

# Hot-Clock Games

## Continuing Education For The Dedicated Radio Programmer

### Music Science 101

#### Part 3 of a "PD" Mini-Series

Most music radio stations that operate in a *hit-axis format* utilize some form, however loose, of popularity-based category-tiering (or "pacing") to disperse their music product.

As I've always been fond of expressing the most basic of music basics: **any song we play is, was, or will be a hit**. So it simply becomes a game of *finding out* what songs are most popular with your target audience *this week\** and *giving it to them*.

\* Remember, you can't freeze-frame music tastes. They're *always* changing, thus creating a *constantly moving target* which requires regular, *ongoing* monitor-points.

But there's a corollary at play when it comes to song selection: in any given week, there are usually only 5 or 6 *true* hits, so it also becomes a process of "which stiffs do you play?" (and how you deploy them).

#### The Concept Of Hit Concentration

The premise is simple and logical enough: every song you play that *isn't* mass-accepted takes the place of a song you could be playing that is.

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### Leadership Cliff's Notes

#### Keeping Strategy 1-Page Simple

Most great format programming strategies, the ones that really *break through* and have a major impact on a target market, can be summarized onto just one page. In fact, some of the most effective programming and marketing plans of all time were "born" on a

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

# Hot-Clock Games

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So the station that concentrates on mainly the upper-tier *bona-fide hits* (be they current or past hits) almost always has *more positive familiarity*, song-for-song, when A-B'd against a station that chooses a policy of "broader variety".

The cumulative impact of this "net positive" advantage can be substantial – often noticeable to even the most casual listener. It's one reason why many of the most successful hit-axis stations (in various formats) have limited lists and very hot rotations. Their reasoning: **you don't get hurt by the songs you don't play**. (While this is true, you also don't get *helped* by the songs you don't play, which in some hit-driven formats can also be an important factor)

It's important, at this point, to note the difference between true "mass-acceptance" and mere "mass-appeal":

- ✓ **Mass-appeal songs** are items that *could possibly have* positive appeal to your core target audience.
- ✓ **Mass-accepted songs** are items that *have proven* their appeal in some quantifiable way to your core.

## Frequency-Controlled Rotation

Out of any stack of like-categorized songs, there are some songs that *deserve* more airplay than others (they've earned it by winning more "positive", especially "favorite", votes than less popular songs). This is the case no matter how many songs are in the "stack".

- For example, out of any batch of the 7 top current "hits", the #1 song will have more positive-familiarity and net-positive acceptance than the #7 song (and top 3 or 4 songs will have greater appeal than the bottom half of the category)
- Out of a collection of, say, 100 oldies, the upper 20 or 30 songs of the tier will be more popular (thus more *potent a weapon*) than the bottom 20 or 30.
- And so on.

You can extend this out to practically any length of playlist or size of pacing-tier.

**The key:** placing the appropriate *required emphasis* on the songs that are most deserving of heightened airplay.

## Let The Games Begin

With all this in mind, this series of articles will put forward a few examples of music policies that have been proven effective over the years in various formats. This mini-series is not designed, of course, to be used as a "cookie-cutter" template – in my opinion, every music strategy needs to factor-in the *local* competitive environment. But these

**"Be willing to make decisions.  
That's the most important quality  
in a good leader.  
Don't fall victim to what I call the  
'ready-aim-aim-aim-aim' syndrome."**

*TW Tip #7113, #19042*

**— T. Boone Pickens**

base-clocks will serve as a good starting point (and hopefully, *useful perspective for you* to compare your clocks to).

## The Math – And The Passing Parade

One of the great benefits of computerized music-scheduling is: it makes it easier for the switched-on PD to use *the mathematical element* of radio programming to his/her best advantage. But massaging the math goes beyond just establishing rotational-harmonics.

It starts with the view that the radio programming continuum is *one giant passing parade* – if you miss somebody this week, you'll usually be able to get them next week, or the week after.

In our diary-driven world, in which we want to *think like an average diary-keeper in a ratable time-period*, this doesn't mean the traditional 168-hour week. Rather, 126 hours a week (6am-Midnight, 7 days a week) during a ratings sweep in which we can make a ratable impression (129.5 hours in Australia, where the Total Day encompasses 5:30am-Midnight). Out of which the average listener generally listens to the radio a little over 21 hours a week (many demos and ethnic minorities are substantially higher), usually 7-11 hours to a favorite/preference/partisan station.

You'll, of course, want to localize this information when you plan your hot-clock strategies – do so by checking the Radio Time Spent Listening table of your Arbitron report, usually found on page 9. Then personalize it further by determining *your station's* weekly TSL, usually starting around page 202). To do it from scratch using narrow demo-cells, see the TSL formula on page 3.

