retention was the first place to look for an early warning signal. Comparing FA97 to SP98, Alice P1s were splashing in various directions...

Of people who listened most to WALC 6 months ago, their current P1 stations

FA97 %	SP98 %
WALC 50	WALC 20
KPNT 7	KSHE 20
KSLZ 7	KSLZ 12
WKXX 7	WVRV 8
KYKY 7	KPNT 8

By Fall '97, only 50% of diary-keepers who listened to Alice the most in Spring '97 were still P1 to Alice. This figure slipped further just 20% by Spring '98.

## Early Warning Signal #2: Cume-Usage Of Other Stations

Of those who listened most to Alice 6 months ago, what are they listening to MORE these days?

FA97 %	SP98 %
KSLZ 36	KSLZ 24
Don't Know 31	WVRV 20
WVRV 10	KPNT 16
KPNT 7	None 8
WKXX 5	WKXX 4
WALC 2	WALC 4

New CHR station KSLZ signed on at the start of the Fall '97 book and Alice's former P1 core seemed to lock-in on this new station instantly. Only 2% were listening more to Alice during Z's curiosity-cume phase.

**After the Fall '97 book, Alice took a major step to turn itself around — adding Howard Stern in Winter '98.**

Which station has the funniest/most entertaining morning show?

FA97 %	SP98 %
Don't Know 27	WALC 19
WKXX 21	Don't Know 18
KPNT 10	KSLZ 10
KSHE 10	WKXX 10
WALC 9	KSHE 9

By Spring '98, it was clear that Stern's presence was being felt — Alice's morning show image doubled. WALC had begun to establish a clear morning show position with its diary-keepers.

Up to this point, we've looked at Alice's total cuming diary-keepers, but Exit Poll also breaks out images based on P1 listening, which revealed more intelligence on Alice's progress.

Which station has the most outrageous personalities?

FA97 P1s %	SP98 P1s %
WKXX 31	WALC 60
WALC 21	Don't Know 20
KPNT 12	KSHE 10
FA97Diaries%	SP98Diaries%
Don't Know 19	WALC 37
WKXX 18	KPNT 13
KPNT 16	Don't Know 13

**WALC "P1" Diary-Keepers**

**WALC Total Diary-Keepers**

WALC's score for the "outrageous personality" image jumped from 21% to 60% with WALC P1s.

**Next step: Music.**

One of the most important image-positioning questions is — "Which station plays the music you like best?"

Station That Plays Music You Like Best

FA97 %	SP98 %
KSLZ 19	KPNT 19
WALC 15	WVRV 15
KPNT 14	KSLX 14
Don't Know 7	Don't Know 10
KVRV 7	KYKY 5
KSD-FM 6	WALC 5

In Alice's case, according to its own diary-keepers, WALC ranked second in Fall '97, behind KSLZ, falling even further by the Spring of '98 (when only 5% of Alice's diary-keepers felt they played the best music). Possible reason: new Howard fans preferred the music found on other stations.

**Based on these findings (and other proprietary research), Alice changed their format to "Extreme" Rock early in the Spring '98 survey period.**

According to diary-keepers, the new "Extreme" music position began to take hold.

Which station plays loud or hard music?

FA97 %	SP98 %
KSHE 35	KPNT 25
KPNT 35	KSHE 24
Don't Know 11	WALC 19
WALC 6	Don't Know 16

**The station's image perception for loud/hard music tripled!**

## "Back To Health" Indicator #1 — P1 partisanship.

Of people who listened most to WXTM 6 months ago, what are their current P1 stations.

FA97 %	SP98 %	FA98 %
WALC 50	WALC 20	WXTM 50
KPNT 7	KSHE 20	KSLZ 21
KSLZ 7	KLSZ 12	WVRV 14
WKXX 7	KVRV 8	
KYKY 7	KPNT 8	

By the Fall '98 book, 50% of the diary-keepers who listened to the WALC 6 months ago had become P1 partisans of the new WXTM in the Fall '98 book.

It appears Alice's former P1 core defected to KSLZ and The River.

## "Back To Health" Indicator #2 — Listening More.

Of those who listened most to WXTM 6 months ago, what are they listening to more these days?

FA97 %	SP98 %	FA98 %
KSLX 36	KSLX 24	WXTM 21
Don't Know 31	WVRV 20	Don't Know 14
WVRV 10	KPNT 16	KPNT 14
KPNT 7	None 8	
WKXX 5	WKXX 4	
WALC 2	WALC 4	

Extreme's "prior P1s" found that they were "listening more" to WXTM in Fall '98.

