

## Radio 2000

### What's Important For Radio?

By Dave Charles

Great radio will always be a part of people's lives. As we move toward the new millennium, here are some things that radio should do to be strong.

#### Keeping Radio Strong

- Hire people with great attitudes, great work ethic, and a quest for knowledge.
- Don't hire DJs. Look for personalities, communicators, and humorists who have the ability to cut-through.
- Hire an "Ideas Manager". Find someone who will surf the Internet for breakthrough ideas.

- Ideas need to be categorized and data-banked for easy accessibility.
- Brainstorm for that next great idea. There is no license on creativity. Anyone can have a good idea. All you have to do is ask. Brainstorming can be used for problem-solving as well. Use the power of your workforce.

(Continued — See Radio 2000 on page 2)

### Here to make a difference

#### Public Service Projects That Nail P1s and Attract New Cume

The distance between what comes out of the speakers and enters a diary-keeper's mind is often very short. We've trained ourselves to strive for this kind of direct communication, laser-targeting our message in such a way as

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### Continuing Education For The Dedicated Radio Programmer

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**Programmer's Digest** Publisher/Editor **Todd Wallace** is Director Of AM Operations for the AMFM Inc. Phoenix cluster. His programming consultation firm, **Todd Wallace/Associates** has served over 100 radio stations in the U.S., Canada, Australia, New Zealand, the U.K., and the Philippines. A broadcaster for over 30 years, he is internationally recognized as the "founding father" of the "callout" research concept and pioneer of the "P1" concept. Reach TW at (480) 443-3500 or e-mail: [TW3tw3@aol.com](mailto:TW3tw3@aol.com)

# Radio 2000 — What's Important

(Continued — from page 1)

- **Invest in your brands.** You must keep your brand strong by giving your listeners what they want and expect. Research will help you determine what you will need to renew your brand. Look for creative ways to display your brand. Brand integrity is critical to its survival. Invest in your brand everyday. Your radio station is a brand.
- **Look for people outside radio's culture to give a fresh perspective.** Successful business people, winning coaches, successful authors, etc.
- **Readers are leaders. Knowledge is POWER!** *Amazon.com* is a great source for new books from anywhere in the world.
- **Look for trendsetters.** What are the trends worth following? What are the fads to ignore?
- **Countdown 2000 is on.** How can radio entertain and inform better? How can radio sound fresh and innovative for this milestone in history? Plan for the millennium now. Your audience will be looking for things that are fresh and new. Australians will be able to welcome the year 2000 with the Summer Olympics. The world will be watching and coming to visit us.
- **Radio needs to take stock of new production values.** Start looking for new sounds that will set your station apart from the rest. Production is the frame that goes around your format to define its persona and style.
- **Look for new ways to package your music.** Look to create short-form music features. Make sure that you get credit for the new music you play. People love to know about their favourite music, both old and new.
- **Radio should have more spontaneous winners.** Give prizes away on a random basis to listeners who just phone the station and are not expecting to win anything. This creates a great buzz around the station. People love to win CDs, movie passes, and concert tickets.

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is critical to its  
survival. Invest  
in your brand  
everyday.**

## ■ Hire great writers.

Look for those writers

who can write for the ear. PDs need to give writers the right brief before they can begin to craft the right script. Good creative writers are very important in helping radio to become more compelling and entertaining.

## ■ Bullet promos are the best way to cut through in an over-communicated world.

These are 10-second messages with one thought per message. In the new millennium, the attention span may be shorter, so make sure your message is simple and creative.

■ **Listeners never outgrow the music, but they may outgrow the station** if it's not presenting the music in the best way possible.

■ **Be aware of convergence emergence.** This is where your PC will become an all-in-one

medium for many sources. (Radio, TV, videos, movies, banking, internet, and home shopping, etc.) This will be a big part of how your listeners will connect with radio in the new millennium.

This article appeared earlier this year in the ESP client newsletter  
TW Tip #1107, #2156, #3222, #4119, #6216, #7239, #9195, #15072, #16083

## Dave Charles is General Manager of ESP Media



the largest and most successful programming consultation firm in the Pacific Rim. ESP (the acronym for Entertainment, Strategy, Programming) is based in Brisbane, Australia. 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.

Reach Dave by phone at 61-7-3839-6733 or by e-mail [davecharles@espmedia.com](mailto:davecharles@espmedia.com)

Setting The Tone . . .

## The Most Fun WINS!

### Official Corporate Philosophy

— Woodcarved sign hanging in the foyer of AMFM's KOY/KYOT/KZON

TW Tip #8160 and #7238

# Here To Make A Difference

(Continued —  
from page 1)

to make it past "the filter system" of the listener's brain. (See "PD" issue #2, page 1 issue #3, page 7 and issue #4, page 1 for background on "the filter system").

But one of the most effective ways of making sure your station's brand name stays in the diarykeeper's consciousness is by including a short detour *through the heart* before you impact the brain. Major national advertisers long ago learned that "emotion" is one of their most effective ways to make a sales message cut through and linger. I'm here to suggest that it is the wise PD who learns how to genuinely reflect emotion on-the-air at his/her radio station. There are many ways to showcase various emotions on-air, but in my experience, "cause campaigns" are the most direct route. (Find a parade and get in front of it.)

