

Side-Chick Syndrome

Which Is It? A Job? Or Career?

By Dan O'Day

Editor's Note: While this article mainly targets air talent, it's an important one for PDs. Ask yourself: "Is this a commentary on station culture and the creative environment at *my* station's morning show?" TW

A few years ago I received an aircheck from a female jock in a medium/small market. Let's call her "Jackie". Jackie was one-half of a morning team, and she was funny. She did interesting characters, had clever ideas, and was blessed with good timing. Her partner, a male, was not as talented as she. As a result, the show suffered.

I wrote back to Jackie, suggesting that she try to land a morning gig of her own — or form a new team in which *she* was the lead player. Her personality was too strong to be relegated to just being "the girl" on a morning show.

A month later, Jackie introduced (Continued — See **Side-Chick** on page 2)

Concepts

Capasie

Forgotten basics in bite-size doses

Backloading QH#4

Examine the format-hours of most radio stations around the world and you'll usually see the fourth quarter-hour (from :45 to :00) crammed full of everything from lots of spots to value-added client-promotions to familiarity "risk" records.

(Continued — see QH#4 on page 10)

Continuing Education For The Dedicated Radio Programmer

Inside "PD" Issue # 47

- Page 3 Special Offer: Dan O'Day's *PD Critique Checklist*
- Page 4 Holiday Listening: Programming Planning Based On PUR
- Page 5 WWWWebWWWise: IPIX 360 Studio Tour (Capital FM)
- Page 5 Getting A Lower Rate When Buying TV
- Page 6 The Holidays As A Programming Consideration
- Page 7 All Christmas, All The Time: How KEZ pulled a 13 share 25-54
- Page 10 News & Surveillance: News Archives & News Junkies
- Page 11 OceanToons: Monster Hits 104
- Page 12 Elements Of Stationality: Sweepers/Liners/Splitters/Bumpers



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

Side-Chick Syndrome

(Continued — from page 1)

herself to me at a radio convention. She thanked me for my feedback and excitedly informed me that she'd just been offered a job as part of a multi-person morning team at a legendary, large-market AOR station.

"Don't accept the offer", I said.

"But . . . but it's a large market", she protested. "And famous call letters. And the station has good ratings."

"The station also has a large morning show with a revolving door — especially for females," I replied. "You'll be the token woman, the fifth jock. You'll have no control over the program's flow and not much input into its content. You'll be wasting your talents, and you won't be happy."

I knew Jackie respected my opinion. Indeed, I had become acquainted with her work because she wanted my advice. So when I recommended that she refuse the job offer, I had no doubt what she'd do. She'd take the job.

Of course. How could she resist?

She was there for a few months and hated it. Eventually she was let go.

Since then, she's worked at several other stations in large markets, including a stint as one-half of a team. I know the (male) jock she was teamed with — talented, personable, a real pro.

And I knew *that* situation would be unhappy, too. Because he has the kind of strong ego that needs to *dominate* a show. So does Jackie. The show predictably went nowhere, and again she was out of work.

Jackie had another, short-lived stay at a well-known CHR

station as the morning show's token woman. And she's become publicly vocal about how tough it is to be a female personality.

Of course it's tough. In addition to all the crap that all disc jockeys have to put up with, women also have to cope with the prejudices of a male-dominated industry.

And it's the narrow thinking of so many program directors (both male and female) that makes it vital for the female jock to assume responsibility for her own career.

The overwhelming majority of female air personalities have been faced with gender bias sometime

in their careers.

If you are (or have been) a male disc jockey, think back to the last time you went looking for work. Remember the frustration, the rejection, and — especially if you were unemployed at the time — the feeling of isolation?

Now imagine how, in those circumstances, it would have felt to apply for job after job, only to be told, "I like your tape, but we already have a male on our air staff."

With a quick substitution of "female" for "male," that's what female jocks have heard for years.

If you're a male DJ, reflect upon all the arguments you've had with PDs, GMs, and Consultants regarding your show's content. If you were a

(Continued — See **Side-Chick Syndrome** on page 3)

Burning Question Of The New Millennium:

If this is really the "Information Age", how come nobody knows anything?

Imagine how it would feel to apply for job after job, only to be told, "Like your tape, but we already have a male on our staff."

Rules Of Thumb

The Timelines of Job Security

A PD usually has 3 bad books before he/she is fired.

A GM usually has 3 bad PDs before he/she is fired.

TW Tip #7248

The "Side-Chick" Syndrome

(Continued — from page 2)

female jock, you'd also have experienced this on a regular basis: "Oh, you can't do that on-the-air. It would be okay if you were a man, but women can't be that way on the radio."

Women "can't be"

- Funny
- Aggressive
- Outrageous
- Controversial

... because ...

