

Dr. Don's Timeless Rx

To The Millennium Generation Of New Morning Air Talents

An **EXCLUSIVE**

Special Report

During his career as a #1 morning personality, spanning from the 50's through the 80's, **Dr. Don Rose** stood out as one of a kind. His unique combination of rapid-fire one-liners and ricochet-drops mixed with his positive energy and infectious laugh produced a barrage of great material, every set of every show on legendary Top 40 stations like WQXI/Atlanta, WFIL/Philadelphia, and KFRC/San Francisco. It was typical to hear more great content in just one of Dr. Don's shows than you'd hear in an entire week of listening to anyone else!

I recently had the opportunity to interview The Good Doctor, in our relentless search for timeless advice which can be passed along to today's morning/breakfast personalities. As you read the interview, which starts on page 2, you'll find Dr. Don to be a real treat — warm, gracious, giving — and as funny as ever! Enjoy!

More! New For '99 Contests, Promotions, & Ideas

We'll start this edition of our 'round-the-world promotion-sweep with a look at the recent outbreak of million \$ contest-wars. In Boston, Phoenix, and LA (and by the time you read this, probably many more). The recent jump in ratings experienced by KIIS-FM, Kiss 108, and Mix 98.5 suggests that the insurance-based million dollar ploy works well, short-term. What *isn't* known yet is — what is the fallout of "loser letdown" amongst listeners after a million dollar prize is promised and then not given away. (Continued — see New For 99 on page 5)

Continuing Education For The Dedicated Radio Programmer

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Programmer's Digest Publisher/Editor **Todd Wallace** continues to maintain his Phoenix-based programming consultation firm, **Todd Wallace/Associates**. He has provided programming consultation services to over 100 radio stations in the U.S., Canada, Australia, New Zealand, and the Philippines. Believing that "*good logic, solid strategy, and cunning tactics know no boundaries*", his clients have included formats of all types in markets of all sizes. Reach TW at **(480) 443-3500** or e-mail: **TW3tw3@aol.com**

Dr. Don's Timeless Rx

“PD”: If I asked you to write an “open letter” to a new millennium Morning Personality, especially those young personalities with stars in their eyes, what are the main things from your experience and success that you’d like them to know about?

DDR: Well, Mornings are a different animal. I’ve always said that whatever works in the morning won’t work the rest of the day — and vice versa. And I’ve found that people are interested in three things from their friendly neighborhood morning person: they like to hear about *people, animals, and some illusion to sexual impropriety*. And let me suggest two more important words — *consistency* and *uniqueness*.

“PD”: Very well put! Let’s take those one at a time so you can expand on them a little. People . . .

DDR: Certainly this includes talking about people and celebrities who are *in* the news. But listeners also want to know more about *you*, too. I always shared with my listeners where I spent the weekend, interesting things they might like to do, and a nice place to eat. In my case, I had a big family, and I liked to talk about it on-the-air. We had 5 kids. It was the childhood I never had. You know, one day I’d come home with a baseball glove . . . and then I’d have to get one for the kids, too! So anything that happened that involved *family* I would always talk about on-the-air. A lot of guys try to keep their marital status secret, but I liked to broadcast it to the world that I had a neat family.

“PD”: And that really came through on-the-air! You mentioned . . . animals . . .

DDR: You never can go wrong with a good animal story. And when I worked for Paul Drew, it was always some version of the dog and the fire hydrant. He went ballistic for some reason when I did those, so, of course, I had to come up with another one *every day*.

“PD”: On to “the illusion of sexual impropriety” . . .

DDR: The key word here is *illusion*. No more. Just a gentle hint. I just don’t think people want to be bludgeoned to death with it.

“PD”: What about the consistency you mentioned.

DDR: A great morning personality should always strive for consistency. That’s actually more important than being great. And that’s where the teamwork of a great staff comes in. You gotta’ pace yourself, you gotta’ keep the tempo going, and you gotta’ keep the gags going. If I go to work in the morning, and I’ve got 20 gags, I use those all up and think of 20 more while I’m doing it, and somebody else on the support staff will come in with something, so we end up with more than enough for a great show. You kinda’ roll with the flow.

“PD”: And uniqueness . . .

DDR: Just try to do something nobody else is doing. And be yourself. In Philadelphia, when WIBG was putting up the

fight, and it was a very good fight, against us at WFIL, they would put a new morning jock on opposite me. And the first time I would hear that he was doing “my” act, I knew he was on his way out — because the act worked for *me*, it would not necessarily work for anybody else, especially in the same market. In fact, I used some of the *dumbest* lines, but people would just roar — out of pain, I suppose!

PD: Do any other hot-button topics come to mind that you think are timeless?

DDR: Actually, most of them tend to come and

(Continued — See **Dr. Don Rx** on page 4)

“How you respond to the challenges in the second half will determine what you become after the game, whether you are a winner — or a loser.”

— **Lou Holtz** to his Notre Dame Fighting Irish football team

TW Tip #7217

Thanks to **Michelle Stevens** for finding this great quote

“People are interested in 3 things from their morning person: they like to hear about *people, animals, and some illusion to sexual impropriety*.”