## Emotional Processing

We wouldn't think of sending our audio up the stick without making sure it passed through the appropriate blend of processing in our audio chain. So, too, should we be constantly on the lookout for *emotional* processing as a regular part of our "stationality chain". As a young Turk swashbuckling Top 40 PD years ago, part of my "secret sauce" was to *at all times*, 52 weeks a year, have my station involved in a full-tilt public service project of some kind (over and above any other promotional activity or contesting).

Often these public service projects require a departure from regular format, to be most effective. A grassroots fund-raiser for 24-straight-hours or maybe a weekend charity auction may dictate that

"the format" must go out the window temporarily. You need to know in advance that sometimes the "numbers" payoff may not be there on the day. But — the *image* will keep paying off for years afterward. Example:

When AMFM Chief Programming Officer **Steve Rivers** was PD of KIIS he once told me that focus group participants were still talking *years later* about the day morning personality **Rick Dees** flushed the format after a major earthquake. Dees took it upon himself to 86 all songs and schtick and just *talked* with listeners live on-the-air about how the quake was affecting them and their area. That was a one-day event but it emotionally connected with KIIS listeners for many years. (And for Dees, it will live in his fans minds forever.) For more background on the "shared experience" of "event-oriented radio", see "PD" issue #20, page 1 and issue #21, page 1).

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Radio is at its best when it is "holding listeners hands", reassuring them that "it's okay" and "everything's going to be alright". A great recent example was the way radio met the challenge of "being there" for listeners after the Columbine tragedy in Denver. (In a future "PD" issue, we'll feature a how-to checklist to help you be better prepared for the next tragic event, God forbid.)

Service to the public, however, need not be confined to only cause campaigns or tragedies. Often a concerted campaign can very "upbeat" and positive and still make a difference. Even provide an element of fun. (Continued — on Page 6)

## On ... Who You Turn To When You Need Things *Done*

TW Tip # 7240

**"Anytime you want to get something accomplished, give it to a busy person. They'll get it done, because organized and used to *doing*. The more you *do*, the more you *can* do. And that's a fact!" — Lucille Ball**

**"An overburdened, over-stretched executive is the best executive, because he or she doesn't have the time to meddle, to deal in trivia, to bother people" — Jack Welch, CEO/GE**

### "I'll Take 'Days That End In Y' for \$500, Alex!"

The recent kneedeep hooplah in the U.S. and the U.K. about the new prime-time TV quiz show *Who Wants To Be A Millionaire* has the potential of making "trivia" contests topically trendy again (especially if it gets renewed for the Fall season). Remember how trivia suddenly became the flavor-of-the-month back when the boardgame *Trivial Pursuit* was launched in the 80's? We may see a similar resurgence as a result of *Millionaire's* stellar ratings, which will likely spawn prime-time TV spinoffs and copycats (remember how the entertainment industry works: "Ahhh, we've got a successful concept, so let's do too much of it!").

**Heads-up:** If you plan to capitalize on this trend, NOW is the time to start your prep-work.

The model for *Millionaire* probably stems from the old 50's TV hit, *The \$64,000 Question*, where contestants started with \$1,000 and doubled their way up the foodchain to \$64k for each correct answer. Only minor hitch: that show was rigged, thus it became part of the quiz-show scandal congressional investigations, and the compelling \$64,000 doubling-prize concept got thrown out with the bathwater. (Moral of the story: let this serve as a ringing reminder to *never*, ever, under *any* circumstance, "cook" a contest!)

### Relating This To Radio

Radio trivia contests have been around equally as long. But because the top-prize dollar values are considerably less than network TV, they tend to pale in significance (in our memory). But don't let this dissuade you of a trivia contest's usefulness for your radio station. Why?

### One Of Radio's Little Secrets

"Potluck" pop-culture trivia contests usually test the highest in Q-score likeability research over any other types of radio contests. In other words, listeners "like" trivia, most because of the mental participation aspect (50 people may have dialed in, but 50,000 people may be playing along). It's not unusual to see a slick boomer-trivia game like "Thousand Dollar Fast Money" pulling 75-80% Positive Acceptance scores\* with your audience-target (as strong as any "A" record you play), compared to just 35-40% PosAcc for a "mechanical" contest like a "Cash Call" or "Hi-Lo".

\* A sidebar to these research-scores: the contests that test best in likeability research are broad-based "potluck" trivia contests involving decent dollars. Specific-subject trivia games like Screen Test (movies), Face The Music (name that tune), Sportlight (sports trivia), or Couch Potato IQ (TV trivia) generally test lower.

**Wallace Wisdom Reminder:** the other side of the marketing equation, that I urge you to factor into your contesting-strategy, is: greatest "likeability" does not necessarily always equate to greatest *effectiveness* (in terms of putting bums in front of speakers and strokes in diaries). While the trivia contest may "appeal" to more your total audience, generating great "interest" and entertainment value, your Cash Call may actually be more effective in getting listeners to go out of their way to listen more, listen longer, or listen in ways they otherwise might not. (See "PD" issue #2, page 1 for background about "Why Power Contesting Works").

There are, however, times when a great trivia contest is just what the doctor ordered, even if only for the reason of providing the appropriate "spice" for a few weeks in your contest-marketing plan.

With this in mind, let's look at a few trivia variations and derivatives — different ways to skin the same cat.