## OES and Music Scheduling

By taking a long-term view when designing your music-tier rotations, and viewing it from several perspectives, you can be quite precise in establishing desired frequency. You'll know with relative certainty what percentage of your audience will be hearing your hottest rotations – and approximately how often.

**Calculating Average Impressions.** To get a very rough thumbnail sketch of how often your listeners will be hearing your hottest tiers, you can simply divide your station's TSL  
(Continued — See **Hot Clock Games** on Page 3)

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into the hourly harmonic of each rotational category.

For example, you may think that your hottest oldie tier is squeaky tight at 28 hours. But if the average weekly TSL of your target-demo is just 7 hours, it means your average listener will hear the average song in that tier an average of *just once every four weeks*. In short, not likely to generate major burnout or repetition-induced tune-out. (Remember, of course, with every average there is *distribution*, so don't interpret this too literally).

Looking at current music in the same way: if your hottest current-tier is 3½ hours, it means the average listener would hear the average current hit twice over the course of a week. But don't stop there. Use Arbitron's Maximi\$er program to calculate a TSL for your P1 (first preference) listeners, to make sure you're not force-feeding repetition into your partisan-core. *TW Tip #*

## Applying OES To Music Scheduling

To determine the number of times you need to play a song in order to reach at least half of your cume, three or more times:

- ✓ **First determine your Turnover Ratio** (divide your Cume Persons by QH Persons) For example a cume of 220,100 divided by an AQH of 12,500 would equal a Turnover of 17.6.
- ✓ **Then multiply your Turnover x 3.29.** In the just mentioned example, a Turnover of 17.6 x 3.29 = 57.9 – so you'd need 58 "spins" to hit half your cume at least three times.

## Determining "Burn-In" Orientation

It's a fact of life – brainwashing works. We learn by repetition (first we talk about a subject in class, then we read about it and study it, then we're tested to see if it "took"). That's similar to how most listeners learn to like most new songs, too (they hear it a few times, then acquire a taste for it). Using this OES application, you can then get a better idea of **how long it will**

**take** to achieve the critical mass figure of hitting "half your cume thrice or more". Using the 58 spins example would require 11.3 days if your hottest rotation is 3½ hours (58 spins x 3.5, divided by the 18-hour Arbitron day, which is what the numbers are based on = 11.28 days).

**Wallace Wisdom:** This is one of the reasons I often encourage extremely hot rotations for hit-driven formats (I've used two-hour, even 90-minute, rotations very successfully in major markets). Remember the repetition-desirability research we told you about a few weeks ago: when you ask core listeners how often they'd like to hear one of their favorite songs played over the course of a 3-or-4 hour listening-occurrence, more than 70% of them will respond *twice or more*.

**An unwritten rule-of-thumb regarding orientation patterns and callout research:** 100 airplays is usually the "magic number", in exposure terms, before a song will start registering significantly in callout.

**Unwritten rule of how many "hearings" before listeners realize they "like" a song:** 3-5 times.

**Precision Deployment.** Because of the multiple dynamics of "burn-in" and "average impressions" (and a few other factors we'll tell you about next week), you may find that utilizing a rather large number of rotational categories will better enable you to improve your targeting-accuracy. I make the point that 5 or 6 current categories will allow you to be more precise than just 2 or 3 – and 10 or 12 oldie-categories will give you much more flexibility than just 4 or 5. Certainly it's possible to take this concept to a ridiculous extreme (and some PD's do), but the point is: by letting a computer to do the grunt-work for you, you're able to perform some minor miracles in mathematical targeting, very consistently. And that's where we'll go next week.

*TW Tip #2114, #20018, #19043*

**Next Week:** Basic Clocks For Mainstream CHR

**And In Coming Weeks:** AC, Oldies, Urban, Rock, Country

**Plus:** How To Avoid Noticeable Repetitive Harmonic-Cycles & How Many Exposures Before A Song Should Be Artificially Rested

If you prefer to figure time-spent-listening averages from scratch, here's the formula:

### Daily TSL (in Minutes-Per-Day)

- ✓ **Multiply** Your station's AQH persons (00)
- ✓ **times** number of quarter-hours in the daypart\*
- ✓ **divided by** your station's Cume persons (00)
- ✓ **divided by** the number of days in the daypart
- ✓ **divided by** the number of quarter-hours in an hour (4)
- ✓ **times** the number of minutes in an hour (60)

Example: If your AQH is 151 and your Cume is 2288:  
 $151 \times 504 / 2288 / 7 / 4 \times 60 = 71.3$  minutes per day