- "Men will feel threatened by you."
- "Women listeners will feel you're competing with them."
- "That's the way it is. Everybody knows that."
- "Research says so." (The person saying this has never seen that research, but he's been told that somewhere, someone did some kind of research and it proved that women "can't be" that way on the radio.)
- "We once tried a woman in the job, and it didn't work."

I see it in market after market: a successful morning show that includes a female — either as quasi-news person (disparagingly referred to by some radio people as "news bimbo") or as female sidekick. I call these "side-chicks". They're not really news-people, and they're not really considered full-fledged "personalities" in their own right.

Instead, they're there to lend a female voice to the proceedings and to laugh appreciatively at the real entertainment provided by the male team members.

Often when the "side-chick" works with (or, more accurately, works for) a very successful, well-known DJ, she mistakenly thinks his reflected glory will illuminate her career even after she no longer is part of the show.

She doesn't work to improve her craft. Why should she? She's already one-half of the most successful show in town! It is not uncommon for her even to become a bit arrogant, to treat others condescendingly because she is, after all, a star!

But then, inevitably, a change is made in the program, and suddenly she's looking for work.

Certainly she won't have any trouble landing a good gig — after all, she was a well-known part of the #1 show in town.

But then she learns the cold, hard truth: Yes, people have heard of her. But few are interested in hiring her — certainly not in a position of equal status.

The 10 Warning Signs

You know you've got a job and not a career when

1) You're referred to on-air by your first name only. With few exceptions, male jocks have both a first and a last name. Note how often you'll see a station's line-up in the trades: "Steve Shannon does mornings, Bob Roberts mid-days, Sean Michaels afternoons, Carl Baker does nights, and Lovely Lisa holds down the overnight shift . . ."

(Continued — see **Side-Chick** on Page 11)

Dan O'Day is a leading coach of top air talent.



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Dan is the author of *Personality Radio*, which is often referred to as "the disc jockey's Bible".

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Contact Dan by phone (310) 476-8111, by e-mail DANODAY@danoday.com, or via his full service website, www.danoday.com.

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Holiday Listening Program-Planning Based On PUR

Among the many studies available on the Arbitron website (www.arbitron.com) to help PDs better understand how America listens to radio is a Holiday Listening Study which analyzes listening for Persons 12+ in the Top 25 markets during four major national holidays: Memorial Day, 4th of July, Labor Day, and Thanksgiving Day. (The study was conducted in 1997, but this information is timeless).

Average Quarter Hour ratings were examined on an hour-by-hour basis for the total day (5am to 5am), pinpointing at-home listening vs. away-from-home listening.

Key Findings:

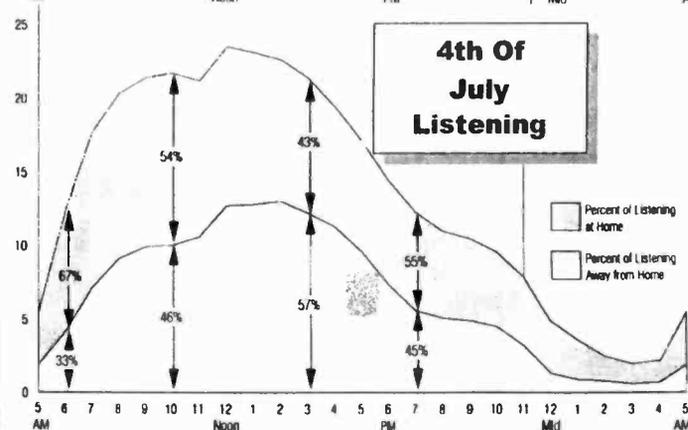
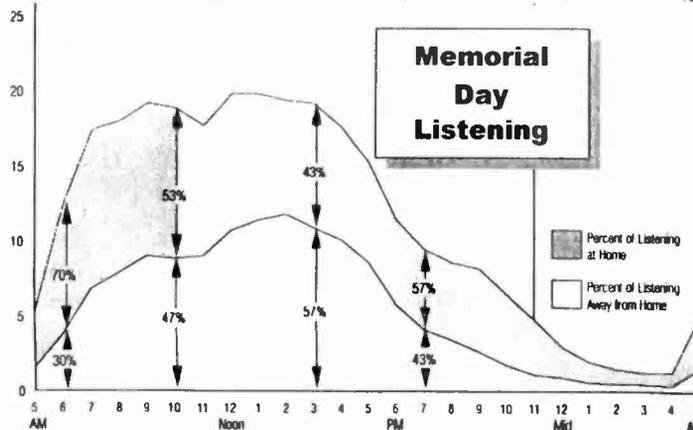
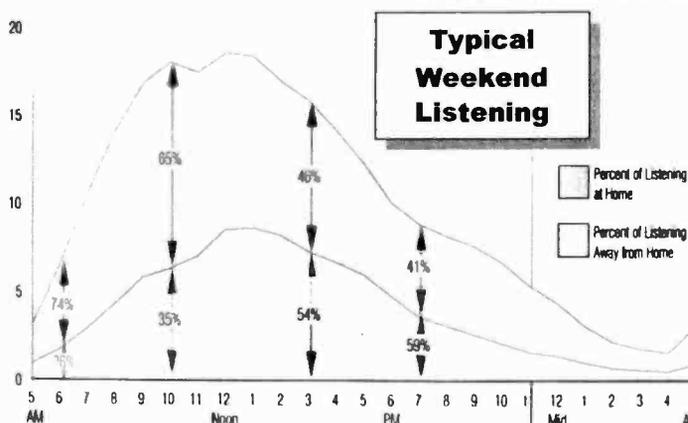
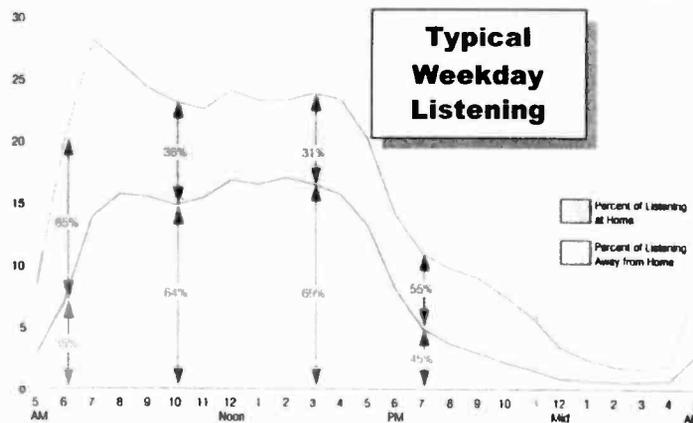
- ✓ **Holiday listening is similar to weekend listening.** In general, holiday listening patterns more closely resemble those found on weekends than weekdays.
- ✓ **Holidays attract more listeners than the typical weekend.** PUR AQH rating at "high