### Name Your Game

Why do some trivia games work and others not? As with everything in radio, the angle of approach is all important. It all starts with the right name. I make the point that a contest called "trivia" sounds trivial (especially if it's lacking in production values). But "Thousand Dollar Fast Money" or "Double Your Money" or "Sudden Death: Double Or Quits" with slick presentation sounds exciting! Inviting! Compelling! Habit-forming! Same game. Different name.

### Different Horses For Different Courses

One of the greatest radio adaptations of the doubling-prize trivia concept was originally done in New Zealand (by many of the former Radio New Zealand's "ZB" stations — 1ZB/Auckland, 2ZB/Wellington, 3ZB/Christchurch, and 4ZB/Dunedin).

### "Sudden Death – Double Or Quits"

**How It Works:** Caller #9 gets to play. Contestant starts with \$10 and the money doubles for every correct answer to successive trivia questions.

\$10, \$20, \$40, \$80, \$160, \$320, \$640, \$1,280, \$2,560, \$5,120, \$10,280

**The catch:** the contestant must "bet the farm" every time, double or nothing. They can, of course, take the money and run at any time. But if they lose, all they walked away with was a lovely parting gift (a necessary evil to keep the budget from spinning out of control). The questions got progressively more difficult (just like on *Millionaire*).

(Continued — See Double Your Money on page 5)

## Deep Background

Another Todd Wallace Insight Interview



### Jim "J. J." Johnston

is the VP/Programming for Standard Communications, Canada's most listened-to radio group and is also hands-on responsible for the programming and marketing operations at Toronto's #1 18-34 station, Mix 99.9 FM.

J. J.'s 25-year career is full of accomplishments, including stints as a successful morning personality, NHL sports analyst/commentator, MD, News Anchor, PD, and National PD. His track record of success includes groups like Moffatt and WIC and stations like CFOX, CFTR, CFMI, CKLW, CITI, CHAM, CKLG, CFGO, and CKY.

He has been honored as Canadian PD of the year 8 times in 4 different formats and was named to the prestigious "40 Under 40" honor roll of outstanding businessmen in *Business In Vancouver Magazine*.

He has served on the Board Of Directors for the Bureau Of Broadcast Measurement ratings firm and is presently Chairman of FACTOR (the non-profit Foundation To Assist Canadian Talent On Record). And he's a CRMC-certified marketer.

J. J. is married with 2 teenagers. He coaches kids baseball, is a marathon runner, health nut, martial arts brown belt, golfer guy, voracious reader, and all around great human being. Eh?

**PD:** Let's shine the spotlight on Mix 99.9. Give us some history, please.

**JJ:** The MIX originally was CKFM, the AC giant in Toronto. It changed 8 years ago Labour Day under the direction of President and CEO Gary Slaight. The station debuted with a 7 share but after a couple of years and some major landscape changes, found itself with a 4.7 share and a cume of 550,000. Six years later we're an 8.3 share with over 1.1 million cume.

**PD:** What's the Mix approach to music and stationality?

**JJ:** You might say we're the next generation of AC. Kind of an "Alice" thing, with Can-Con. As a "MIX", we cherry pick from all styles to create a vibrant, exciting mix that fits under the Modern AC umbrella. Our approach is tongue in cheek, kind of like Dennis Miller without the cuss words. Irreverent radio for adults. We aren't out to cure any diseases here (but

if we do...!) We are a station that is plugged into pop culture with a big extension cord.

**PD:** In a market of 4½ million people, promotions and marketing have to play a big part in your game plan. What are some of the things you've done in the past at The Mix?

**JJ:** Our promotions over the years are exciting, fun, different, BIG and, well, ripped off! Past Promotions include the first Canadian run ever of the Scavenger Hunt, the first "Show us your ?" contest. The originators of the "9-2-5" contest, the Million Dollar Giveaway, MIXMusic Fest on Victoria Day to start the summer (which drew 200,000 people), our Birthday BeachFest on Labour Day (drawing 175,000 people), something we called Meet Every Listener, and The MIX Rewards Program. Other fun attention-causing things include Nude Bungee Jumping, an 18-day Monopoly Marathon at Toronto's Central National Exhibition (where we got major press every single day). One of the first things we did upon my arrival was shining our GOBO light on the CN TOWER on New Year's Eve just before the stroke of midnight. Oh yeah, the event was sponsored by our main competitor. Can you say "pissed"?

**PD:** Sounds like you really cover the territory!

**JJ:** We're everywhere, hungry, relentless on the street, and only satisfied when someone says to me "I can't go anywhere without seeing your station!"

**PD:** Aside from Canadian Content, are there any differences in programming and marketing to a Canadian audience as opposed to a US audience?

**JJ:** The Canadian audience is a little more conservative than the American audience. And we are also hamstrung by the CRTC in terms of content. Howard (Stern) has helped stretch limits here, although we are kicking his bony ass. In terms of marketing, I don't think there is much of a difference. Another major difference between the two countries is: We can't do Oldies on FM in this country because of a CRTC regulation which is a shame. It's a Top 5 format, but because of the hits/non-hits rule in Canada, we can't do it. In this country anything beyond 1981 is not considered a "hit" (defined as: entering the top 40 on Billboard or Canada's RECORD chart), so, with OLDIES being all non-hit, by CRTC definition, it's impossible. The rule was only changed to post 1981 a few years back, so prior to that it was almost impossible to do CHR on FM in this country. Just now, there are CHR stations signing on all across the country, but two years ago, they couldn't get arrested. (Continued — inside this liftout)



## DeepBackground

(continued)

**JJ:** Our station in Vancouver Z-95.3FM was the first one to lead the way.

**PB:** Can Con really makes life interesting, eh?

**JJ:** Imagine, 35% weekly! On top of that, it must be 30% between the hours of 6am and 6pm. Cycle and supply is a big problem and, with that in mind, stations are forced to go out of format. You end up with all the stations playing more of the same songs, so there is less diversity.