Traditional Oldies (Continued from PD issue #37)

As we noted last week, computer technology makes it possible for an Oldies station to deploy a *very precise design* of rotational emphasis, texture, separation, and balance. As you look at the rotations listed last week (issue #37, page 3), you'll note that we've established multiple tiers of emphasis applied to 8 basic categories:

Powers, Late 50's, Early 60's, Mid 60's, Late 60's, Early 70's, Beatles, and Flavor.

(Some stations may want to add a **Motown** category).

A few of our objectives:

Key-in on "essence". Note that all 3 "Power" rotations have hotter harmonics than any of the year-span categories.

Emphasize musical formative years. Note that the rotations for mid- and late-60's categories are hotter than for secondary year-span categories. (See the Age Flash-back Chart and the Targeting Era Chart in "PD" issue #38, pages 5/6, for background). This is not an endorsement that these yr-spans are necessarily right, it just reflects the way most Traditional Oldies stations do it. (Sometime in the near future, we'll feature a "PD" Point/Counterpoint Face-Off about whether Oldies stations should consider alterations that enable them to *move with their demo-target*, or whether they should keep re-targeting upward as most have done — should be a fascinating dialogue!)

Capture the essence in the first 20 minutes. As we construct our clocks, we try to reflect the essence of our music variety (what we're all about) in *each* discrete quarter-hour — *especially* in the *first 15-20 minutes* of each hour (where most stations feature a clean sweep of solid music without commercial interruption).

Jump-start each hour. This clock enables you to sweep the top-of-the-hour and QH juncture #1&2 with 10 songs before stopping for commercials. Then a second substantial (7-in-a-row) sweep enables you to claim over the intro at :43 "this is the 17th song we've played this hour!".

Back-load each hour. In this case, we've allowed for 3 stop-set islands of 5 minutes (consisting of 4 commercial units plus 1 minute of stationarity) in each pod at :23, :45, and :53. This relegates 67% of your spotload to the lower-Persons-Using-Radio 4th quarter-hour of each hour.

Keep repetition-perception in mind. In a "library" format like Oldies, which by nature means you are constantly repeating mostly the same songs, you need to be ever-mindful of anything that contributes to repetition. This means you should be religiously plotting out harmonic-convergences for each rotation (see "PD" #30, page 6 for background). Notice the way we've *lessened* the perceived predictability of the same songs always being played next to each other (or out of the same stationarity feature, by *varying* where the categories fall within the hour, so listeners don't always hear the same few songs coming

out of an ID). (If, for example, we *always* started the hour with a Power 1 and *always* followed it with a Mid-60's 1, many listeners might begin to notice an obvious repetitive-pattern there. But it's also important to take *stationality elements* into account, for their potential impact on repetition perception. In particular, *beware* of well-intentioned promos that feature song-clips (to "demonstrate product"). They may only serve to *hasten the burn* on those high positive-familiarity songs that, right now, are helping you the most! And, of course, once they're burnt, it's hard to revive them. Some of these hot songs have been getting 800 airplays a year for *decades* — if you decide to feature a song in a product-demonstration promo, you might increase the *perceived level of play* to over 2,000 spins! So promote carefully!

Testing. Remember you should be researching your target audience regularly. "Regularly" = as often as your budget allows. Without belaboring the point, I will simply emphasize that if you only test your playlist once a year, your music is "off" 10 months of the year.

Researching Oldies-Appeal. Beyond just testing titles for likeability, I like to get *several* useful perspectives from audience research. Like Title *Impact* studies (derived from open-end questions that invite P1 target-listeners to volunteer a few of their favorite, and non-favorite, songs). And *Artist Likeability* studies designed to determine the "today" Q-score appeal of *core artists* (you may be very surprised at some of the findings, which will challenge many of your long-held assumptions!). An additional short add-on question can help you get the second camera-angle viewpoint of an *Artist-Impact* study by inviting music research respondents to give you an open-end list of 3 or 4 of their favorite/non-favorite artists.