### Weekly TSL (in Hours-Per-Week)

- ✓ **Multiply** Your station's AQH persons (00)
- ✓ **times** number of quarter-hours in the daypart \*
- ✓ **divided by** your station's Cume persons (00)
- ✓ **divided by** the number of quarter-hours in an hour (4)

Example: If your AQH is 151 and your Cume is 2288:  
 $151 \times 504 / 2288 / 4 = 8.3$  hours per week

*TW Tip # 20019 and #19044*

\* For your convenience, here are the # of quarter-hours in some commonly used dayparts:

**Total Day/Total Week** (6am-Midn, Mon-Sun): 504 quarter-hours in a week    **Morning Drive** (6-10am, Mon-Fri): 80  
**Middays** (10am-3pm, Mon-Fri): 100    **PM Drive** (3-7pm, Mon-Fri): 80    **Nights** (7pm-Midn, Mon-Fri): 100    **Weekends** (6a-Midn, Sat-Sun): 144

## Format Stunting: Kick-Off Transitions

On Thursday, September 3rd, **Jacor** began stunting on newly acquired KGLQ in Phoenix. Between ticking-clock sfx, the station delivered a message a minute, building anticipation for a Labor Day launch of a new format.

"The clock is ticking . . . the alarm will sound tomorrow afternoon at 3."

"Hear that? That's the sound of the other radio stations in the Valley thinking about what they've left out. What's missing in Valley radio? Find out tomorrow afternoon at 3 on this dial position."

"The most unique radio station the Valley has ever heard launches tomorrow afternoon at 3 on this dial position."

"We'd like to apologize to those of you who have to deal with anybody who works at the other radio stations in the Valley. You see, they're not going to sleep very well tonight. They could be very crabby. And frankly, it's *our* fault.

They know something brand new is coming to Valley radio tomorrow afternoon at 3 on this dial position. We think you'll forgive us."

"The eyes of the industry and the ears of the Valley will be on this dial position tomorrow afternoon at 3. Something brand new is coming to Valley radio."

"Wanta' know what's missing in Valley radio? Hear it for yourself tomorrow afternoon at 3 on this dial position."

"We're ticking closer to something brand new in Valley radio. You'll hear it for yourself, tomorrow afternoon at 3 on this dial position."

**And so it begins.** The new station, KMPX "Mix 96.9", is an upbeat rock-leaning AC (playing "the best mix of the 80's, 90's, and 70's"). They're presently using another great transition ploy, inviting listener comments as the station is re-built, block-by-block.

TW Tip # #3134, #9114

## Classic Variations Great Kick-Off Stunts Worth Revisiting

### \$10,000 Tones

Then-PD **Mark Driscoll** kicked off Pyramid's WRFX/Charlotte by broadcasting a series of "test" tones, even building a contest around it. Be caller #100 when the tones stop to win \$10,000 cash. Result: get in a cab at the airport, hear the tones in the background; walk into a 7-11, hear tones in the background, etc. (Shows there *is* a core of "players" who'll jump through literally *any* hoop to win, when a substantial cash prize is offered).

### Surf Sounds

25 years ago, KDKB/Phoenix was one of the first radio stations (if not the first) to use a looped effect of surfing background to "cleanse" the old format. Many other stations who've "surfed" their way into birth have added "whispered" liners of anticipation to the surf-fx every minute or so.

### Countdown

8 years ago, KMLE/Phoenix, spent over a week transitioning to its new format with a voice-synthesized computer, counting backwards from 81,949 (including a legal ID once an hour). It sent a clear message that listeners could expect something new on the frequency, building curiosity.

### KGB "Recycle" Documentary.

One of the most original and entertaining format transitions occurred over the Easter weekend of 1972 as KGB/San Diego "recycled" from CHR into what many consider the forerunner of the AOR format. PD **Ron Jacobs** wrote an interesting 30-minute "history of contemporary radio rockumentary" piece, voiced by actor **Michael Gwynne** and produced in part by **Bobby Ocean**, which was continuously played on the Saturday. "Today, we're recycling this announcement – tomorrow we'll recycle the radio station". It laid out a logical explanation to listeners about why a change was necessary, concluding with the bottom-line verdict of a large-sample research study: "If you don't like Rock radio in San Diego today, it's because it's either too hip . . . or too hype".

Note: The entire KGB Recycle Documentary is available for you to listen to via **Rick Irwin's** Reel Top 40 Radio Repository. ([www.reelradio.com/rj/kgbdoc/index.html](http://www.reelradio.com/rj/kgbdoc/index.html)).