**PB:** I understand consolidation is now well underway in Canada.

**JJ:** Duopoly is just coming here now, with companies allowed 2 FM's and 2 AM's per market. We're just starting to see the fallout that the States has endured over the past several years.

**PB:** I know that workplace-focus is as important in Canada as it is here in the US. What is your strategy for winning the workplace?

**JJ:** This station stayed alive in the lean years on the workplace numbers. The Music MIX really is the station that workplace listeners can all agree on. We are very aggressive with a number of features and contests that target the work place, and have a number of "stealth" components that keep them coming back for more. Then there's our big weapon — The MIX Rewards Program.

**PB:** How do you explain the Mix 99.9 Rewards Program to your listeners?

**JJ:** We billed it as the "world's first interactive screensaver program", the opportunity to play along with the station and receive rewards and prizes available only to program members. We've been very careful not to alienate those people that *haven't* joined, always encouraging them to do so. The great thing about this is the "stealth" angle. Clutter goes out the window, listeners go in the window.

**PB:** What kind of listener reaction have you received about Rewards?

**JJ:** In a word "awesome". We've had 56,000 downloads of the program. Listeners are thrilled

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and enjoy playing along. We started on January 1st and have constantly reinvented to keep it fresh throughout the year.

**PB:** How has Rewards impacted on your ratings?

**JJ:** In a moving, changing market that has now seen Howard Stern arrive and a new CHR station, this promotion supercharged us going into "1999.9 The Year of the MIX". It separated us from the pack, and kept us steady at an 8.3 share, even while being attacked by a new station. Our in-house research shows us very steady and growing, even though all guns are pointed at us.

**PB:** I understand you even got a big newspaper write-up in the Toronto Star about your screensaver campaign.

**JJ:** That's true. Peter Goddard from the Toronto Star (the big paper), grabbed a disc and took it home. Next thing he knew, his daughter installed it and then was glued to the MIX. Peter thought this was fantastic and did a whole page on it, just in time for

ratings. He went on and on about the uniqueness of the promotion, and how his daughter dumped-out on the new station across town because of our program. It was fun.

**PB:** Rewards is designed to be self-liquidating — and then some. What's been the sales impact in Toronto?

**JJ:** Our sales manager Bill Herz bought-in big time and sold it to a number of sponsors, liquidating the cost and guaranteeing big-time billings (if I told you how much, I'd have to kill you) from existing and new clients.

**PB:** So your participating advertisers are happy?

**JJ:** Very, very happy. As a matter of fact, three out of five bought it on the spot, which surprised even me.

**PB:** Roughly how many clients do you have involved in Rewards and at what levels?

**JJ:** Two major sponsors with bouncing logos, two that are "in the wallpaper", one that sponsors the Trivia, and one that sponsors the "special days". Then there's the other countless clients that we involve throughout the year in terms of what we call Rewards Payoffs and other promotion and retail adventures.

**PB:** You've got a great website ([www.mix999.com](http://www.mix999.com)) — how has Rewards impacted on your website hits?

## Nothin' But 'Net

The KBest95 Reunions Page



W W W E B

W W W I S E ™

Here's a great feature for any adult-targeted station's full service web site. Especially well-suited for Traditional Oldies stations.

KBZT/San Diego ("K-Best95") provides a local database of school class reunions on their web-site ([www.kbest95.com](http://www.kbest95.com)). Enter your school or graduating class year and you're presented with the info (or you can view all the entries for a specific school by leaving the "class" field blank).

**Phone Jobs:** K-Best maintains a Reunion Hotline where organizers can call-in the details, which are then listed in the station's database. (619) 718-7195.

**Cable Visibility:** Station also sponsors the "KBest95 Class Reunion Channel" on Cox Cable throughout San Diego (a scrolling loop) with the station's audio background.

TW Tip #3224, #11020, #15073, and #16084

## The Most Effective Promotions Of All Time

### Sudden Death Double Your Money

(Continued — from page 4)

#### Potential downside:

##### Full page, front page impact

The ZB stations featured the contest as a complete package. So by the time a contestant answered the 8<sup>th</sup> or 9<sup>th</sup> question, it got to be a rather long contest piece (sometimes 5 to 7 minutes in length). Exciting yes, but for those who "don't like silly games", it became a roadblock to music which could force tune-out (equalized by the lure of big money which compelled substantial hourly tune-in).

**Budget-management.** And, of course, it can eat up your contest-budget quickly since there's no real "control" mechanism, other than making the questions so hard that it defeats the purpose of having the contest in the first place (remember, every one of your contests should sound "winnable" — otherwise, why do it?).

#### Variations On The Theme

**Double Your Money.** Another way of deploying the contest, with an eye toward air-time efficiency, might be to strip it over several hours. The contestant keeps coming back the

next hour until he/she misses a question.

#### A Sneaky Little Budget Preserver

If you like the come-back-next-hour concept, you might consider adding a 2nd hourly contestant into the contest, a "champion" vs. a "challenger". So, not only does the "champ" have to answer *correctly* to keep doubling the money, he/she has to answer *first*.