Set	Sweep	Clock1	Clock2	Clock3	Clock4	Clock5	Clock6
:00	Song#2	Power 1	Power 2	Power3	Power1	Power2	Power3
:03	Song#3	Mid60-1	Lat60-1	Mid60-1	Lat60-1	Mid60-1	Lat60-1
:05	Song#4	70s-1	70s-2	70s-1	70s-2	70s-1	70s-2
:08	Song#5	Lat60-1	Mid60-1	Lat60-1	Mid60-1	Lat60-1	Mid60-1
:10	Song#6	Beatle1	Earl60-1	Beatle2	Beatle1	Earl60-1	Beatle2
:13	Song#7	70s-2	70s-1	70s-2	70s-1	70s-2	70s-1
:15	Song#8	Power2	Power3	Power1	Power2	Power3	Power1
:18	Song#9	Mid60-2	Lat60-2	Mid60-2	Lat60-2	Mid60-2	Lat60-2
:20	Song#10	Lat60-3	50s-1	Lat60-3	Earl60-1	50s-2	Earl60-1
:23	—	STOP	STOP	STOP	STOP	STOP	STOP
:28	Song#1	Earl60-1	Beatle3	Earl60-1	Mid60-3	Beatle3	Mid60-3
:30	Song#2	Power3	Power1	Power2	Power3	Power1	Power2
:33	Song#3	Mid60-3	Lat60-3	Mid60-3	Lat60-3	Mid60-3	Lat60-3
:35	Song#4	70s-3	70s-3	70s-3	70s-3	70s-3	70s-3
:38	Song#5	Earl60-2	Earl60-3	Earl60-2	Earl60-3	Earl60-2	Earl60-3
:40	Song#6	Flavor1	Mid60-2	Lat60-2	Flavor2	Lat60-2	Mid60-2
:43	Song#7	Lat60-2	Flavor2	Flavor1	Mid60-2	Flavor1	Flavor2
:45	—	STOP	STOP	STOP	STOP	STOP	STOP
:50	1-song	50s-2	Mid60-3	50s-2	50s-1	Late60-3	50s-1
:53	—	STOP	STOP	STOP	STOP	STOP	STOP
:58	Song#1	Flavor2	Flavor1	Flavor2	Flavor1	Flavor2	Flavor1

TW Tip #2151, #12025, and #16076

Next

- Hot-Clock "Wheels"
- More Explanations and Options
- How To "Notch" A Rotation Forward

Dr. Don's Timeless Rx

(Continued — from page 2)

go, spur of the moment, based on how topical they are. You get by with Monica jokes for awhile, but now I think even *that's* run its course. What was her one hit record? — oh yeah, "*Whistle While You Work*".

PD: Rimshot! Ba-da-bing . . .

DDR: See? Now *that's* illusion! It's not gonna' really offend an innocent listener 'cause I didn't spell it out.

PD: One of the things that was fascinating about your on-air style was how *diverse* the range of your personality was.

DDR: Well, what you say doesn't have to be, necessarily, "funny". In fact, the things that people remember me for are the things that were *not* funny. For instance, when Mosconi and Milk were assassinated, we suspended the music and took phone calls, talked about it, held the listeners' hands, and gave people a chance to vent. I guess today you'd call it "talk radio".

PD: Your show always had a sparkle of fun about it, but I also know you had a knack for making listeners feel you were very sincere, too.

DDR: You know the most remembered thing that *always* came back to me from listeners was the line I used several times every morning,

"If nobody's said it to you yet this morning, let me be the first. Good morning!"

PD: I think that's because you said it like you really did mean it! What do you think a morning jock should know about telling jokes, and maintaining a joke file, and keeping jokes current and relatable.

DDR: Well, first of all, you've got to be able to do it in your own style, in your own way.

"If nobody's said it to you yet this morning, let me be the first. Good morning!"

PD: What kind of joke services did you use — or did you?

DDR: Every one I could find! And I was *constantly* taking notes on everything that was happening in various slices of life. In fact, one time, Todd, I can remember taking some gag into the Control Room with me *every day for a month*. And on about the 30th day, I worked it in, I found a place to use it. Just once, never used it again. But a listener would think, "hey, that guy's naturally funny!" because I really worked at it, all the time.

PD: Did you find that you could recycle your material — and if so, how often could you turn it over?



DDR: Oh, I would say probably about a year for the really reusable good stuff. And, of course, there are a lot of timeless gags, like about whoever is President at the time, where you can have a generic gag and insert-the-name-here. In fact, there was an old gag that I heard on a Bay Area station the other day that my *grandfather* told me almost 60 years ago when I was 5! Like Will Rogers humor. Some of it still works. You know, "I could have gone to West Point, but I was too proud to talk to my Congressman".

PD: Do you think it's okay to laugh at your own jokes?

DDR: Yes and no, it's gotta' be done in the right way or it's really an irritant. But done the right way, (laugh), it (laugh) works!

TW Tip #5112 and #6206

Coming Up In "PD" Issue #41

Dr. Don Rose talks about —

- ✓ Timing and drops
- ✓ "Paying your civic rent"
- ✓ Dr. Don's "dirty little secret" about how to break format



Dr. Don Rose started in radio in his home state of Nebraska, working in Beatrice, Lincoln, and at KOIL/Omaha, with stops along the way in Fort Dodge, IA, Tulsa, and KTSA/San Antonio. It was in the early 60's in Duluth, MN that found his morning calling. He polished his act at WQXI/Atlanta (where he worked with Paul Drew, Kent Burkhart, and Jerry Blum). Then hit the "big time" when Jim Hilliard hired him for mornings at WFIL/Philadelphia (where he served under PD Jay Cook). By 1972, Drew had become VP/Programming for RKO Radio, and tapped DDR for KERC/San Francisco (where he worked with such notable programming greats as Michael Spears, Les Garland, Mike Phillips, Jerry Cagle and Dave "Duke" Sholin). Dr. Don retired from "active duty" in 1985 but still likes to hear from radio professionals who love the business as much as he does. His e-mail address is, you guessed it, DrDonRose@aol.com.