More "RJ" is coming next week in "PD" issue #20 – the KHJ "Boss Memo" dated 5/25/66: "The Big Kahuna is in Los Angeles – he could be looking for YOU!".

TW Tip #3135, #9115, #4068

## Leadership Cliff's-Note Quote

"Born leader" is an oxymoron. Great leaders are made, not born.

You either *choose* to become a leader, or you are a follower.

— From the *Leadership Network Newsletter*, published by the Leadership Institute For Managers, a cooperative effort between **Ken Greenwood**, **Norm Goldsmith**, and **Chris Lytle**.

TW Tip #7115, #8034

# RADIO 2000 and beyond

## Programming In The Consolidated New Millennium

Part 3 of the transcript of the Todd Wallace address to Group Heads, GMs, and PDs in Australia.

Okay – let's continue looking at Cluster Strategies . . . First of all, **the many strategies** that can drive a cluster, and make it successful.

Used to be – **everybody** was playing to win. You'd choose your target – and take your best shot. If you didn't succeed, they'd shuffle the staff, and shuffle the deck, and find somebody else who **could** win. Well, things aren't quite that simple any more.

These days, there's a lot of what I like to call "compromise programming" or "spoiler" programming going on. When you own 4 or 5 stations in a cluster, in a market full of 30 or 40 stations with lots of format redundancy, and one of your stations is not performing, **sometimes** it's more valuable to the overall-strength of your cluster to launch a station into a format that's deliberately intended to be a low-budget spoiler.

In other words, it's programmed to **lose**. And that's a hard pill for some of us to swallow, but we've got to learn why it sometimes is *important* that we do swallow it.

I'll give you a couple of examples . . .

Let's say, you're the only Hot AC station in a market. And you pull an 8 share, which is usually #1, but almost always Top 3, 12+ and 25-54. Whenever you're in the Top 3, you can almost "feel" the gun turrets turning your way, taking straight aim at you. Sooner or later, some station in the market will decide it's time to give you a run for your money. Now, if it's one of your competitors, **they** just might play to win. And take all the marbles – *your* marbles. And even if they only achieve parity with you, your formerly lofty 8 share suddenly turns into a 4. Even if they don't fully **succeed**, they'll still probably cut you down to a 5, and you're no longer in the Top 3, and you're suddenly off most of the big buys.

So what **some** clusters are doing, especially if they have a weak-powered station as part of their metro market cluster, is deliberately putting a weak competitor on-the-air

Usually it's a music-driven format, with very few bells and whistles, no personality, and no promotion budget to speak of. You can run it for next to nothing, especially if you voice-track with digital automation. It's not good enough to take more than 1 or 2 shares out of the market – but **its** place in the cluster-strategy is the **long-term protection** of your Queen. I like to call it "licking the cookie". You know, if you lick a cookie and put it back on the plate, nobody else will touch it, so you get to keep it.

But that's not the **only** way a losing station can be used as an effective spoiler in a competitive market. This time, let's say it's your **competition** that has the Adult Contemporary station that's #1 with an 8-share. And your CHR station is #2 with a 7.

Well, if you turn your under-performing, low-powered Country station into an AC clone, even if you only achieve a 2 share, you've just helped the strength of your total cluster by bringing your AC competitor down to a 6 share, thus making your CHR station #1 in the market. And so it goes.

I could go on and on, and bore you with more strategies. But the important point I'm trying to get across is – When you own a 3 or 4 or 5-station cluster in a market, there are now **new ways** to use each station in your cluster to achieve **overall success**.

At least that's the case in the United States, and you may see that kind of strategy coming to Metropolitan markets here. In fact, when you look at the impact of 96.1 on the numbers that 2DAY-FM used to have, here in Sydney, you're seeing a bit of that already.

Which brings us to another question . . . is there any rhyme or reason to how station's deal with their cluster strategies? Is there a magic "formula"? The quick answer seems to be "no". All the big chains, and in particular Clear Channel and Jacor, seem to be looking at cluster-strategy on a market-by-market basis.

Which is the way it **should be done**. Because that still means we're talking about "**local radio**". And being **locally listener responsive**. Which is, and always has been, one of Radio's great **strengths**.

And when you're looking locally, you have to examine **all** the angles.

- ✓ It depends upon how strong your **management** team is
- ✓ How strong your **programming** team is
- ✓ How strong your sales team is
- ✓ How **many** stations you've got
- ✓ What their **ranking** is
- ✓ How strong the **facilities** are
- ✓ Where the **holes** in the market are
- ✓ Who has the franchise **breakfast** show?
- ✓ And . . . perhaps most important of all – who you're going up **against**

There are **some** broadcasters in some markets who absolutely **refuse** to lose! And some of 'em have very **deep pockets** and have been socking away a war chest just **waiting** for a good fight. In a situation like that, it may be actually be more productive to your bottom-line, and the success of your cluster, to take on a competitor that doesn't have quite as strong a resolve to stay #1 or format dominant.