**"Time to play Double Your Money. Our champion, Fred Nerk, has won \$320 so far and will be shooting for \$640. But you could knock him off and start your own run by being caller #9 at 765-4321. Double Your Money on X-109FM."**

Adds a little more excitement (and stretches your budget when the "challenger" wins).

**Triple True Or False.** Solicit with a trivia question. First person to call in with the correct answer wins \$50, which they can keep or "bet" to win \$150 by correctly answering a true or false trivia question. (New contestant each hour).

**\$25,000 Challenge.** Here's an interesting twist. Contestant answers a trivia question to win either \$100 — OR — their name goes (along with

other winners' names) into a drawing to win \$25,000, which you *guarantee* will be given away (great odds, probably less than 200:1 over the course of 3 or 4 weeks). Benefits: Listeners play along and hear the drama as contestant has to decide which prize to choose.

**Thousand Dollar Fast Money.** "You have 20 seconds to answer 5 potluck trivia questions to win \$1,000 cash. Get 4 right, we'll give you \$100. Ready? Your time starts NOW."

#### Things To Remember

- ✓ Job One: providing great mental participation for *listeners*.
- ✓ The right production values can turn an otherwise drab trivia contest into a cool, exciting slice of entertainment. But go overboard and it could sound cheesy.
- ✓ Shorter is always better! Try to keep all contest-spots under 45 seconds. A crisp contest can even sound good to those who don't like contests (they come away impressed with your efficiency). A really efficient contest is "there" for those who want it, but seemingly "not there" for those who don't.

TW Tip #3223, #4120, and #9196

# Make A Difference

(Continued — from page 3)

This week and next, we'll look at some of the best.

**War On Graffiti.** One of the most effective, multi-faceted public service campaigns I've ever been involved with occurred 4 years ago at KTAR/Phoenix. It was the brainstorm of VP/GM **Marc McCoy** (now GM at KFBK/Sacramento), who had noticed that "taggers" were progressively expanding their territory to include even upscale neighborhoods in Phoenix, with no end in sight. McCoy mobilized the entire programming, marketing, and news staffs for a participative idea-generating session from which grew "Project Graffiti". (I personally favor the name "War On Graffiti" for this campaign, but the impact is the same no matter what the name!) The whole station rallied behind this year-long crusade.

- A 9-point plan was devised which covered all angles of the problem.
- I personally made dog & pony presentations to various city, county, and state officials (seeking and getting the endorsements of the Mayor, Attorney General, Sheriff, and Governor as well as other high profile local celebrities).
- We vowed to give victims a voice, by donating segments of talkshows, PSAs, and news stories to organizations who were already fighting the battle and could use the positive publicity.
- We banned from our air any terms that glorified graffiti (like "tagger" or "graffiti artist") and challenged other stations and media to do the same. Soon it was no longer "hip" to talk or print tagger-slang. Whenever the word "tagger" appeared in the paper, it made the paper look insensitive to victims (as many callers to our talkshows would point out).
- We promoted initiatives like a Graffiti Hotline and put forward such ideas as requiring spray-paint cans to be put under lock and key at hardware stores (so they couldn't be easily stolen).
- We earmarked \$20,000 for weekly "Project Graffiti Grants", to local grassroots-level organizations who were fighting the battle, neighborhood by neighborhood (helping them offset their ongoing expenses).
- And the station bought a \$10,000 paint-removal machine for the City Of Phoenix to assist them in their mission of "instant, same-day removal".

It was more organized than a winning political campaign! In short, we "owned" graffiti! (See Ries & Trout about "owning a word" in the prospect's mind).

**The end result:** A significant reduction in graffiti vandalism was evident within just a few short months. And we got the credit for it in most listeners' minds.



**Duck Races.** Planned fund-raisers can be a lot of fun. Many stations around the world have used the rubber duck race as a method of raising money for local charity while involving

their listeners in a fun event. One of the biggest is the annual Fiesta Bowl Duck Race. Listeners pay \$2 to "adopt" a duck, with proceeds benefiting a different local charity each year. Then the 100,000 ducks are dropped into a canal randomly (by a cement mixer) and the race is on. Winning duck wins its "owner" a new car (smaller prizes for the next 100 finishers).



**Stevens & Pruett Cyberanch.**

A few years ago, the popular morning team of **(Mark) Stevens & (Jim) Pruett** on KLOL/Houston ("Rock 101") established The Stevens & Pruett Foundation For Children

& Animals, a ranch on the outskirts of Houston. Their mission is to serve the needs of abandoned or abused children and animals. It's a non-profit organization dedicated to the most vulnerable members of society — those who cannot speak on their own behalf. Check out their website for more information.

([www.cyberanch.org](http://www.cyberanch.org))



**Imus Ranch.** Don Imus is also said to be working on opening a ranch for sick children near Ribera, NM which will open next year, housing 300-400 children a year.

**Seize The Moment.** Have you ever noticed — the real superstar performers have a certain knack for *not hesitating* when they see a need. Instead of over-analyzing an opportunity, they *dive in and do it!*

(Continued — See **Make A Difference** on page 7)



# Deep Background

(Continued)

**JJ:** Unbelievable! With hidden points-codes every week, plus the Redeem Your Points items and Auction weeks, listeners are definitely checking us out! We get over 150,000 page-views a day!