Will there be backlash? Stay tuned. It's logical to expect that stations like KIIS, who were "lucky" enough to get hit for a million dollar winner early-on, will experience less of a recession (since they can offer tangible proof of their contest's "win-ability").

We'll be following this closely in coming months, to see if the ratings-spike which occurs during the big-buck period is followed by receding ratings longer-term (if the million dollar contest isn't then followed by something truly compelling).

The Boston Million Dollar War: Contesting One-Upmanship At Its Best

One of the best tit-for-tat contest-conflicts in recent memory occurred in Boston with Chancellor's WXKS-FM (Kiss 108) and CBS/Infinity's WBMX (Mix 98.5) center-stage on the battlefield.

Kiss had been known as the "birthday" station in Boston, having used the Filmhouse Direct TV campaign since its inception, and planned on using the recent million-dollar insurance-game extension to promote morning personality **Matty Segal** ("Matty's Million Dollar Birthday Game"). This would be a strong lead-in to "Kiss Concert" season, which traditionally produces a seasonal ratings-spike for Kiss in the Boston Spring book.

Meanwhile across the street, Mix attempted to preempt the Kiss campaign using the million-dollar package offered by the IQ Television Group. They introduced *the element of surprise* in classic textbook fashion, by debuting teaser-liners about "John Lander's Million Dollar Birthday Game" at 6pm on a Friday night (when they assumed all the suits had gone and corporate big-wigs would be hard to track down over the weekend). They reckoned wrongly.

Kiss PD John Ivey was right on top of it. Having read between the lines when he learned earlier in the week from surreptitious sources that IQ's birthday campaign was "no longer available" in the Boston market, he was totally prepared — and within 15 minutes had liners/promos on-the-air promoting the Kiss birthday game as "the game that made us famous" (including exciting soundbites of past big money "birthday game" winners), firmly laying claim to "birthday" ownership in listener's minds.

Mix countered by offering twice as many chances to win (in the 7 and 8am hours) and by shadowing Kiss's 7:20am slot (Mix ran theirs at 7:30 and 8:30am). But soon Kiss was offering twice again as many shots (two in the morning plus two chances at winning \$108,000 in midday and PM drive).

Mix was first (by a few days) to break with TV support, using a pretty straight-ahead spot stressing the big bucks, along with when and where to listen. Kiss took a little longer to go to TV, feeling the higher principle was meeting a primary objective of showing Matty interacting with listeners (his forte) and having fun while they talked about the million dollar contest.

The final blow came when Kiss promoted "20 Million Dollar Thursdays", which enabled a natural segue extension to "Kiss Concert 20". Every half-hour, for 10 hours every Thursday (for 6 weeks), Kiss gave listeners to win \$1,000,000 (plus the previously noted 4-shots-a-day on the other days). Appropriately enough, this major escalation was announced at 6pm on a Friday (just in time to ruin the weekend for the vertical competitor!). Touche! Mix didn't counter.

Bottom-line: Ratings increased for both stations. 25-54, Kiss jumped 5.0 to 6.3%, up 26% (Fall '98 to Winter '99), while Mix increased 5.2 to 6.0%, up 15%.

Budget-justification: While this might seem on the surface to be a very expensive promotional exercise, one could argue rather convincingly that this contest was *worth a share-point* for both stations. Crunching the numbers: in a 200 million dollar radio revenue-market like Boston, a share-point is worth \$2,000,000 (when sustained for a year). So this would justify adding \$500,000 to the already allocated budget for the three months affected.

More importantly: This could have been a defining moment for either station in such a tightly-fought war. Had either station decided *not* to stand their ground, it could have produced a decisive-victory for the other (which might have had longer-term implications *far beyond* just winning the book-at-hand). It could have affected *image* perceptions (especially for Kiss, which has had a long history of exciting promotional activity). Instead, both stations can move forward to the next battle with their heads held high.

The Phoenix Million Dollar War: I'll See Your Million, and Raise You One

\$1,000,000. Tell us what the Kamel Secret Sound is and win \$5,000, plus get a chance to win one million dollars (an insurance-based lucky-number match add-on). Even if you lose, you win \$108 just for trying (the greeting to each contest is "Hello Kamel, you're a winner!")

\$2,000,000. Crack the combination to "The KNIX 2 Million Dollar Vault", all five digits. The combination changes every hour so pick your favorite 5 numbers. If it opens, you win 2 million dollars! If not, you'll keep \$102 just for trying.

The LA Million Dollar War: The More The Merrier You've already heard about KIIS-FM giving away \$1,000,102.7 (see "PB" issue #25, page 1). Enter K-BIG.

The Million Dollar I Spy Variety Game. KBIG/LA is looking for their Variety Stickers on vehicles all over Southern California. Hear your vehicle described on-the-air, call within 30 minutes, win \$1,000 and you'll be invited to the Grand Finale Party at Disneyland where you have a chance to crack the K-BIG Variety Vault to win one million dollars.

