

Event Radio!

Continuing Education For The Dedicated Radio Programmer

News & Surveillance

Concept

One of the better strategies applied to News/Talk/Sports Radio is one that I believe can be selectively utilized by stations in other formats who have an interest in branding themselves as "the most involved" station in their market ("local radio" at its best). Especially so in smaller markets, where a station's long-term (monthly) *cume* can approach critical mass levels of full-service "localism".

The strategy: being "event-focused".

A lot of my programming colleagues often ask me *how*, as the "hands-on" OMPD, I managed to lead News/Talk KTAR from the 5.9% QH share/#4 rank I inherited to *five straight #1 books*

(12+) with share-levels as high as 9.3%. (For perspective, now just two years later, KTAR is #7 with a 4.6% in the Summer Phase I Arbitrend).

What was the "secret"? Of course there were *many* factors in the KTAR success story – but the *main thrust* came from making the station *intensely event-driven and event-reactive*.

(Continued — See Event Radio on Page 2)

Hot-Clock Games II

CHR

Starting this week, we'll present some good examples of basic clocks and music policies that have been proven effective over the years for various formats. In this series of articles, we won't be getting song-specific or suggesting core-artists. Rather, we'll keep the emphasis on *clock-structure* (and how to get the most out of music-deployment).

First cab off the rank: Mainstream CHR.

(Continued— See Hot-Clock Games on Page 3)

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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.

Event Radio!

(continued from page 1)

Sales Consultant **Jim Taszarek** (of TazMedia) says it better than anyone when he says . . .

“Find a parade and get in front of it!”

There's a certain *power* to be derived from event-driven radio. You become the station listeners are naturally conditioned to tune-to for urgent or late-breaking news stories.

It comes down to basic Marketing 101 and “positioning” strategy as **Ries & Trout** would want us to implement it – owning “something” in the consumer's mind.

In KTAR's case, we chose to own major news events that Phoenix listeners found interesting or cared about. But we went a step further – we also decided to add a dimension of *station involvement* to many stories and issues.

Listeners may consider a good N/T station a handy “utility” most of the time, but a Full Service station really *comes alive* when covering events that *capture* their attention or imagination. That's when the station goes beyond just being *relevant, vital, and necessary* (all great virtues for a News/Talk station) . . . and adds *affiliation* and *emotion* into the mix of attribution.

Poised To Pounce

Natural events. What it requires is always being poised to *instantly react* to “natural” events. That's the easy part – wall-to-wall coverage of an Oklahoma City bombing, for example, is a no-brainer.

Finding events. But it goes much deeper – it requires training yourself to have the ability (and the willingness) to maximize an issue that otherwise might simply pass by as another “ordinary” non-event. To do this, you must on an ongoing basis have the discipline to analyze *every* story, issue, or event in the expectation that you'll be able to *recognize* a “hook” that will *captivate* your target listeners (especially boomers). (“Uncovering” events is arguably the hardest part of Event Radio mentality).

Manufacturing events. Often, an Event Radio philosophy gives you the opportunity to “manufacture” an event, from scratch (almost like a “promotion”, but be careful, it normally shouldn't have any hint of “commercialism” or “exploitation” attached to it). This requires lots of advance-planning. (My calendar-whiteboard was a 12-week rolling timetable of future events)

On New Millennium Journalism —

“Once you've satisfied all the journalistic obligations, there's nothing wrong with trying to “attract” an audience by spicing things up and making them more interesting and appealing”.

— **Sam Donaldson, ABC News**

TW Tip 10040, #9118 #7121

Because good N/T stations are very complex patch-quilts of personalities and behind-the-scenes internal processes, maximizing events often means cutting through a thick layer of bureaucracy. This is no small feat – but you've got to do it! The payoff is worth it!

Flush The Format

Cutting-through the red-tape begins with the philosophy that a format foundation is there to serve as a loose structure for creative programming content. It should *never* become a *restrictive* framework. A formattic overlay should be strong enough to provide consistency and interesting features to the station on slow news days, but not so imposing as to get in the way when a compelling event is evolving (sometimes minute-by-minute)

It's way too easy for N/T stations to become process-driven – constructing many layers of artificial formattic barriers which become overly predictable. KTAR did, indeed, have a solid “Top 40 news” format structure applied to each hour, but *how* that structure was utilized was entirely dictated by the unfolding events of each broadcast day and hour.