Noon" reaches between 20.0 and 25.0%. (During a typical weekend, AQH peaks just below 20% for the noon-hour).

- ✓ **The 4th Of July has the largest listening audience of all the holidays.**
- ✓ **Holidays mean an increase in overall listening** (compared to a typical weekend or weekday).
- ✓ **But listening during a holiday changes, depending on the time of day.** Holiday mornings, listeners do more at-home listening. During a holiday afternoon, they're still listening but they're away-from-home (peaking from 2-3pm).
- ✓ **Thanksgiving Day reigns supreme for at-home listening.** The PUR percentage of at-home listening on Turkey Day is higher throughout the major dayparts (6am-7pm) than the other 3 holidays.

See The Charts Below and on page 5.

TW Tip #1112, #19046, and #20038



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For more information, log onto the IPIX website, www.ipix-eu.com. TW Tip #3233, #15077, #16086

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At certain times of the year (like sweeps weeks), TV stations are sold-out (or want you to think they are). Up goes the rate for your major campaign (which means fewer spots and less impressions for the same money).

Here's an old trick that seems to always work well:

- When scheduling TV, most radio stations tend to buy each one of "the big three" (or, with Fox coming strong, "the big four") network affiliates in their market. The thinking is "we'll blanket the market with our spot". Trouble is, Account Executives at the TV stations see you coming a mile away. If they know you *always* buy all 3 (4) network affiliates, where's the incentive for them to give you a break on their rate? But...

- What if — you announce that, from now on, you will only be buying 2 of the 3 (or 3 of the 4)?
- Suddenly, the advantage shifts to *your* court. If a TV station thinks they might be the odd one out when you only buy 2 (3) deep, you may soon see miraculous discounts in rates. Translation: More spots for your money, more gross impressions, more potential listeners. **In short, a much better buy.**

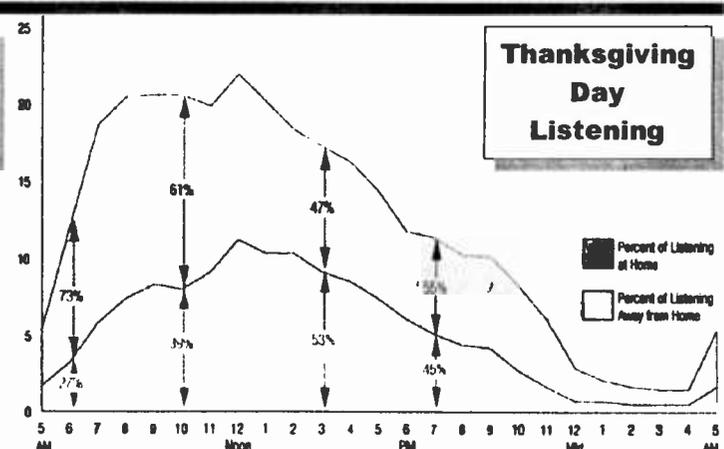
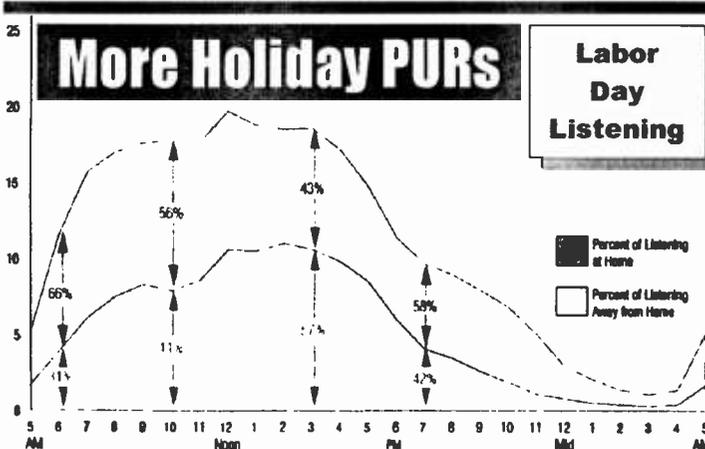
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Chuck Blore