**PD:** Most stations who use the Fairwest Rewards Program find that they're able to reduce on-air clutter by moving client promotions to their website. What is your experience?

**JJ:** Absolutely! "Stealth" is the word and the combination of the website and the program is very powerful. We've always got a lot of stuff going on that never hits the waves.



**MIX 99.9 FM**  
Rewards Program

**\$10,000**

instantly

**PD:** Sounds like you view Rewards as an ongoing part of the promotional mix?

**JJ:** No question!

**PD:** What kind of support do you get from the team at Fairwest Direct?

**JJ:** They are top notch! Very accommodating, knowledgeable, and service oriented. You can call 'em anytime and they're there for ya'.

**PD:** Are there any implementation secrets that you'd discovered that would be useful to any other PDs who are thinking about Listener Rewards?

**JJ:** Work as far ahead as possible. Have a number of people check the info you enter before you ship it off. It is a bit of work to get all the info in, and if you have a number of people double-checking, you can minimize, even eliminate, those little mistakes that can happen. Also, utilize your staff to help supply content like special days and trivia questions.

**PD:** Any new wrinkles that aren't top secret?

**JJ:** When programming, utilize *all* the space. While most stations seem to only use a few lines from the crawler, you will have room for *five* lines. We use 'em *all* to highlight programming features, contests etc. Also, do Trivia twice a week, as opposed to once a week. And utilize your website as much as you can.

**PD:** Last questions before you get away — do you have any particular words-to-live-by that guide you as you go about your job every day?

**JJ:** Stay in love with your job. That is work itself.

Constantly remind yourself of how lucky you are. Look out the window and think

about that guy who's driving a truck and ask yourself, "Is that his first choice in life?"

**YOU** have the luxury of doing your first choice. **Never** take it for granted!

**PD:** Great advice! Any thoughts on the people-skills that are required today?

**JJ:** Be straight up with people, take a *genuine* interest in people, and work hard at being a good person. It doesn't take much, but lots of people take the shortcut. If you want people to be there for you, you've got to be there for them. Help people get to their destination, take the time to learn about them, what makes them tick, how they got here and where they are going. Get serious about that and you will be a big part of a lot of winning people. How many times have we heard "we have a shortage of on-air performers"? You know what, the truth is, we have a shortage of good on-air coaches. If we all get *committed* to our talent, our business will be so much better. The biggest buzz I get is seeing someone I've worked with achieve their goals. *That* is the *true* satisfaction in my job.

TW Tip #3221, #4118 #6215, #7237, #15071, #16082, #17053

For more information about the *Listener Rewards Program*, call Reg Johns at Fairwest Direct (858) 578-9100. E-mail: [reg@fairwest.com](mailto:reg@fairwest.com)

To Reach "PD": Call (480) 443-3500 Fax (480) 948-7800  
or E-Mail [TW3tw3@aol.com](mailto:TW3tw3@aol.com)

Programmer's Digest

# The Insert

## Media Brokerage Services

### Clarity

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In a colorful business like radio, sellers have a tendency to stretch the facts a little.

By the way, so do buyers.

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## Marketing

Coming up in issue #46 of 'PD' ...

Jeff-Pilot VP/Programming **Don Benson** talks about the marketing challenges of the year 2000 — the next Deep Background Insert

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## Branding

## Making A Name For Yourself

## LEXICON<sup>®</sup>

Lexicon Branding, an agency specializing in the creation of brand names (based in Sausalito and Menlo Park), recently placed an ad in the Harvard Business Review that raised some curly questions every business and marketer should be taking on board.

Lexicon is responsible for such branding classics as Pentium<sup>®</sup>, Embassy Suites<sup>®</sup>, PowerBook<sup>®</sup>, DeskJet<sup>®</sup>, and Zima<sup>®</sup>. So when Lexicon talks, we should listen. They apply both art and science to their brand name development process.

In "PI" Issue #46, we'll delve deeper into their cutting-edge approach to creating brand names. Meantime, check-out the Cliff's Notes version of their ad and see how many of these questions apply to the brand you're trying to promote.

### Five Questions To Ask Before You Approve Your Next Brand Name

**1 Does The Name Break Any Rules?** If it doesn't, try again. Last year, 30,000 new brand names were registered in the U.S. With all that clutter, just fitting in won't work. If you don't want to be lost, you need to look different, sound different, offer a different message that's unexpected and relevant to your customer.

**2 Will It Make Your Competitors Grimace?** Since a registered brand name is the one thing your competitors can't take away from you, it needs to make them wince every time they see it. If you think they'll just shrug it off or create something better, take it off the list.

**3 Does The Name Make A Promise Or Tell A Story?** If it doesn't, don't

approve it. Great names are like small poems. Every letter, word unit, and sound work together to deliver strategic messages. Too often, names are selected for what they mean at the moment, as opposed to messages that keep delivering. What would you rather have, *Antiglare* sunglasses or a pair of *RayBans*<sup>®</sup>? It's tempting to select the comfortable solution. If you think about it, selecting the right brand name can be your toughest marketing challenge. But what could be more important? The right brand name is the cornerstone of the product-customer relationship. It is your single most powerful marketing tool. And it's the one thing your competitors would love to steal.