This . . . Is CNN

In many ways it's almost a “CNN” philosophy . . . only better, because it takes the CNN philosophy of “special report” coverage of breaking news and *localizes* it (which often means much more to a local listener, because you're presenting it with *their* perspective in mind).

Event Radio Can Be FUN

But don't get the idea that Event Radio has to be mired in gloom and seriousness. You also have the flexibility of developing inventive “fun” events (that can take you *far* beyond the normal realm of what a News/Talk station would normally cover)

This week we've talked mainly about the philosophy and strategy behind Event Radio.

Next Week: We'll give you some specific examples of great “made for radio” events (including many “how-to's” that will help you adapt many of them to your station).

TW Tip # 7120, #9117, #10039, and #13002

More! Breakfast/Morning Basics

Jock Name Identification. Almost as important as giving the station's call-letters regularly is giving your name frequently. Preferably your full name, as often as possible. It's a known fact in political circles that mentioning both first and last name is known to improve name recognition during election campaigns (just ask Bob Dole and Bob Dole will tell you how important it is to say Bob Dole). Same applies to radio "elections". One of the ancient sacred basics (said only half in jest) was that the jock who mentioned his/her name the most times in an hour was usually the #1 jock in town.

Bonding Your Name. One of the least cumbersome, and therefore most effective, ways to affect name recall is to tie your name into everything you do, hopefully in a clever way. As noted in "PD" Issue #3 (page 3), this is one of the keys to a personality being able to build longevity in a market.

- ✓ **Rick Dees** of KIIIS-FM/LA is the master at name-bonding. With Dees Sleaze, and Dee-Grees.
- ✓ The late **Robert W. Morgan** used to Morgan-ize listeners to bring them good luck, "every morgen".
- ✓ **Don Bleu** of K-101/San Francisco is another master – with his Bleu-Ribbon Office Of The Day. And his taped "set-up" phone bit involving wedding plans, Wedding Bleu-pers. Which brings us to another solid morning/breakfast feature – phone usage.

The telephone is one of the most important tools of a radio morning show. It puts "a microphone" in the hands of potentially every listener (not to mention celebrities) and gives you the capability of doing the radio version of "candid camera".

Phone-Jobs. Phony phone calls aren't really as much a "basic" as it is an art-form. Perhaps the most famous put-on call was **Don Imus's** "12,000 Hamburgers To Go" back in the early 70's (calling McDonalds, posing as an Army General to order lunch for his troops). **Rick Dees** has a complete library of his Candid Phone calls on his website (www.rick.com). **John Lander** (now at WBMX in Boston) has used "Burn Your Buns" calls throughout his career as a Morning Personality. Down Under, "Club Veg" (Malcolm Lees & Vic Davies) call their put-ons "Sucked In" (complete with "that giant sucking sound" sfx at the end).

Phone-Starters. One of the most effective ways of reflecting your community is to get lots of average listeners (especially the ones who sound "very local") on-the-air in short-soundbites talking about interesting or titillating subjects. Topics can range from "best pizza or hamburger in town" to "the weirdest place you've ever made love", from "the grossest thing you've ever seen happen at a restaurant" to "the best looking local TV anchor". The key is to use the listeners to bring out the best of your morning team's collective "personality".

TW Tip #5096, #6070, #9123

Next Week In "PD"

TW's AEIOU™ Checklist

Hot-Clock Games II

CHR

Part 4 of the "PD" Music Science 101 Series

(Continued — from Page 1)

First, we'll categorize songs according to Currents, Recurrents, and Gold.

Current Music

I am a big believer in making a song

- ✓ *earn* its way onto a chart (it may start in an exposure category, but shouldn't stay there more than 3 weeks; if a song hasn't shown audience reaction, as measured by callout and/or requests, within 3 weeks, it usually won't make "A" status)
- ✓ *earn* its way *up* the playlist,
- ✓ and stay there until the song's net-positive (in music research, "net positive" or "positive advantage" represents "positives" minus "negs and burnout") gradually moves out of deserving "current" status (into recurrent)

On this basis, a logical way to break out a 20-record playlist using a 12-song hour would utilize the following categories.