The Holidays As A Programming Consideration

Christmas Music Strategy

About this time of year, most music-radio PDs begin planning their Christmas music strategy. And dealing with dilemmas like . . .

- How many songs per hour should be played — how much is too much, how much is too little?
- What is the appropriate amount of holiday stationality during the festive season?
- Do our listeners still consider Christmas standards by Bing Crosby or Gene Autry relevant as we approach a new millennium?

As always, the right answer varies by format and requires a correct reading of the competitive environment that exists in your market.

The formats that generally stand to gain the most from an aggressive Christmas music policy are Mainstream AC, Traditional Oldies, and Adult Standards. During the holiday season, a significant amount of Adult Standards core artists, especially, are "legitimized" by airplay on stations in many other formats. This tends to make the Nostalgia format more accessible, perceptually, during this time of year than at any other time (perhaps one of the reasons why you often see a surge in listening for these stations during December).

To help you gain a better perspective, let's examine a few of the many avenues of approach to this issue.

More Than Just 1 Way To Skin A Reindeer

The Drip Feed. Most stations begin drip-feeding Christmas music into their schedules starting on Thanksgiving Day, increasing the percentage, week by week, as the big day draws nearer. For example, start with one song per hour Thanksgiving week, two per hour the next week, 3 per hour the next, then 4, up to a 50/50 blend for the 2 or 3 days before Christmas.

The Step Up. Some stations start playing a song or two an hour Turkey Day through most of December, waiting until the week prior to Christmas before stepping up the percentage.

Arbitron Cheer. Still other stations wait until the day or two after the Fall Arbitron sweep (this year, December 15th) before increasing the amount of Christmas music. Their premise involves two philosophies:

- ✓ they prefer to stay with their carefully-crafted winning music formula while Arbitron diaries are measuring them
- ✓ but when there are NO diaries in the field, they're not particularly worried about occasional instances of tune-out caused by any incompatible misfit songs (tuneout which won't be consciously remembered, long-term, due to the busyness of the season).

Bah Humbug. While most of us view the holiday season as a joyous occasion, many national studies have recently revealed that a large percentage of adults do not. So some stations adopt a contrarian approach — *limiting* the amount of Christmas material that airs, in the hope of attracting this "holiday blues" crowd (as well as the "holiday OD" crowd that is tired of hearing Christmas songs practically everywhere they go). While All Grinch, All The Time does have an appeal to these constituencies, finding a tasteful way of positioning your station as "the non-Christmas station" to capitalize on it is the uphill challenge.

Whole Hog. Stations in smaller markets often feel pressure from local merchants (their advertisers) to immediately start playing 3 or 4 Christmas tunes an hour Thanksgiving weekend, working up to over 50% during the final week. And, of course, some stations make "Christmas" their format-of-the-month (see sidebar above).

The goal: play the most appealing Christmas songs, most often. Play only Christmas songs that have appeal to your target audience, utilizing multiple tiering categories to control rotational frequency.

Wallace Wisdom:

I like to apply the same model of "required emphasis" to Christmas music as I do to any other music format strategy — utilizing multiple tiering categories to control rotational frequency. The goal: play the most appealing Christmas songs, most often. Play *only* the Christmas songs that have *appeal* to your target audience (but that could still include Bing Crosby).

Testing. It's amazing how few radio stations think to include Christmas music in their music research projects. Thus they end up "guessing" about the appeal of songs that may be repeating more often than they should (or would, if they only knew). Recommendation: If you conduct weekly research, consider devoting a significant portion of one or two weeks of your current/recurrent callout project to also testing the holiday songs you plan to feature in heavy rotation.