Lest you think you need a million dollar prize to turn heads (and ears), read on —

Blatant Bribe. KISW/Seattle morning man Bob Rivers is offering listeners a \$5,000 Blatant Bribe. TV spot instructs listeners to listen Thursday morning at 7:20, yadda, yadda.

(Continued — see New For '99 on page 9)

Paul Drew — Part 2

MORE — Spoon-Fed Basics (continued from "P" issue #38)

(Taken from Paul Drew's "first memo" about "General Programming Instructions", issued to the CKLW Big 8 Jocks, circa November 1969)

It is not absolutely necessary that you talk-up to the vocal on all recorded spots. But, if a spot has a low level beginning, then it's wise to use part of it to avoid a drastic drop in modulation. This is a critical production area and requires "split second" execution on your part. Some recorded spots have several seconds of instrumental opening — use this time with discretion. The advertiser has paid big bread for his spot — any talk-over on a spot intro over 5 seconds — is out. Do take advantage of spots with low intros, for talk-overs of less than 5 seconds.

Sell the new music. If you don't — how else can it be noticed or identified? New music should be played where you can do a backsell. The artist and title are vital on the new music.

Sell the Goldens — they bring back a million memories! When a song is from an album, give the name of the album, where time permits

The promotional announcement runs where it is logged. Never talk over the intro of a record which follows the news or a carted promo.

Music Sweeps — consist of records played in-a-row without a stop in between. A series of records joined by jingles, features, and rec/rec segues. Do not talk before and after the segue. EVER! You speak only after the jingle and over the intro to the next intro. Never rush — always give yourself plenty of time. Count the records "first", "second", "third", etc. "of 6-in-a-row". Only once per sweep — early in the sweep. Do not talk about the music count on the station ID's (:00 and :30) or during the sweep which opens your show.

Details are important. Never embarrass yourself because you forget the number of a record from the Big 30. Never say "much more music" or even the word "music" before a spot. "Much more music" type phrases belong only over a record intro. If you are in a music sweep, make certain you count your records in-a-row correctly. Never lose track. It's simple arithmetic! Never sell the number "in-a-row" on the last two intros of the sweep. If a music sweep consists of only two records, don't sell it.

Music sweep is an inside term, not to be used on the air. Spots will be placed by the Traffic Department to make it obvious where you will have a music sweep. If a stopset position is empty, then sweep away!

All newscasts will begin within 45 seconds of their scheduled time. No exceptions.

Everything you say on-the-air must relate. Think of what the listener is hearing not what you are saying. Tie-in thoughts and ideas. Don't let something hang!

Avoid plugging for the station in your backsell which



Paul Drew now lives in suburban Atlanta where he is working on a book about his experiences in the entertainment business.

The working title is "To Love You More" (the target publication date is early 2001).

precedes a promo cart. You are going to take 60 seconds to sell the station as it is. If

you take 10 or 12 seconds to sell something else, this is 70 seconds of station commercial, which is just a little more than necessary.

Do not follow a one-liner with another sell for the station. Keep in mind that one-liners are the commercials for the station (if you have done a one-liner and then plug requests after the one-liner, it comes off like a double promo). Intros to music after liners should be BRIEF! Avoid repeating one-liners in any 3 hour show.

No ad-lib plugs for artists/acts appearing or coming to the area. Most of the big names are being co-promoted by the other stations and the rest are fair game for the Sales Department.

Sound believable, bright, as if you are enjoying yourself. You chose this career because you like it. That's the way you should sound.

If you are not feeling well — don't say so. As far as the listener is concerned, you're always "on"! Your problems are not his/hers.

Never talk about "the boss". Never refer to your show as being "your job". Use short sentences. Use descriptive adjectives. Never sound redundant. Big 30 and Big 8 should not appear in the same sentence. You are a personality — the way you say things will make you a top-rated one.

Do not use the word "record" You're playing music. Music is written, performed, and absorbed with emotion. A "record" has no emotion.

Talk Segues in sweeps — there are three kinds:

- 1) A segue from a record with a cold ending to one with an intro. Do not refer to the song just ended on the intro. Get in the call-letters, your name, and then intro the song over whose intro you're rapping. (If time permits, a time check).
- 2) A record whose ending fades to one with a cold open. About the time you would play a jingle, begin a very brief backsell, including the call-letters, your name and a very tiny billboard for the next song. Then hit the cold opener, no hesitation, pause or dead air. Make sure the music does not disappear underneath you. (No time-check in this situation).

(Continued — Drew Part 2 on page 8)

Programmer's Digest

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PD **Vance Dillard**

coming in **"PD"** issue #40

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Hub & Spoke:

The Next Phase Of Consolidation

As the radio industry rapidly consolidates, the first phase appears to be pretty well over. Most markets are now controlled by a handful of players.

The next move: for those consolidators to begin to build regional clusters around their larger markets. These spokes involve the addition of smaller stations in immediately adjacent marketing areas.