Counting Recurrents as "currents", our Current/Gold ratio in this example would be 75/25 (75% currents, 16% recurrent, 8% gold).

A1	Top 4 hits	4 songs	2 per hour	2:00 rotation
A2	Next 3 hits	3 songs	1 per hour	3:00 rotation
B	Upwardly mobile	11 songs	2 per hour	5:30 rotation
C	Downwardly mobile	7-9 songs	1 per hour	7:00-9:00 rotation
X	Exposure songs	6 songs	1 per hour	6:00 rotation

On the way UP: A song starts as an X, earns its way to B, earns its way to A2, then A1.

On the way DOWN: A song drops from A1 to A2 to C then to Recurrent.

A true hit can remain in the "C" category for as long as doesn't register high burn. So effectively the "C" category becomes kind of a "super-recurrent". As a result, if a song hasn't moved down to Recurrent status after 26 weeks, I generally tend to bump it down to the recurrent stash at that point. Remember, the purpose of playlist management isn't to squeeze every last breath of hit-potential out of a hit, which could result in long-term "toast"-burn (like what happened to "You Light Up My Life" and "Feelings", and to a degree "Baby Baby", actual hits that couldn't stand up to the over-repetition of extended airplay). Cont — See Hot Clock on Page 9

Cut-Through Campaigns

Listen At Work Rewards Program

FairWest Direct has designed a multi-level screensaver software promotion, intended to continually encourage daily at-work listens, track them, and reward them. FairWest claims their copyrighted "Listen At Work Rewards Program" is now on-the-air in 53 markets, include bigs like New York, LA, London, and Toronto).

Here are the high points:

- **Pop It In To Win \$10,000.** The workplace listener receives a direct-mailed computer disk, or can request one. (In fact, listeners can even download a copy from the station's website. The label has a compelling come-on: "You could win \$10,000! Just install this onto your computer to see if you've won!" (along with printed setup instructions).
- **A screensaver self-extracts**, which instantly tells you if you won \$10,000 and contains easy "how-to" directions about other ways to win on the station.
- **Second Chances To Win \$10,000.** Even if you don't instantly win, you get several "second chances" for making copies of the disk and distributing them to friends – if someone you've given a copy to wins the \$10,000 grand prize, you also win a \$10,000 prize from a sponsor (like American Express Gift Checks).
- **"Song Of The Day"**. The screensaver generates a specific "song of the day" each day (along with instructions on how to win).
- **The Listener Points Program.** Then there's an innovative loyalty-listening plan, the *Listener Points* program, which applies on several levels. Listeners amass "frequent listener" points which can be used for discounts at specified advertisers. (You print out your own "point-checks" from the screensaver and the program automatically keeps track of your points-balance). Or you can bid on major prizes during "Points Payoff Week" (an on-air auction that occurs every 3 months).

- **Earning Points.** First, there's "the 9:20 Password", given on-the-air every morning. Listeners just type in the password in the appropriate place on the screensaver, and they receive 500 points each day.
- **Then there's "Trivia Thursday"**. Every Thursday, listeners can add points to their balance by inputting the correct answer to a trivia question (the answer is mentioned on-the-air, a further incentive to listen on Diary Thursday).
- **"Thursday Salute"**. Hear your name mentioned on-the-air at 9:20, win points. (You print out a listener-profile from the screensaver and send or fax it in to become eligible).
- **"Event Points"**. Earn points by visiting a station remote.
- **On-Air Points giveaways** occur several times a day (for example, when Song Of The Day plays, everyone who calls-in within 20 minutes gets 100 points for their account).
- You even earn points just for making copies of the disk to distribute to friends.

Wallace Wisdom: This is a very clever, very well-thought-out, all-encompassing program, which even includes many non-traditional-revenue sales opportunities. While it is a bit involved (more so than the simplicity of, say, "know how much is in it to win it"), the attractive screensaver dumbs-down the various aspects of the program so even a simpleton can understand each element. Judging by the success of airline frequent flyer programs, consumers can get "addicted" to such loyalty-schemes, which in this case could mean "addictive (repetitive) listening" (just what you want if that person is also keeping an Arbitron diary).