(Continued — see **Holidays** on page 8)

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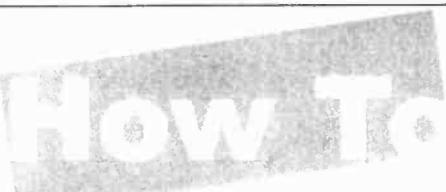
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All Christmas, All The Time

Perhaps the most audacious approach to holiday strategy is the 100% Christmas Music format some stations have chosen to adopt.

Usually, it is a low-rating, power-deficient station, often an AMer, that has nothing to lose by throwing caution to the wind and doing modal carols (with the end-result usually being a significant increase in numbers during the December isolated-monthly).

But at least one full-power, well-rated station has reaped even bigger benefits from having the guts to take a chance on an All Christmas music stance. Clear Channel's Mainstream AC KESZ/Phoenix started their All Christmas approach in 1996. The first year it paid "okay" dividends, but has steadily built a stronger and stronger following each successive year. The biggest payoff came this past December when KEZ scored the highest one-month QH share of any Phoenix radio station during the entire decade of the 90's. Witness the following 25-54 Adult trend of isolated one-month extrapolations (12+, not shown, is also spectacular). (To put this in perspective, remember that Phoenix is a sophisticated market of nearly 3 million population with 46 radio stations).

<u>Year</u>	<u>Dec Arbitron Isolation</u>	<u>Jan-Nov Ave QH Share</u>	<u>Performance Index</u>
1995 ("pre-All-Xmas")	4.3%	4.7%	91
1996 (first year)	5.6%	4.4%	127
1997 (second year)	7.2%	5.5%	131
1998 (third year)	13.1%	6.0%	218

This is only the tip of the iceberg. A Maximi\$er isolation of the last week of the Fall '98 sweep reveals KEZ's 25-54 share level was 19.6%! (22.4% the last day of the Fall '98 book.) But remember, Arbitron stops measuring 10-14 days before Christmas day. (Lucky for other Phoenix stations! A *Radio Index* study of the Phoenix market conducted during the week leading up to Christmas '98 revealed KEZ's share level was 27.7% of the 25-54 market for that period!)

Building on perceptions has helped many a station score seasonal rating windfalls.

- ✓ Just as Kiss 108 benefits from the radiance of "Kiss Party Season" in Boston every Spring;
- ✓ And just as WCCO traditionally gets a Winter spike because they are perceived as the Twin Cities' "weather and school-closings station";
- ✓ So, too, does KEZ now benefit from being thought of as "The

Christmas station" automatically inheriting the significant number of listeners who think of the holidays as "The Most Wonderful Time Of The Year" (to quote Andy Williams).

As a marketing exercise, in a classic Trout & Ries sense, KEZ was simply the first station to identify *and fill* a huge positioning vacuum in the market (which exists only 4 weeks of the year).

What's intriguing about this success story is the *breadth* of the strategy's impact:

Cume increases. KEZ's Dec '98 Cume Rating was 26.0% (25-54), compared to just 15.3% the previous 11 months (a 70% increase!). Cume Rating for the final week was 30.4%.

TSL increases. KEZ's Dec '98 Time-Spent-Listening (25-54) was 11.2 hours weekly (30% greater than their average of 8.6 hours Jan-Nov). TSL for the final week was 15 hours!

Halo-effect extends. Best of all for KEZ, the warm-fuzzy continues for several months. Historically, these Cume and TSL increases for KEZ have taken several months to unravel and return to "normal" levels. But just about the time KEZ finds itself "fighting" for an audience (late in the year), the magic of their Christmas magnet begins pulling in listeners from all directions (including many from other formats not normally found in AC Cume-Duplication tables).

The Key To Making It Work: Doing it like you really *believe* in it. The whole staff has to sound like they really love it (which can be a challenge after you've played Jingle Bells for the 200th time). In KEZ's case, to their credit, they have always made it sound like a labor of love and a lot of fun (which, in my opinion, is why each year's ratings have increased on the year prior's and I would presume that this year will be no different).

TW Tip #7249, #2156, #20036

"Sometimes the best deals you make are the ones you *don't* make".

— Old Professional Sports Adage

TW Tip #7250



(Continued—
from page 6)

Repetition. Radio-listening-habits during December are often influenced by “the silly season” of parties and the hustle and bustle of shopping. As a result of this frenzy, many listeners tend to listen more passively than at other times of the year. This is further exacerbated by two additional factors:

- increased spotloads in December (and a more consistent sellout of this inventory),
- coupled with how “cluttered” the average consumers’ minds becomes at this time of year (which results in an environment where things may not “register” quite as powerfully).