(Continued — See **Radio 2000** on Page 6)

RADIO  
2000  
and beyond

# Programming In The Consolidated New Millennium

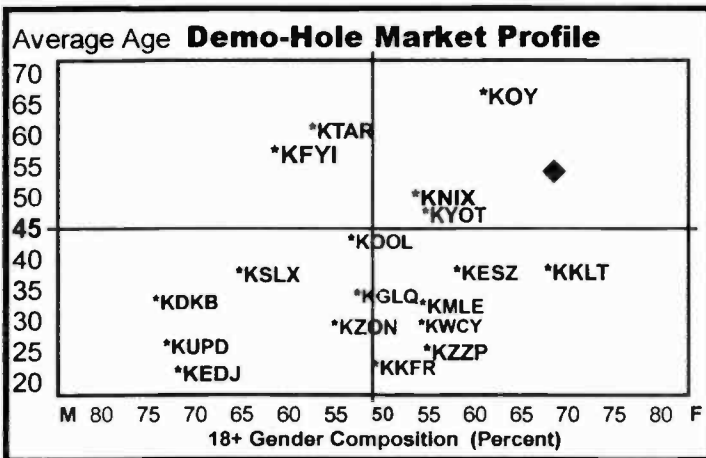
(Continued — from page 5)

So — how and where do you FIND the format holes? It's not as easy as it used to be. There was a time when any good programmer and most good GM's could "smell" a format hole a mile away.

These days, it usually takes more *technical* analysis. And the various research probes range from the simple to the sophisticated.

Let me tell you about one of the simpler ones, cuz it's an easy one you can learn do yourself, just by looking at information straight out of your ACNielsen/McNair book — or even your in-house research.

What you want to do is construct a plot-graph. Consisting of the average age of all the stations in your market . . . and . . . the gender-composition of each station, on an 18 Plus basis. (The one up on the screen is from my home base market of Phoenix, Arizona.) When you put this all together it shows the Top 20 competitive stations in the market.



What we're looking for — is a demographic hole. And if you look close enough — it usually hits you like a ton of bricks. Aha! There you see it! Female-targeted Easy Listening. When everybody else is zigging, you zag.

Now I'm not about to suggest that finding a hole is always this simple. But . . . sometimes it is! And, by the way, just so you know, the *other* side to why this hole is so gaping — and the reason it's still there — is that the "Power Ratio" (or revenue share compared to audience share) for older-demo Easy Listening is not strong enough for most groups to consider the format an attractive revenue player.

At the end of the day . . . when it comes to cluster-strategies, even the well-organized companies that have in-house experts, like Chancellor and Jacor, are admitting that they're all travelling in *un-charted territory*. At this stage, there is no right, and there is no wrong. And they're

making up the rules as they go. And they could all be changing their strategies on a moment's notice if they find a better way to do it. Which brings us to . . . **Virtual Radio**. Digital, Voice-tracked, Computer-Automation.

TW Tip #3137, #7119, #19045, #20020

## Next Week — Part 4

■ Making VR Sound "Live & Local"

■ Re-deploying Your "People Assets" More Effectively

## Cut-Through Campaigns Secrets Of A Great Morning Show Spot

Tony Quin of IQ Television Group had some interesting points about how to promote a morning show on TV at the recent Don Anthony Talentmasters Seminar in Atlanta.

"PD" had a fly on the wall.

The key to a good Morning Show TV commercial is:

**make it funny.** This requires a set up and payoff within 30 seconds. If the viewer doesn't laugh or chuckle, it's a waste of time. And a lame TV spot can actually hurt you (because it destroys images).

The key to a funny spot:

**If it's not in the script, it's not going to happen.**

You can't wing it. Don't make the mistake of thinking you can.

Another key:

**You need a good director with good comedic taste.** Someone who knows how to refine everyone's timing (remember, good comedy is all in the timing).

Your Morning personality/team doesn't have to actually *deliver* a punch-line to make it funny. Let them *react* (or maybe what's called a "cold burn", a no-reaction reaction). (Jack Benny was The Master of this genre of comedy)

**A commitment to taking comedic risk pays off.** Using a comedic edge, which results in a spot that's not "predictable". It's amazing what you can get away with when it's unpredictable.

**Make-up makes a difference.** A good make-up artist should be part of your morning show TV spot task force. Especially if any of the personalities being spotlighted have a "face made for Radio". For more information, call Tony Quin at (404) 255-3550.