## "Back To Health" Indicator #3 — Morning Strength and Outrageousness.

Funniest/Most Entertaining Morning Show

FA97 %	SP98 %	FA98 %
Don't Know 27	WALC 19	WXTM 36
WKXX 21	Don't Know 18	KSHE 14
KPNT 10	KSLZ 10	KSLZ 11
KSHE 10	WKXX 10	
WALC 9	KSHE 9	

By the Fall 98 book, 36% of Extreme's diary-keepers said WXTM was now the station with the funniest, and most entertaining morning show.

Most Outrageous Personalities

FA97 %	SP98 %	FA98 %
Don't Know 19	WALC 37	WXTM 57
WKXX 18	KPNT 13	Don't Know 12
KPNT 18	Don't Know 13	KSLZ 9

And 57% of WXTM's diary-keepers said that Extreme was the station with the most "outrageous personalities".

## Back To Health Indicator #4: Positioning (Loud/Hard).

Diary-keepers seemed to "get" Extreme's new music position.

FA97 %	SP98 %	FA98 %
KSHE 35	KPNT 25	WXTM 64
KPNT 35	KSHE 24	KSHE 11
Don't Know 11	WALC 19	KPNT 8
WALC 6	Don't Know 16	KXOK 8

WXTM's momentum with the image for "loud/hard music" continued into the Fall '98 sweep — with 64% identifying Extreme for this position.

(Continued — see Exit Poll on page 9)

## Nothin' But 'Net

W W W

E B

W W W I S E™

### Pixel Personalization

NewsRadio KNX/Los Angeles has done an outstanding job of personalizing their full service website to the Southern California lifestyle.

(Click on [www.knx1070.com](http://www.knx1070.com) to see for yourself.)

Start with the **KNX Personalized License Plate**



**Showcase** (a monthly contest where listeners are encouraged to enter theirs to become world famous).

In addition to the obligatory personality profiles, news updates, and weather information, other unique KNX web-features designed to keep both listeners and surfers coming back include:

**What's New On KNX**, a rundown of upcoming programming events, both on and off the air.

**Announcements**, the latest press releases about the station's achievements (awards and such).

**News Trivia**, a chance to test your "NQ" or News IQ based on current events)

**The Latest Daily Editorial**, plus Editorial archive.

**"Hey KNX!"**, clever title for listener feedback comments.

**Citizen Of The Week** nomination forms

**KNX History**, the station's rich history complete with historical photos.

**Street Smarter**, a color-coded *live* traffic status map of the LA freeway system, complete with a live list of traffic incidents and sig-alerts.

**Earthquake Preparedness**, a handy list of phone numbers to call and ways to be prepared for "the big one".

**What Is KNX?**, a great station profile to impress listeners and prospective advertisers (one of the useful factoids: KNX has more listeners than the population of 14 states!)

**Making dot.com payoff**: Best of all, many of these features are sponsored by major advertisers.

*TW Tip #3216, #4116, #15068, #16079, and #17052*

## ARBITRON EXIT POLL

(Continued — from Page 8)

### Back To Health Indicator #5: Best Music Position

Better yet, aligning Extreme's music with Howard Stern paid off with an improved "best music" image.

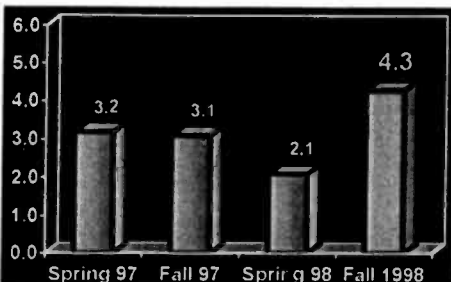
FA97	%	SP98	%	FA98	%
KSLZ	19	KPNT	19	WXTM	22
WALC	15	WVRV	15	KPNT	12
KPNT	14	KSLZ	14	KXOK	9
Don't Know	7	Don't Know	10	WVRV	8
WVRV	7	KYKY	5		
KSD	6	WALC	5		

By Fall '98, 22% of WXTM's diary-keepers said Extreme played the music they like best.

### The Net Effect:

#### Did Extreme's ratings improve over the old Alice?

In a word, YES. 12+ was up 2.0 to 2.9%, Spring to Fall '98.



And in its target demo (Men 25-54), the rise was even *more* pronounced, up from 2.1 (Spring '98) to 4.3% (in the Fall '98 sweep)

*TW Tip #19072 and*

## Leadership Cliff's Notes Building Self-Esteem

(Continued — from page 4) emotion and that performer could be down in the dumps for days. It's up to *you* to know the difference and how to activate the right response. (After all, that's why they pay *you* the big bucks — to be the leader, kindergarten teacher, and the staff shrink!) It's one of the reasons why artistic types like air personalities don't always make the best sales people — sure, they can make the eloquent pitch better than anyone, but just can't handle the rejection which is often not based in logic (much less rejection after rejection after rejection until you finally close the sale on the 10th call).