What this means: The good news for music programmers is that these factors tend to *blur* repetition perception. Consumers hear *all* of the Christmas standards so many times, *from so many sources* (at stores, in malls, at parties, etc.), that they couldn’t possibly tell you which individual radio station played what when. They really wouldn’t even know if any station is over-playing a certain Christmas song too often (within reason). So don’t be afraid to play a hot-testing Christmas song in a tight rotation for the *entire* 4-week period. (Remember these songs have 11 months to cool-off any acquired burn). Some Christmas songs *never* seem to burn out. In the Southwest, for example, Jose’ Feliciano’s *Feliz Navidad* cannot be played too often.

Look For Hidden Treasures. There are some songs that are not universally known as “standards” (yet) that generate huge requests and score very well when tested. Songs like “Mary’s Boy Child” by Boney M and “O Holy Night” by Michael Crawford. (Test them in your market and see if they don’t check out for you, too.)

Quality vs. Quantity. As with most music formats, you don’t get hurt by what you don’t play. (Remember the other side to this coin, however — you also don’t get *helped* by what you don’t play). Of course, this will vary by format, but a good starting point is to include the accepted “hit” version of every contemporary Christmas song that fits the taste of your target audience.

Variety Gone Awry. Avoid cover-versions for the sake of variety. That’s where many stations get de-railed in their Christmas strategy. Bing Crosby has the “hit” version of “White Christmas” that most people want to hear, not Elton John, Snoop Dogg, or Puff Daddy. For some reason, a few misguided programmers seem to lose all objectivity when it comes to playing Christmas songs. (True story: last year, I monitored a station which, apparently desperate for “variety”, played John Davidson’s rousing rendition of “Rockin’ Around The Christmas Tree”, instead of the original “hit” by Brenda Lee).

New Releases. The other side to the “cover” issue, which you need to factor into your Xmas music policy decisions, is that every year there are new Christmas songs released which deserve airplay in your format. So keep an open mind to potential new Christmas hits that you can create (and then bring back year after year).

Stationality. To most people, Christmas is a special time of year. (Even teenagers become human beings again — for a few weeks.) This gives your station a great opportunity to *reflect* the warming mood and emotions of your listeners. Whether you do so with special vignettes, themed promotional activity, Christmasy production effects, or specially-produced holiday jingles, look at this as a chance to freshen many of your normal stationality features. Perhaps placing a recurring formattic on hiatus during the holidays will renew its life and usability in the new year.

Avoid Cheesy Value-Added Holiday Prizes. On a promotional note, as spotloads increase, so do requests for value-added client-promotions. Always remember, your station’s composite promotional image is only as strong as your weakest prize. (Unfortunately, clients who think Chia Pets are a desirable prize seem to come out of the woodwork at this time of the year.) It’s not likely that giving away the Cheeses Of Nazareth gift-pak is going to do much to increase cume, extend TSL, or do much for your long-term promotional image. So be cautious in what you agree to.

TW Tip #1110, #2158, and #4123

“Never lose in your imagination. Never. Never. Never. Never!”

— Sir Winston Churchill

(As seen on Bobby Ocean’s website, www.bobbyocean.com)

TW Tip #7251

Concepts

Capitol
INSIDE

Backloading QH#4

(Continued — from page 1)

In some cases, this is simply another example of the lemming effect in radio programming (where PDs in smaller markets blindly follow whatever PDs in larger markets do, without really knowing why).

But there *is* a method to the madness — logic which should be factored into *your* format hours. Let's build the case, in two steps.

Step 1 — Available Audience

If you check Arbitron PUR-levels, on a quarter-hour by quarter-hour basis throughout the day and week, you'll notice an interesting dynamic unfolds. In most markets, the *last* quarter-hour of each hour (QH #4) has the *lowest* Persons Using Radio rating (in other words, the fewest people listening).

The only hour when this is usually *not* the case is the 6am hour on weekdays, which is influenced by the huge surge of wake-up listening which occurs at 6:45am (the time research has revealed is the #1 clock-radio turn-on time in most markets and formats).

By the way, this is not just a State-side phenomenon — I've observed the same quarter-hour patterns in the UK, Australia, Canada, and New Zealand.

Note that radio ratings in each of the above countries are diary-measured, which brings me to a philosophical point that should be

Unload your least desirable programming at a time when fewer people listen, in order to please more people the rest of the hour.

presented, to make sure we're considering *all* of the potential angles that go into what produces this pattern. This *may* be as much a function of how diarykeepers fill out their diaries as it is a function of how listeners actually listen to the radio. (It may be simpler to start a diary-entry at the "top" of an hour — and/or maybe recall it that way). We won't really know the absolute truth until people-meters begin measuring radio in the future. But for the purpose of this exercise, we'll treat Arbitron's (Nielsen/McNair's, BBM's, RAJAR's, Research International's) diary findings as gospel.

Step 2 — What Belongs Where

When you have a programming element you know may be a tune-out inducer, which would you rather do:

- Play it when you have more people listening? Or
- Play it when you have fewer people available who may tune-it-out?