**4 Is The Name Descriptive Or Suggestive Of A Feature Or Benefit?**

(Continued — See Branding on page 8)

## Make A Difference

(Continued — from page 6)

**Good example:** The morning after the Oklahoma City tornado, The Kidd Kraddick In The Morning Show on KHKS organized an 18-wheeler truck to show up at the Kiss studios at 6am. During the course of Kidd's 4-hour show he managed to fill it to the brim with much-needed supplies to aid in victim-relief efforts (plus \$13,000 in cash donations for the Red Cross). Then a member of his morning team personally drove the truck full of supplies to OKC. Not bad for one morning's shift (and a lot of behind the scenes planning overnight).

**Wallace Wisdom:** Certainly these stations are to be commended for the excellent coordination of many working parts which came together to live up to the pledge to serve our communities. But sometimes it can be something as simple as a short one-to-one plea that can cause a station (and/or a personality) to occupy a memorable place in a listener's mind forever. Danny Davis (now PD/Morning Personality of KOY/Phoenix) made such an impression on me, as a listener, when he was PM Drive host on then-AC KHOW years ago. (Danny and I had worked together at KIMN years before, so I'd always made a point of listening to him whenever I was in Denver on any consulting trips.) Driving my

rental car to the airport, I can still clearly remember hearing Danny featuring a simple phone call from a man who'd just lost his job, had no money, and didn't know how to explain to his 4-year-old kid that he wouldn't be able to buy Christmas presents for the family. Danny aired the call asking if any of his listeners could help. Didn't take 3½ minutes (the length of one song back then) for dozens of callers come out of the woodwork to magically transform that man's Christmas from bleak to wonderful. As a listener, I was moved to tears. Radio at its uncomplicated best. True service to the public. And emotional entertainment that will forever live in the minds of those who heard it.

TW Tip #3225, #5060, #6068, #7241, #11021

See "PI" Issue #36, page 6 and Issue #39, page 9 for other great public service projects

## Next

- More Great Examples
- "How-To" Checklist

**"By the time someone notices  
a social phenomenon, it  
has already happened".**

— Marshall McLuhan

TW Tip #1108

## A "PD" Point/Counterpoint **Should Phone-Bits Be LIVE or Memorex?**

Many PDs and air personalities are split down the middle on whether listener phone bits should be done live on-the-air — or pre-recorded and then played-back "apparently live".

### **The Quick Case For LIVE**

- ☐ The "edge" you get from flying "without a net" results in more and greater spontaneity on-the-air. Hard to quantify, but that edge is there. (Many TV performers say the same about the "rush" of doing a live TV show.)
- ☐ The odd nasty word that gets through on-the-air can be titillating to the rest of the audience (and you can always claim it was *the listener* who did the dirty deed, not you). Gives you a good opportunity to apologize (which fans the flames and spreads word of mouth more quickly).
- ☐ On a very personality-intensive show, there sometimes is just not enough time to go through all the motions of pre-taping or using a digital editor (even with a producer).

TW Tip #5061, #6218, #4121, #9197, #12029, #16042, and #18032

### **The Quick Case For EDITED**

- ☐ You never know what a listener might say. Best to not take chances (depending on the format).
- ☐ If a bit is not lengthy, you may as well utilize the safety net of knowing exactly what's going to get on-the-air.
- ☐ Computerized digital editors like ShortCut or Vox Pro enable you to quickly edit out spurts, sputters, stutters, and farts that you'd otherwise prefer not to have on-the-air. Thus the bit is shorter, tighter, and better.
- ☐ On programming features where brevity is desired (like contest actualities), pre-recording makes sense. In such a situation, you usually don't want any surprises (so why take the chance when such a potential problem is so easily prevented?).

### **Next Week**

### **A Great Example Of How "LIVE" Can Be DEATH!**

## **Crash Course In Marketing**

**"New kids drive the market, not new products"**

— *Bertram Fields (Disney attorney)*

(on why hit animated films aimed at kids don't lose value with age and are often re-released every 7 years)

**"The consumer isn't a moron; she is your wife. You insult her intelligence if you assume that a mere slogan and a few vapid adjectives will persuade her to buy anything. She wants all the information you can get her".**

— *Advertising icon David Ogilvy (1911-1999)*

TW Tip #3227 and #7243

### **Branding**

### **Making A Name For Yourself**

(Continued — from page 7)

If so, make sure it is the single most compelling benefit that consumers will need over the next ten years. This could make or break the brand.

#### **5 Are You Comfortable With The Name?**

If you are, you might have a good name, but you don't have a great one. Oscar Wilde once said that an idea that isn't dangerous is hardly worth calling an idea at all. It's the same with a name. A great name provokes. It takes chances. This attitude attracts customers and the market to

your brand. Let the other guys just fit in.

For more information on these and other questions, call Lexicon Branding at (415) 332-1811. When you call, you'll find a unique combination of personal creativity, structural linguistics, and attribute-driven research waiting to help you.

TW Tip #3226 and #7242

Thanks to management/research consultant **John Parikh** for bringing the Lexicon HBR advertisement to our attention.