**Bottom-line**: Often, as with any great team, you *are* as good as the people you work with. If everybody's having fun and feeling good about themselves and their fellow teammates, it lifts the vibe throughout the station and everyone performs better (something that listeners can hear oozing through the speakers).

**Wallace Wisdom**: Remember, the key to building self-esteem is doing so with sincerity. (And, as actor **George Burns** used to say, "Once you've learned to fake that, kid, you'll go far in this business!")

*TW Tip #6213, #8159, #7232, and #21035*

# News & Surveillance

## Beat-Checks

Just as the headline is the most important ingredient in capturing a consumer's attention in print-based advertising, so, too, can a headline-tease be used to compel listeners to stay tuned to your station's audio information package (your newscast).

By using a "beat-check" (a round-robin pacy recap of bite-size teasers done by your reporters and surveillance experts covering their "beat"), news-based stations are able to efficiently spotlight the depth of their coverage while adding some jazzy momentum to their presentation. The more "headlines" you feature up-front (within reason, of course), the more likely you'll have a story that hits more listeners hot-buttons, thus coercing them to stay tuned for it. (We're all intrigued by a catchy come on.) You'll notice that every network affiliate TV

station in America uses this technique.

**How To:** Over your audio sounder at the top of your newscast, your lead news anchor starts with a tease of the top story which is then followed by a string of several (I wouldn't do more than 6) tease-clips from your reporters and experts doing clever leads ("I'm meteorologist Joe Blow — you think Hell's hot this time of year, wait til you hear *my* forecast"), played back-to-back-to-back-to-back-to-back. As you proceed out of the beat-check and into the newscast body, consider using the research-proven linking-line which many TV stations use, "KXYZ starts NOW". (There's a reason why so many stations use it!) Though the beat-check concept can be used as an effective way to billboard your newscast before a commercial stopset preceding news, the aesthetic effect is *multiplied* when done "cleanly". TW Tip #9187 and #10064

## Concepts

(Continued — from page 7)

spiel over the fade or intro of just *one* of the songs at the transition-juncture, it sounds *cleaner* and more streamlined, and thus subliminally emphasizes two important points to listeners: 1) that your station really *respects* the music and 2) that during sweeps, *brevity* rules!

❑ **Take the TW Challenge:** If you presently allow your personalities to chatter on both sides of sweep-transitions, try a one-week experiment of "one side only". See if you don't notice how this cleaner deployment makes it sound like your station is playing a *lot more music*. Most PDs who try this one-week experiment are sold on the concept after just a few days (and never look back).

❑ **Frontsells In A Sweep.** First, remember the effect you're wanting to convey is lots of music and respect for the music. So, what the listener should hear is a

music-to-music transition, before jocktalk begins (*not* music-to-jocktalk with music fading up underneath). To accomplish this, simply instruct personalities to start the second song of each sweep transition at 100% modulation (while smoothly fading out the first song) and allow it to *establish* for a *second or two* before saying anything. You'll be amazed at how much this little procedure also reinforces the perception of brevity and more music.

❑ **ID Placement In Frontsells** There are two schools of thought here. Neither are wrong.

**ID first out-of-the-mouth:** There are many of us who like to take advantage of the "heightened-expectancy" noted above (when a song stops, listeners expect "something", so what better place to hit them with your brand name?).

**ID last out-of-the-mouth:** Some PDs believe that when the call-letters or identifier is the last thing said, it leaves a more memorable impression. As explained last week, when coming out of a stopset, this practice may con-

tribute to a perception of an elongated commercial pod (if listeners don't recognize the song-intro, they may misinterpret it as just another voice-over-music commercial if the call-letters aren't mentioned first). But, that danger is not nearly as high when done in the middle of a long music sweep.

**ID first-and-last-out-of-the-mouth:** Of course, the ideal remedy is first *and* last. Only trouble: you're limited by intro-time. So I urge you to take on board my above rant about redundant content. Such robo-patter can *really* detract from the coolness and flow of a music sweep, which is the very time you want to sound your *smoothest!* (My above point about *relaxed* reinforcement applies here, too.)

❑ **Backsells In A Sweep.** There are basically two reasons for backselling in a sweep.