Most PDs prefer to "bury" such tune-out elements (like long-stopsets, bad commercials, familiarity-risk records, value-added junk-prize contests, etc.) in a quarter-hour time-period they know has lower-listening-levels, thereby preserving the best programming elements for use during quarter-hours when PUR-levels are higher. In other words: Unload your least desirable programming at a time when fewer people listen, in order to please more people the rest of the hour.

Which Came 1st: Chicken Or Egg?

Some may argue that the reason listening-levels are down in QH#4 is because so many stations have shoved so much crap in their last quarter-hours, year after year, that listeners know what to expect, so they tune-out or turn-off. That's a reasonably logical deduction. Except for one thing. When I first discovered this pattern, after examining Arbitron diaries 27 years ago in Beltsville (remember Beltsville?), hardly any stations were backloading their 4th quarter-hour. I was also able to confirm this, under similar virgin conditions, a few years later in both Australia and New Zealand (ratings books in those countries listed QH-by-QH detail). After seeing the pattern was exactly the same, I became a believer.

PDs Who Zig

Despite the above evidence and philosophy, some programmers still feel that since most other stations are backloading their QH#4 each hour, there's an advantage to seen by listeners as the station that is always in music when others are in commercials. Always starting a long music-sweep at :45 or :50 might help you achieve that perception. The downside is, of course, that such stations are in commercials when all others are in music. The biggest trick, however, is in getting diarykeepers to *remember* that they've started their listening-occasion a quarter-hour sooner (not an easy thing to do).

TW Tip #9202, #19045, #20037, and #1111

Leadership Cliff's Notes How To Open Minds

Eliminate one word from your vocabulary — "but".

Anytime you use the word "but", the person you're talking with

knows that you *really* mean you *disagree* with their point. Instead, replace "but" with "and".

Example: Substitute "I understand what you're saying and I'd like to

think some more about it" for "I understand your point but I'd like to think some more about it".

See the difference?

You'll be amazed at how it opens minds to your point of view.

TW Tip #7252

News & Surveillance

Dot.Com

News Archive Search Utility

AMFM's KTRH/Houston has a useful interactive feature that gets listeners in the habit of using their website regularly — and giving KTRH the perceptual credit.

The KTRH News Archive Search Utility enables a listener to easily search for specific stories about any subject on their mind. You can search local archives, sports archives, or Texas archives (or all of them). A date-range function helps the user limit or expand the search parameters.

Check it out at www.ktrh.com.

News Junkies. Bonneville's WTOP/Washington, DC is inviting their listeners to become a "WTOP News Junkie". By signing up, online, listeners will receive regular e-mail updates of the latest breaking news (as well as on upcoming events and contests). Sign up by clicking on www.wtopnews.com.

TW Tip #10069, #16087, #15078



News and Information Online

Lifestyle File™

Chicken Soup For The Throat

I'm not a doctor (and I don't play one on TV).

But since I lost my voice this weekend (as the Arizona allergy season kicked

into high gear), it reminded me to share a few tricks of the trade on how to care for your voice. Ahem.

Remedies For Voice Problems. Remember that throat-clearing and coughing are two of the biggest causes of a lost voice.

To reduce throat-clearing: Instead of clearing your throat before you open the mike, find something to reduce the phlegm. One remedy: slice a fresh lemon very thin, keep the slices in a zip-lock baggie. Whenever you feel the need to clear your throat, chew on a lemon slice. The ascorbic acid in the lemon juice tends to reduce phlegm, which clears your throat naturally. But don't do this if you have a sore throat (it will only aggravate the condition).

To sooth a sore throat: Suck on a cough drop during songs or commercials. Many jocks swear by the eucalyptus effect of Hall's Metho-Lyptus while others prefer the homeopathic natural

approach of Cold-Eeze zinc lozenges. (I've personally found Vicks Formula 44 Cough Discs, which are hard to find in some areas, are especially effective). Lifesavers work well, too. Butterscotch, in particular, seems to sooth the throat well but many folks swear by wild cherry (must be that psychological link to the past bringing back the taste of those Smith's Brothers cough drops you used to get years ago as a kid). Gargle often with salt water.

To stop coughing: Blow your nose often. This reduces post-nasal drip. You'll find that Vicks Nyquill usually knocks out anything nasal within a night or two (it also does a decent job of coating your throat).

When you've lost it: Resist the temptation to use your voice. Don't even whisper. Completely rest your voice. Some famous people known for their great pipes regularly rest their voices — actor Larry Hagman ("J.R.") completely rests his voice one day a week; diva Celine Dion doesn't talk for 24 hours before a concert. (Maybe they know something we don't!)

See a doctor. We all put off going to the doctor (thinking "well, I'll just give it a few more days). But the wonders of modern medicine really can speed up the recovery process. If you speak for a living, that extra day or two can be worth a lot.

TW Tip #6222 and #21037

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 Gallery.