The old limits on numbers of stations owned kept this logical development from occurring. Now radio operators are extending their reach in the same way newspapers have done for years with regional editions.

It all adds up to *new ways to increase revenue*.

As the industry continues to redefine growth, it looks to professional advisors to help chart this process. That's why smart owners call on America's leading independent broker:

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PD **Vance Dillard**

coming in "PD" issue #40

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Nothin' But 'Net



Surfin' Style

The other day Dave Charles of ESP Media, Down Under, asked me about my favorite web-sites and methods of net-surfing. So I thought "PD" readers might find it useful if I shared my surfin' style in print here. Not that it's so perfect or anything, just that it might give you an idea or two to incorporate into your own daily internet routine (since staying informed is so important to keeping a great PD's experiential "filter" finely tuned and totally up-to-date).

I'm a real bookmark junkie — I've got nearly 1,000 sites organized in my AOL "favorites" file, categorized by how they're used.

■ **Regularly-Used Sites.** Starting with my Top 25 or 30 most-visited sites, which include things I check on regularly (usually daily) —

- ✓ The daily radio news sites like *All Access*, *R&R Online*, *Radio Digest*, etc.
- ✓ Various bulletin-board sites which have the latest goss about specific markets I like to keep up on (Phoenix, LA, London, Sydney, New Zealand, etc.).
- ✓ Key bellwether newspapers help provide me a global overview and take only a few clicks to review. I regularly check out *The New York Times*, *New York Post* (best headlines in the biz!), *NY Daily News*, *Sydney Morning Herald*, *The Australian*, *Toronto Star*, *USA Today*, London papers like *The Times*, *Daily Mail*, *Telegraph*, *Evening Standard*, and *The Wall Street Journal's* interactive edition, among others).
- ✓ Media, especially TV, sites I can't get locally like the BBC or ITN, etc., Leno's Tonight Show monologue and Letterman's Top 10 (for when I don't want to stay up late to see them)
- ✓ Daily life sites (my AOL stock portfolio update, Schwab, various weather sites, the Arizona Dept. of Transportation's traffic update)
- ✓ and other reference sites I use frequently (like Yahoo, Mediabase247, FCC database, Broadcast.com, vTuner).

That's one of the reasons I'm usually in the office by 5 or 5:30 in the morning (it takes an hour or two for my "daily update" to be "topped off"). I'm notorious for having 2 or 3 radios blaring at all times (is there any other way to listen to the radio?), so my usual routine involves listening to a Phoenix station while also listening to a streaming webcast while I surf. (I still get the same kick out of listening to **Rick Dees**, **Scott Shannon**, **Elvis & Elliott**, **Chris Tarrant** on Capital Radio or **Chris Evans** on Virgin doing "local radio" live on the web that I did DXing through static to pick up WLS, WABC, KLIF, or KIMN as a kid).

■ **Weekly Visits.** Next category is sites I check weekly, especially weekly radio mags like *Gavin*, *Friday Morning Quarterback*, *Hitmakers*, *Small Market Radio Newsletter*,

Talkers, *Ad Age*, *Broadcasting/Cable*, *LA Radio People*, *Hollywood Reporter*, etc.

■ **Occasional Visits.** Then stuff I check occasionally — like 440 Satisfaction, NAB, RAB, music sites, **Rick Irwin's** Reel Top 40 Radio Repository (vintage airchecks, like listening through a time-tunnel), all the TV networks and TV talk shows.

■ **Travel.** Since I travel a lot, I've got all the airlines and key preferred hotels organized (most make it easy to book online, which can save a lot of time and sometimes money). Bookmark *priceline.com* and *quickbook.com* too.

■ **Cars & Sports.** I'm also a car enthusiast, so I have most of the car-sites that interest me alpha-organized. And a sports nut, so bookmark all the teams I follow, along with ESPN/Fox/CNN for updates, plus a few offbeat sites like BBC Sport and Fox Sports Australia or 9MSN's Wide World Of Sports (joint-effort of Australia's 9 network and the Microsoft Network) which provide information about, even live web-casts of, things you can't find in the States like the World Cup Cricket one-day matches or the Aussie Rules Footie Grand Finals).

■ **Consultation.** I've alpha-organized every programming consultant and research consultant's web sites for easy reference, which I try to check at least monthly to see what everybody's up to (or claiming credit for).

■ **Potpourri.** Also have a "catch-all" section, which contains sites I like to occasionally surf to for perspective or brainstorming — passion-guru Anthony Robbins, marketing consultant Jay Abraham, and various companies that are slick-marketers (like Pepsi, Taco Bell, McDonalds, etc). These can often spark interesting ideas. For example, go to the Chevrolet web-site to see the cool way they're conducting their "Where's The Tracker" contest (complete with new clues, the full TV commercial, and a chance to submit your answer entry-form on-line). (www.chevrolet.com/tracker/contest/)

■ **Market-by-Market.** Finally, my favorite part — over the past 3 or 4 years, in dribs and drabs, I've managed to bookmark over 600 radio & TV stations, newspapers, web-cams, and media-related sites, which I've arranged according to market-size and country. That way, if I'm consulting a station in, say, Boston, I can easily get a quick and efficient update on the market, often with streaming audio, by just scrolling down to the Boston bookmarks. Makes the reconnaissance process a whole lot easier when it's all side-by-side in one place. I know some of the search engines already offer a similar "stacking" service, but I've customized mine to include many sites that aren't readily available on a catch-all's like Yahoo, Lycos, vTuner, or Broadcast.com.