TW Tip #3136, #5094, #6068, #7119, #18012

### Magic 88.8 Launch Strategy

#### ■ Presentation:

Station ID: "The All New MGC, Magic 88.8"

Branding/Positioning: "Podunk's ONLY soft rock"/"Podunk's HOME of soft rock"

"Where The Big Switch is ON" (once per QH and in promos)

Spotload: 14 units 5-9, 11 units 9-7, weekends and M-5, 9 units 7-M

Two stopsets hourly at :45 and :55

Start all music hours with "45 minute soft-rock block"

#### ■ Mornings:

Hire X-109's Morning Team of Bill & Hillary

Morning format: their schtick, 6 songs per hour

News headlines (6 minutes including commercials) at :00 and :30 between 5:30 and 8

Up-Late Update at 7:20 featuring both Leno and Letterman

#### ■ Air-Lineup:

5-9 Bill & Hillary, 9-2 Bob Dole, 2-7 Kate Foxx, 7-11 Robert W. Duck, 11-M Love Songs At Eleven,

M-5 VR of Bob Dole and Kate Foxx voicetrax

#### ■ Music:

30/70 Current/Gold ratio.

Current playlist: 18 (5 tiers)

Oldies: 470 songs (10 tiers)

#### ■ Research:

Weekly in-house tracking research using Radio Index system (200 sample)

Weekly in-house music research using MARS System (120 sample; 50 songs)

Ongoing Diary Oldies Testing™ (separate sample)

Weekly in-house perceptual research using TW/A Positioning Question system.

#### ■ Marketing:

Launch "Big Switch" Campaign around Morning Team

Support with 300 target GRPs

#### ■ Contest-Marketing:

"World's Easiest Contest" for first month (prize levels: \$100 to \$10,000)

Million Dollar Lucky Numbers in morning show (6:10, 7:10, and 8:10)

Hourly "\$10,000 Magical Mystery Moment (one answer wins)

"5,000 Black Thunder Weekends" (two locations hourly 8am-7pm)

TW Tip #2115, #3135, #4069, #5093,  
#6067, #7117, #9115, #19045

Now you could add all kinds of frills and flares to the above thumbnail sketch, but 99% of what's going to impact on a listener is contained above.

That's not to say that your support theory, explanations, action plans, and how-to's can't go volumes deep.

But — if the main thrust of your plan can't be summarized in bullet points of 250 words or less, you've probably moved way beyond strategic planks into manicure items — and your impact won't have much punch.

**A challenge:** Does *your* station's programming strategy stand up to the "one page" test? If not, consider going back to the drawing board til it does.

## Programming Note

**More!** Breakfast/Morning  
**Basics**  
Will Appear Next Week!

"What I do best is share my enthusiasm."

— Bill Gates

Do *YOU* share *YOUR* enthusiasm? *Every day?*

TW Tip #7116, #8035, #16042

## The *Most Effective* Promotions Of All Time **1 Answer Wins**

This is a catch-all for all “call-in-to-win by identifying or pin-pointing (something)” contests. The variations are many —

- ✓ **Mystery Voice** aka Voices In Stereo, Mister Whisper, Who Am I?, etc
- ✓ **Mystery Song** aka Mystery Riffs, K-Lite Keynotes, Face The Music, Double-Gold, Double Shot, Musical Mystery Tour, etc
- ✓ **Mystery Location** aka Location X, Where Am I?, 7 Keys To 7 Cities., etc
- ✓ **Mystery Object** aka What Am I?, Secret Sound, etc.

### How It Works:

(Using Location X example) “Tell me the exact location of X-109’s Location X, and win \$10,000 cash”.

**Why It Works:** **Mental participation.** You can mentally “play-along” even

- ✓ **One easy answer wins.** Must be very easy (unlike “Secret Sound”, which some listeners think is “just too hard”). When the “mystery” answer is revealed, the reaction you want on listeners lips is, “oh yeah!”, not “what – are they crazy? how would they expect me to know that???”!
- ✓ **Big Money.** The bigger the jackpot, the bigger the bang, and the more people who will make a point of going out of their way to listen.

- ✓ **This hour.** Hourly deployment keeps “players” close and listening around the clock, several times a week (usually daily).
- ✓ **Every contest is a clue.** Gives listeners a “forced” reason to listen to every contest (even if the listener can’t physically “play” each hour).
- ✓ **Additional hourly clues** reinforce enhance quarter-hour extension each hour.
- ✓ **Catch-Up Clues:** “Clue Reviews”, “Wrong-song reviews”, etc. are an effective way of forcing tune-in to a specific quarter-hour (with a natural cross-plug built-in). In this way, listeners who’ve “missed” a contest or a clue or two won’t lose interest in the contest. “Remember, if you missed any of today’s One-Word Clues, be listening tonight at 6:45 when Fred NerK has a complete Clue Review”.
- ✓ **Mental participation.** You can mentally “play-along” even if you don’t call in. Maybe only 2,000 people might be calling in to play, but 25,000 may be *tuning in every hour* to play-along.