# Ocean Toons®

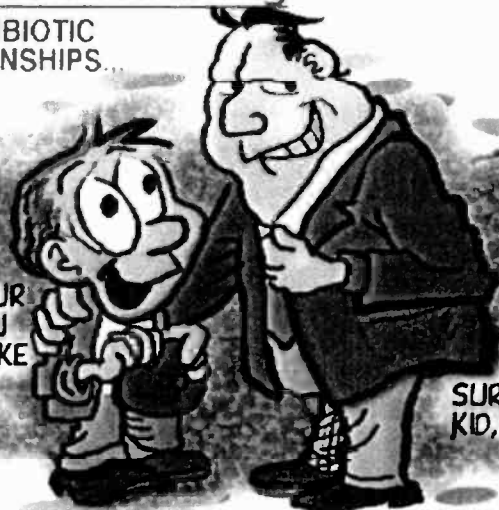
Check out the official **Bobby Ocean** creative web-site at [www.bobbyocean.com](http://www.bobbyocean.com). Full of interesting ideas, links, quotes, production samples, and voiceover demos. E-Mail Osh at [oceanvox@pacbell.net](mailto:oceanvox@pacbell.net)

**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.

## Lessons In Broadcasting

#53. SYMBIOTIC RELATIONSHIPS...

IF I FOLLOW YOUR  
FORMAT, DO YOU  
PROMISE TO MAKE  
ME FAMOUS?



SURE,  
KID, SURE

...LIKE THE CARROT AND THE STICK

## Things You'll Never Hear At A Radio Station

Special thanks to **Bobby Rich** and **Chuck Buell** for passing this along to "PB"

**On-Air PD to DJ:** Here's a special hotline number for ya'. Whenever you catch me screwing up during my airshift, please feel free to call and scream obscenities at me.

**GM to DJ:** You're just as important to this station as the lowly salesperson. What model of cell-phone would you like me to put in the leased car we're trading out for you?

**Station Owner To PD:** Look, I'm just a guy who bought himself a radio station. I wouldn't dream of telling you how to entertain thousands of people. That's *your* job!

**Engineer to DJ:** If you ever have any problem with the equipment, no matter how slight, just let me know and I'll fix it right away. Otherwise, I promise never to speak to you unless you ask me to.

TW Tip #6217 and #8161

**GM to DJ:** Do you have a minute? I'd like to explain this station's overtime payment schedule for air talent.

**Salesperson to DJ:** You do all that work to create such a marketable product. I feel so guilty about getting paid 15% of the fruits of your labor.

**GM to Airstaff:** This is the 8<sup>th</sup> consecutive ratings book in which we've lost both audience share and cume. We've gone through 4 format changes and 7 PDs in 4 years. Obviously, I don't have any idea how to manage a radio station. Therefore, I hereby tender my resignation.

**Listener to DJ:** I got these 5 diaries in the mail from some company, but I'm not sure how to fill them out. You're my very favorite air personality, so I figured I'd ask you for advice on what to do with them.

**Owner's Spouse to DJ:** Sure, I have a favorite song, but I'd never ask you to play it. After all, you have a format to execute.

**Listener to DJ at a PA:** You look exactly like you sound on the radio!

**Outgoing Jock to DJ who follows:** I've filed all my carts and discs. The log is up-to-date. I've disposed of my food-wrappers. Because I smoke and you don't, I've emptied the ash-tray and sprayed air-freshener in the studio. Here's a fresh notepad, two newly-sharpened pencils, and a bunch of show-prep material I wasn't able to fit in my show today. I'd love to stay and chat, but I want to get the updated forecast for you before I leave. Besides, I know you need to concentrate!

**Bank to DJ:** We hope you enjoy your very own Visa Gold Card.



## Programmer's Digest

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

(clip): Something's wrong with the radio!

Somebody kill the commercials!

Stopless music starts now. 104-7 ZZP.

Keep listening to Mix —

to Mix and Match your way to Mexico.

(Traffic Outro on KKBT):

With the 92.3 Traffic Beat, I'm (reporter name)

Another 45-minute Rock block — from DC 101.

Like what you're hearing on the drive home? Catch us on the way IN tomorrow! Mornings mean MUSIC — on B101FM. Philly's more music LEADER.

Let's get busy! Here comes Columbus' longest music sweep! (Jingle): WCOL FM, Columbus

Hello Texas, we're The Great Divide. Another Texas 12 in-a-row is next on The Wolf (howl sfx)

KLOS billboard slugline —

The soundtrack to your mid-life crisis.

On a new car radio, we're exactly 107.9 FM.

On an old car radio, turn that dial 'til ya hit the glove compartment. Good times, great Oldies! Kool 108!

## Elements of Stationality

Lite Rock 103.7, KVIL and (jock name) inside another 30 minutes of continuous Lite Rock favorites.

(jingle): Everybody loves Oldies!

(jock): Even (listener name) from Minneapolis, who's been waitin' around all afternoon for either a free flight or the king of Rock'n'Roll, whichever comes first!

(jingle): Good times, great Oldies, Kool 108.

(female) For laughs

(male) It's Don Bleu in the morning!

(female) For music that makes you feel good at work, it's Soft Rock hits.

(male) K-101 (female) K-101 FM and AM"

106 KMEL. The most music. Jammin' the most Hip-Hop and R&B. 106 KMEL, the bomb.

From your transistor radio to your hi-fi to your digital stereo receiver, the technology evolves. But the SONG remains the same. All Rock & Roll classics, KSAN 107.7.

Fi-fi-finally a radio station you can leave on all day. The new Jammin' 105!

(female) New York's Jammin' Oldies.

TW Tip #9194

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

# Talent Search

How To Get Beyond The "Turn-Offs"

A "PD" Special Report by  
Valerie Geller

21  
Now in 20 countries!

And ...

**MORNING  
RADIO**

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

Also ...

**More BLORE**

Sealed With A **KIIS**

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