How does this compare to what you do? (Would you like to share your experience with the rest of the class?)

WTW Tip #7218, #15064, and #16074

News/Talk & Surveillance

Dot.com

TalkRadio 101 (For Listeners)

A few months ago, Phoenix News/Talker KFYI posted this handy-guide for listeners who call their talk-shows on their web-site (www.kfyi.com).

It's not there anymore, but it *should be* — always available for the ever-passing parade of web-surfers, core listeners, and potential listeners, all of whom will find it at their own pace, at different times — could be 4 weeks ago, could be 4 months from now.

Important Guidelines For Calling In

- ✓ Turn down the volume on your radio.
- ✓ There is a short delay between when you actually say something and it comes out on the radio. So if someone is listening to you in the other room, they'll hear you "in delay". Don't worry, that's normal.
- ✓ Tell the personality what you have to say. Don't say, "Hi, how are you?" and waste your precious time on-air.

- ✓ Use common courtesy with everyone. The call-screener cannot control the hosts or in what order the host takes calls.
- ✓ The call-in line is for call-in only (not for getting a phone number, not for passing a message to a personality, etc.)
- ✓ Please be patient. We have a limited number of phone lines. When lines are busy, keep trying. If you have a redial button, use it.
- ✓ The best time to get through to us is when the last caller hangs up.
- ✓ Remember: no one can hear what you say to the call screener, not even the personality.
- ✓ Sometimes, we can't air mobile/cellular phone calls.

Wallace Wisdom: If you decide to use a similar "guideline" piece for your web-site, I recommend *personalizing* it — maybe "by Joe Blow, KXYZ's Chief Call-Screener" or "tips from (Talk Superstar's) Producer Nancy Noodleman". Helps to localize it (and customize it to your station).

TW Tip #15064, #16075, #13013, and #12023

Drew — Part 2

(Continued — from page 6)

- 2) (cont) A cold-opener or a song with a lead of 3-seconds are less must be used, but the focal should hit against your voice.
- 3) A segue from a fader to a song with an intro. As the first song fades, at the psychological moment you formerly would have played a jingle, hit the second song. Bring it in "HOT" (while smoothly fading the first song). Do your entire rap (with the call-letters on the second song's lead. Do NOT refer to the first song. This means the first one cannot be a B or C. Some important things to keep in mind:

When you're talking on a fade, make sure the music is full behind you.

A cold open must be used where indicated (or an intro of 3-sec or less).

A record-to-record segue never

involves a cold-ender into a cold-opener. Never rap on the instrumental ending of a cold-ending (example: "Do Wah Diddy Diddy").

The biggest thing to avoid on record-to-record segues and the no-talk segues, and even the music logo segues, is a situation where you would go from a cooker to a ballad with a soft open. The second song should have a pronounced beginning. Soft stuff won't make it as a second song, in a record-to-record segue. If you can get these out of the way somewhere else, you'll be much better off.

Never talk over (or back to) the vocal of any record. Intro times appear on the playlist. Many of the Goldens have the intro time on the label. Do not even step on the first letter of the first word.

Do not use the call-letters on an intro following a logo after a stopset. This is redundancy.

Check your voice levels with the

meter on the board. If you are going to talk loudly, make sure the listener gets a fairly even sound. Music levels should be HOT under talk-overs! It's your responsibility to maintain a good level balance. If you know a particular spot begins low (or has a soft open), then you should make appropriate adjustments.

In an effort to maintain a degree of consistency, the following procedures for lay-unders apply at all times:

If a record has low modulation for the first 2-4 seconds, it may be desirable to lay this part under a logo but — the record must be at a level which is practically inaudible, so that — the lay-under will not confuse the ear.

At no time is a record with an intro of more than 3 seconds to be cued to the vocal. If a record has a 4-5 second lead-in which is low, then use it in a slot where you can talk on the intro.

TW Tip #1096, #2150, #6207, #7219, #9175, #12024

Next Week **Drew Basics**
Part Three

Ocean Toons®

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

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

TALK RADIO HOST TIP #12: KEEP THE CONVERSATION FLOWING. AVOID LEAD-INS THAT MIGHT CAUSE DEAD AIR



WILL THE ELECTED OFFICIAL AMONG YOU WHO HAS NEVER LIED PLEASE CARE TO MAKE THE OPENING STATEMENT?

More! New For '99

Timeline. EMAP's Magic 828 in Leeds (England) has a clever online-only contest. Guess the year, and win a selection of Magic 828 CDs and singles. Clues on the Magic web-site (www.magic828.co.uk) include the Top 10 list of songs from the year in question and sports and movie-trivia notes from that year.