**All of the above factors make for one very efficient contest.** The message that sticks in listeners minds is: **the longer you listen, the better your chances to win, by just giving one simple, easy answer you already know.**

*TW Tip #3132, #4067, #9113*

## The Joys Of International Marketing

Despite the very best of intentions, sometimes language *can* be a barrier.

Scandinavian vacuum manufacturer Electrolux used this short-lived campaign here in the U.S.: “Nothing sucks like an Electrolux”.

Clairol introduced a curling iron called “Mist Stick” in Germany. But the German translation didn’t sell it. Mist is slang for “manure”! (Not many people needed a manure stick for their hair).

The Dairy Association’s “Got Milk?” campaign didn’t quite make it into Mexico. It was brought to their attention that the Spanish translation means “are you lactating?”

Coors put its slogan “turn it loose” into Spanish, where it became “suffer from diarrhea”.

In China, Coca-Cola was first read as “Ke-kou-ke-la”, meaning “bite the wax tadpole” or “female horse stuffed with wax” (depending on dialect). Coke researched over 40,000 characters to find a phonetic equivalent, arriving at “ko-kou-ko-le” (“happiness in the mouth”).

*TW Tip #3133 and #1063*



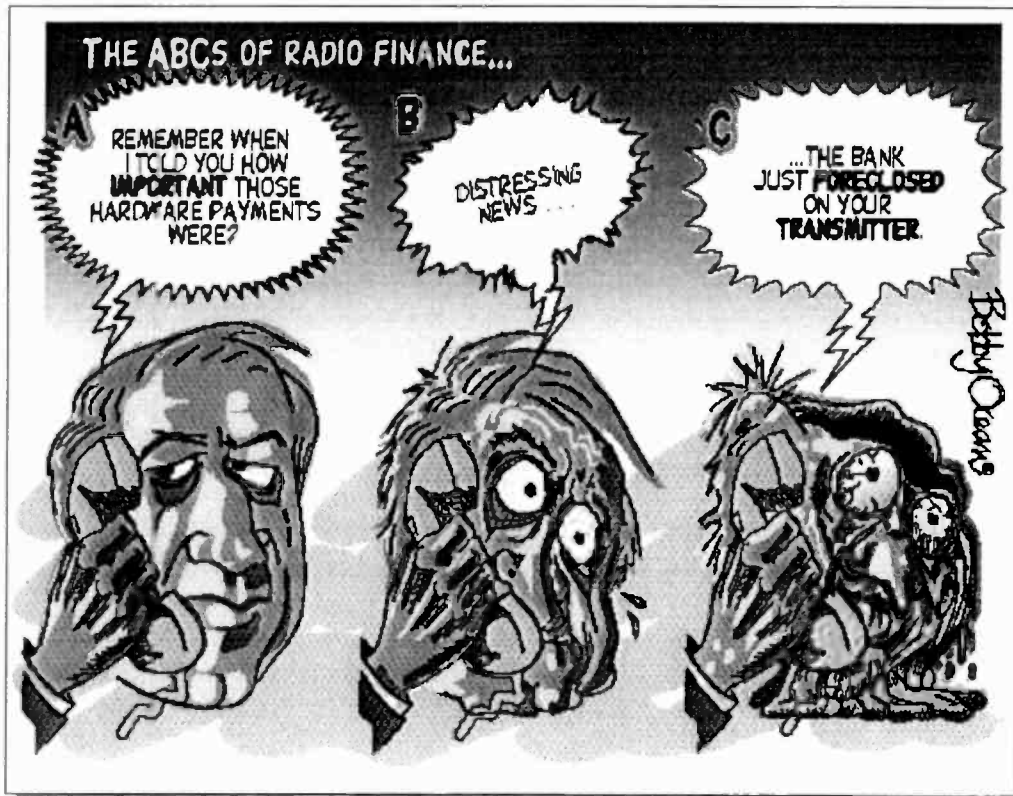
## About "TW Tips"

At the end of each quarter, we'll issue a free "PD Index", to cross-reference every TW Tip into the following programming categories —