"I THINK WE SHOULD HIRE HIM. HE'D BE PERFECT FOR MONSTER HITS 104; HE IS A MONSTER."

Side-Chick Syndrome

(Continued — from page 3) This tendency is incredibly patronizing toward women. Think about it: Children are introduced by first name only ("Bob, I'd like you to meet Tommy; he's one of your biggest fans"); adults are introduced by their full names ("Bob, I'd like you to meet Paul Dixon, one of our newest clients").

Would **Jonathon Brandmeier** have such a high-profile career if some PD long ago had forced him to use only his first name? ("Hi, I'm Jonathon!" Sounds like it should be followed with, "... and I'll be your waiter this evening.")

2) You're referred to by a first name only, and that name is an artificial, little girl-type name (Bam-Bam, Barbie, Muffy, ad nauseum).

3) You're the only female on a team show, and your duties consist primarily of being the focus of cheap sexual innuendo and/or acting as a cheerleader for the boys on the team — i.e., reacting from the sidelines but never really participating as an equal.

4) You can't clearly define a specific, creative, vital contribution you make to the show.

5) You are expected to follow orders but never are asked for creative input.

6) The lead roles on-mike are always taken by others; you never begin or end a break.

7) You rarely find yourself thinking, "I can't wait to get on the air tomorrow and talk about..." — because you rarely affect the show's content.

8) You often marvel at what an easy job you have,

because all you have to do is show up for the shift. You never need to do any show prep, because you don't really do anything on the show.

9) You make far less money than anyone else on the show.

10) When you lose your job, the only other jobs you're offered in your market are part-time.

Assume The Responsibility

How can you avoid the sidechick/news bimbo trap? By caring enough to build a career, rather than settling for just a job. Determine what your most valuable radio skills are and what you really want to do in the industry, and direct all your efforts to achieving that goal.

There's nothing wrong with being a news bimbo — if that's enough to satisfy you. But if you want to do topical satire, you won't get there by providing a human laugh track for "the boys". If you want to host your own nationally syndicated countdown show, reacting meekly but good-naturedly while "the boys" joke about how you've slept with every guy in radio probably won't speed you along the career path you seek.

If you're already working on a successful morning show but not in a capacity that affords you self-respect, you can explore other air shift possibilities at your station — or, more likely, at a competing, less successful station in your market, or in a smaller market.

"But why should I consider going to a smaller market? Isn't that a step down?" It can be.

But — if you're trying to climb to the top of a building and the ladder you're on goes only to the top of the basement, you might need first to **step down** and then **start climbing a ladder that takes you where you want to be.**

TW Tip #6221, #5062

Programmer's Digest

Sweepers/Splitters/Bumpers/Liners/Ins&Outs

Not all music is created equal

(clip of opera singer and off-key piano-playing)

That's why we just play the hits. Another 50 minute music hour of Tampa Bay's Hit Country starts now, on Q105 Country (country-country!)

(female) Star 95.7.

(male) Defining Tampa Bay's best music for the new millennium and beyond.

(female) Matchbox 20 (song clip).

(male) Jessica Riddle (song clip)

(female) The Flys (song clip)

(male) The future of music now playing — Star 95.7. More next.

You *do* have to say K B S G 97.3, 'cause people are gonna ask, "What is this great station you have on?"

On Tampa Bay's Warm 94.9 FM, the longer sets of music mean you can listen for hours at a time! Today's soft favorites with less talk!

(male) When you get to work this morning

(female) Flip on the lights!

(male) Turn on the coffee!

(female) And set your office radio to Oldies 92.5!

(male) U-92!

TW Tip #9201

Elements of Stationality

(Artist drop) Hello Portland! This is Garth Brooks and I spell Country KUPL! (Jingle shout) Kuppel!

(Male) News! Relationships! Work! Celebrities! Sports! Sex! And anything else you can possibly screw up! Candy at night! Candy! (Female) The New Kiss 106.1

From a boy named Brooks to a woman named Wy. *Nobody* plays more of your favorite Country music! 94.1 KMPS.

(Male voice 1) You're logged on to today's best Mix

(Male voice 2): Variety from the '80s, '90s and today

(Male voice 1) Mix 98.5.

Our call letters are WODS. Our digital dial position is 103.3. The station that starts your morning with the Paul Perry Show and great Oldies is Oldies 103.3!

Now, back to the music! Keeping you upbeat at work with today's hits (clip of Sixpence) Sixpence None The Richer! Backstreet Boys! Shania Twain!

And yesterday's favorites! (clip of Bryan Adams) Bryan Adams! Eurythmics! Phil Collins!

This is KLSY music! (song cold-rolls after)

This ("this") is Kiss 108! WXKS-FM, Medford-Boston! The radio *innovator* in an age of imitators! All the other guys are a bunch of weenies!

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By Snail Mail or Fed-Ex:

6044 E. Foothill Drive N.

Paradise Valley, AZ 85253

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