Empathy Belly. "Mix Morning Buzz"



Host **Hal Abrams** (on Mix 103.1 in Anchorage) wore a 42-lb empathy belly (or pregnancy simulator) 24/7 for 34 straight days, to raise money for the March Of Dimes (for every \$100 raised, he remained in the belly for one day). It started with an on-air dare by his side-chick **Selena Smith** and led to Hal being subjected to all the uncomfortable procedures and symptoms of a real pregnancy (including visits to the OB-GYN, glucose tests, morning sickness simulation, etc. An 8-minute RealAudio montage can be heard at www.kmxs.com.

Win A Star. Here's a good Star Wars topical from Mix 106.5. Become part of the universe when you hear (song of the hour). Caller 10 wins a "constellation double-pass" of tickets to see the Sydney premiere of the *Phantom Menace* prequel and goes in the draw to win a "star" (have a star named after you or someone you care about).



Artist Of The Day. WOMC/Detroit morning legend **Dick Purtan** announces the Artist Of The Day every morning. 104th caller when any song by that artist is played wins \$1,000.

Larger Than Life "Living Billboard". 2UE PM Drive Host **Mike Carlton** broadcast his show live from the giant electronic billboard near Sydney Airport. He set up his studio in a glass hotel suite (which is promoting the new Avillion Hotel) below the billboard – then cameras flashed his live image onto the giant DiamondVision screen to thousands of afternoon peak hour motorists driving by).

Kiss-A-Thon. Not done for a radio station, but could have been (and has

been in the past — it's a natural for a "Kiss" station). An Israeli couple set the new *Guinness Book* world record for continuous kissing (for 30 hours and 45 minutes in Tel Aviv's main downtown square). After breaking their embrace, they were given a check-up at a local hospital (and given chapstick therapy?).

Name Game. Weekdays at 7:10, Mix 99.9 in Toronto calls out first and middle names (Frank, Mary, etc.). Be the first to call in when you hear your name, win a vacation (sponsor-furnished). On Mondays, the prize is \$10,000 cash! (In Canada, the BBM diary records Mon-Sun listening, not Thur-Wed, so Monday gets the high PUR levels we see in the U.S. on Thursdays).

Sing For A Song. KOOL/Phoenix ran a new twist to the instant request weekend. Listeners had to *sing* a line of the song they were requesting. 3 or 4 times an hour, clips of listener bites were laid-over song intros. Possible extension: Sing For Your Song and Sing For Your Supper (each winner not only gets their song played, but they win dinner for 2 at (restaurant sponsor). *TW Tip # 3205, #4110*

Next Week: \$ Bill Games/Money Matches

Programming Note

The Perennial Millennial Calendar will appear in "PD" issue #41

Programmer's Digest

Sweepers/Liners/Splitters/Bumpers

Now (now – now), the new Mega 100 kicks off another Mega Music Marathon! (Listener soundbites) "It's got a good variety of Oldies!" "I listen to it all the time!" "Keep the Oldies alive!" "Nobody plays any better music than Mega 100." (male) L.A.'s Jammin' Oldies (female) The new — (male) The new Mega 100.

It's five great songs from one great year — only on WNWX. Mix 96.9.

Sacramento, home of the State Capitol, Sutter's Fort, Discovery Park, and — your feel-good Oldies. (jingle): Cool 101.1!

And now, back to what we do *best* — more music on Buckeye Country! (jingle) "WCOL FM, Columbus"

The station that made Classic Rock — Classic! 95.5 KLOS, Los Angeles.

(Borrow this one from our TV Eyewitness news friends): Ear-witness *close*, ear-witness *clear*. Ear-witness news on —

Oldies B-97. Playing a wide variety of great Oldies. From Elvis to Creedence, from the invasion of the Brits to all those Motown hits. If it's great Oldies ya' want, it's great Oldies ya' get! On Oldies B-97.

Finally a radio station built just for you. No bubble punk, no puke pop, just great alternative music...the all new Y107.

Elements of Stationality

If you like the music we're playing, remember to program us on your car radio and your radios at home. Take a few minutes out and do that *right now*. Our call letters are KBIG. Our dial position is 104.3 FM. And our name is the new K-BIG 104.

Virgin Radio — Classic tracks and today's best music.

Commercial files . . . delete.

Transmitting music sequence in 3 . . . 2 . . . 1 . . .

Downloading . . . the best mix of the 80's and 90's *now*. Pittsburgh's Mix 96.1.

A CKLM weekend reminder: when you're in the sound department of your favorite store, set all the radio's to 100.7 so everyone can enjoy today's hottest music.

Four out of 5 operatic sopranos hate us.

We got the other one drunk. (soundbite of opera singer)

(Drop): "I hope it's still funny when you're in hell.

Ohio's best Rock, QFM-96

The LA Hip Hop War:

92.3 The Beat — representin' *real* Hip-Hop and R&B.

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TW Tip #9176

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