- 1000 series - The Audience
- 2000 series - Music
- 3000 series - Promotion/Marketing
- 4000 series - Contests
- 5000 series - Mornings
- 6000 series - Talent
- 7000 series - Leadership
- 8000 series - Morale
- 9000 series - Presentation
- 10000 series - News/Info
- 11000 series - Public Service
- 12000 series - Operations
- 13000 series - Talk
- 14000 series - Technical
- 15000 series - Internet
- 16000 series - Computers
- 17000 series - Sales
- 18000 series - Production
- 19000 series - Research
- 20000 series - Ratings
- 21000 series - Life
- 22000 series - Bookshelf

## Ocean Toons®

Check out Bobby Ocean's creative website ([www.bobbyocean.com](http://www.bobbyocean.com)). Full of interesting ideas, links, quotes, production 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.



### Learning, Planning, and Following-Through

One of the most successful programmers in Australian Radio history is **Greg Smith**, CEO of the #1 programming consultation firm in the Pacific Rim, **ESP Media**.

Before founding ESP, Greg was Group Programme Manager for the Austereo network. In collaboration with Managing Director **Paul Thompson**, he was the programming leader responsible for building Austereo into its unquestionable position of dominance Down Under. Greg continues to serve as the primary consultant to Austereo and is lovingly considered the "father figure" by PDs throughout the group — the essence of what they're all about.

Greg is known as a "no BS" kind of guy. He never pussyfoots and has a manner of taking the emotion of out business dealings. Very calculating, he has a knack for cutting to the heart of the matter, dealing with problems immediately, and finding the "nuggets" that make a

difference. He is a big believer in using audience research to light the way and better understand the listener.

Quiet and unassuming, he doesn't seek the spotlight. As one competitor put it, "All he does is sneak into town and ruin your career!"

A voracious reader, he views continuing education as a way of life, feeling that a truly great programmer is always in school. He is dogged in his pursuit to keep doing things better. An avid student of marketing warfare, he has managed to translate the teachings of Ries & Trout, Sun Tzu, Clauswitz, and Chin-Ning Chu into practical, usable radio terms and actions.

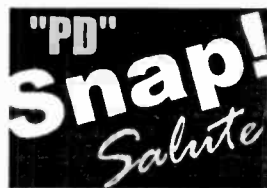
More than just an ethereal "thinker", though, Greg Smith is a man who gets things done. And done well!

An intelligent slug-line on the ESP website\* says it all:

**"Strategic planning is one thing —  
 — implementation is everything"**

\*[www.espmedia.com](http://www.espmedia.com)

TW Tip #7114, #8032



## The Up-Book/Down-Book Syndrome

Earlier this week, I got a call from a job-seeking PD (whose name I won't mention), who was ready to bail-out of his very cushy programming position – fearing that the end was near and he “didn't want to go down with the ship”. The basis for his panic? Just two straight “down” Arbitrend results, even though, get this, his station was still *beating its vertical format competitor 3 to 1!* It reminded me of a phenomenon we tend to experience in this business that I like to call, for lack of a better name, “the up-book/down-book syndrome”.

### It works this way:

- The staff of the station that **increases** its audience share (book-to-book or trend-to-trend), however slightly, is *elated* (happy as pigs in slop).
- The staff of the station that **decreases** its audience share (in the corresponding book or trend), however small the decline, is depressed and ready to undergo bone surgery in major areas.

**This syndrome seems to happen regardless of share-level.** I once saw this happen, like the above example, where a station I was consulting dipped from 24.3 to 23.7, while our CHR competitor increased from 6.8 to 7.2. Management and staff at our station was ready to throw the baby out with the bathwater (until I talked some sense into them) – while the staff at Station B across the street was popping the corks on the champagne bottles (celebrating their “victory” . . . pulling to within just 16½ share-points of us)!

**What you need to know:** Your staff has been *conditioned* over the years to naturally react this way! So it's up to YOU to smack some sense into them when this happens (and bring them back to reality)! (Mr. X, above, obviously never got the message! Pity his poor staff – he's acting like nothing more than the Head Whiner and Chief Mutineer!!!)

**Action Steps:** Take the time to paint *the complete picture* for your people. Put the positive “spin” on it (if you look hard enough, nearly every “off” result has a silver-lining *somewhere* that enables you to present a more upbeat story, whether it be year-to-year increases, or TSL-spikes, come-growth, whatever). Just be careful not to be too much of a Pollyanna about an obviously disastrous result. You don't want to be seen by your staff (or your boss) as being “in denial” or burying your head in the sand as a major trend is unfolding.

TWTip#6066, #7112, #8032, and#20017

And, of course, when the result is *good* – don't hesitate to celebrate. (Just remember to act like you've been in the end-zone before!)

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