1) Insufficient intro time over the second song of the transition. This can also apply to songs with a very strong instrumental opening. (Nothing sounds worse than a jock jabbering while a group is "singin' with their instruments" — better to let such a strong-open  
(Continued — See CapCon on Page 11)

# Ocean Toons®

Check out the official Bobby Ocean creative web-site at [www.bobbyocean.com](http://www.bobbyocean.com). Full of interesting ideas, links, quotes, production samples, and voiceover demos. E-Mail Osh at [oceanvox@pacbell.net](mailto:oceanvox@pacbell.net)

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



THE NEW OWNERS HAVE  
DONE AWAY WITH THE  
FRILLS

## Concepts

(Continued — from page 10)

song hit *full*, so the listener can fully savor it, and appreciate you for letting them do so!)

2) Some stations have a firm policy of *totally* respecting the music, *all* the time — *never* talking over *any* music intros, even in music sweeps.

For whatever the reason, the "rule" for backselling in sweep-transitions is — **don't doddle!** Make words work! If a personality's backsell in a sweep goes too long, some button-pushers, index fingers poised, will assume a stopset is straight ahead and may bail out on you in the middle of a sweep. (This should be a punishable offense! Something involving decapitation!)

- ❑ **ID Placement In Backsells.**  
Because brevity is king in

sweeping-backsells, there is not room for first-and-last placement (ignore this advice at your peril!).

- ❑ **ID last-out-of-the-mouth:**

The sweeping-backsell is the one juncture where I think it sounds best to put the calls last, provided the backsell is *extremely brief*. (But IDing first is not a crime, as long as you follow the brevity law.) Such backsells should maintain *forward* momentum (referring to what's coming up, not what's just passed). Example: (Over the fade): "Your daily dose of Backstreet's here . . . on The All New, All Hit KZ-83". (bang in the next song with no further talk). But sometimes a personality can find a clever way of tying both songs together.

**Example:** (Over the fade): "The only place you can hear everything from Elvis to Elton is when your radio's locked-onto Oldies 88, XYZ" (next song, no talk).

- ❑ **Cold-Enders to Cold-Opens.**

This is a transition usually best handled by using a produced sweeper or jingle. But if your format features neither, the rule of thumb should be: **the fewer syllables between songs the better.** In fact, I would make the case that using a "relaxed" ID will score more points in listeners' minds (and diaries) than your formal ID will in this situation. **Example:** Instead of saying "Here's Shania Twain on the All New 109 Triple Q" (which is a reasonably tidy brief ID) you may accentuate the pace and momentum better by saying just "Shania — on Q" or "The Q" (imagine how clean that would sound between an abrupt-cold-ending song into a full-opener!).

- ❑ **Remember the rule:** there is no rule to what *sounds right*.

TW Tip #9188 and #7233

**Next**

**Contest Actualities:  
Why Many Believe  
"Live" Is Death!**



## Programmer's Digest

### Sweepers/Splitters/Bumpers/Liners/Ins&Outs

Now say goodbye to all those commercials. 'Cause you won't hear 'em again for 95 minutes. It's another KJR-FM Classic Hits Blitz!

(Image-voice): That button that says "play" . . . could you hit it for me? (music starts) 102-5 K N I X.

(Promo about Rush Limbaugh moving up the dial from 550/KTSA to 1200/WOAI): "Market update: Rush UP 650 to 1200 WOAI, Rush Radio 1200."

(outro from Canada Day event)

. . . presented by the station that ALWAYS wears the maple leaf proudly (jingle): 10-50 Chummm

Back to the music, fastest!

(Clip): "This is the sound of now!" 96.3, B96!

This song has the Wolf's stamp of approval. Certified — real Texas Country, the new 99.5 The Wolf (wolf-howl)

Work sucks! But your radio station doesn't have to! 45 minutes commercial-free with Susie! It's 106.7 'BPI. It's like music to our ears. (montage of winner soundbites) It's the sound of our listeners winning big money on 99.9 K E Z.

I will promise for the '9-9 — more jams (more jams!), less commercials than anybody (less commercials!). The commercial-free zone starts NOW on K104.

## Elements of Stationality

Tired of hearing the same songs over and over? Then keep it on FM 100.3 KILT, where we play today's Country and yesterday's favorites

Gettin' down to business with the Workday Music Marathon, on today's Soft Rock with less talk, the new B97.9.

If you're waiting to hear a commercial...It's going to be a while — 40 minutes of real Hip Hop and R&B commercial-free. 92.3 The Beat!

Oldies B-97. The station you hear more and more all over Columbus, because it's so much fun to listen to! For good times and great Oldies, there's only one place on the dial — Oldies B-97!

(Image voice): For a written transcript of today's program, grab a pen and write real fast.

(soundbite): "Surely you can't be serious."

(image voice): Ohio's best Rock.

(soundbite): "I am serious, and don't call me Shirley."

(image voice): QFM-96.

(Female): Mix plays the songs you know and like

(Male): Another long continuous music Mix

(Female): Continuous music mix

(Male): Coming right up!

TW Tip #9189

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