Bottom-line: Ratings on the beta-test station, WRMF/West Palm Beach, this Spring increased impressively. After 4 "down" books ("before"), they went from #4 to #1, 18-49 and #3 to #1, 25-54. In the first 10 days of the promotion, website hits went from 4,000 a week to over 52,000.

Cost: The program is market exclusive with a renewable one-year license fee. Top 5 US markets will pay \$49,000, markets 80+ pay \$12,950.

For more info: Call Reg Johns at FairWest Direct (619) 693-0576 (e-mail: reg@fairwest.com).

TW Tip #3139, #4070, #9120, #15040, #16044, and #17027

Forgotten Basics

"Cleaner" Music Sweep Transitions

When trying to polish your "music-intensive" presence in music-sweeps, here's a trick (that some stations seem to have forgotten) which *enhances* the "more music" perception:

Make sure your personalities talk on *only one side* of song transitions

(as opposed to backselling in the sweep, starting the next song, and then talking some more)

If you don't already utilize this as a foundational format basic, try it for a week and see if you don't notice how much "cleaner" your sweeps sound – and how much more music it seems that you're playing.

TW Tip #9121

RADIO 2000 and beyond

"Virtual Radio" —

Digital, Voice-tracked, Computer-Automation

It's primary objective is to make "local radio" sound better. What it does — is give a station, say, Leadville, Colorado the ability to have a San Francisco caliber jock on-the-air, instead of the usual poor quality of jocks who work in Leadville.

Let's take this to a big market — it means instead of having to put up with bad weekend jocks, you can maintain the standards of quality you've set during the week. So there are lots of interesting possibilities.

The reason it works is this — *anything you say live* can be said "pre-live" or apparently live, and played back at the appropriate time — to sound live! And I mean *anything* — including — "Ladies and Gentlemen, the President Of The United States has been shot — for full details, tune in our sister station, News/Talk KXYZ".

Now the conventional wisdom, at least in the US, and I think pretty much around the world, is that Local Radio IS very much alive — and a desirable thing — but — "local" usually only "counts" (in terms of chalking up Brownie points with listeners) before 9am. After 9, when most Music Radio listeners go into music-mode, it's much less important.

Now, that doesn't mean you should abdicate your responsibility to sounding local, and just hook up to a satellite — or that there isn't an opportunity here — it's just that being intensely live and local after 9am on a music station is *not* as crucial as it is in the Breakfast Daypart. But if you really put your mind to it you can even make it work 24 hours a day.

Let me show you how it works. And this is *not* a new idea — it's something I did 20 years ago. Let me take you back to Las Vegas, 1978. That was before the explosive population growth, and Vegas was the #110-rated market. My client asked me to come up with a Programming action plan to launch a new AC station for their new AM property.

Now, remember, Vegas is a market that was used to having regular headliners like Sinatra, and Elvis, and Johnny Carson. So having a major league airsound would really be important, especially for an AC station targeting 25-54 adults.

Trouble was — somehow a \$6 or 7 an hour jock just isn't capable of sounding like a "major leaguer". So what my client wanted — was a process that would enable them to have a major market "local" sound with an affordable price-tag.

Programming In The Consolidated New Millennium

Part 4 of the transcript of the Todd Wallace address to Group Heads, GMs, and PDs in Australia.

(And mind you this was before satellite programming was available — that didn't start-up until 1984).

The solution was — what I called "apparently live" Custom Syndication. The station's custom-localized programming was totally reconstructed in every daypart, 24/7.

Here's how we did it.

- ✓ We broke the format down into "modular" ("plug-in") components and workparts, so we could identify what the jock needed to say, when.
- ✓ Then we set out to pull together the ideal jock-staff.

For Morning Drive we got Charlie & Harigan from KCBQ in San Diego. Middays, we got Rick Shaw from KFRC/San Francisco. PM Drive we got Chuck Buell from WLS in Chicago. For nights, we used Chuck Morgan and Randy Lane from our staff in Phoenix.

The only difference was — that each one of the personalities voice-tracked their entire shows in advance (one week at a time).

Continued —
See Radio 2000 on page 6

TW's address even made headlines in the Australian mainstream press, like this article, which appeared in the Sydney Daily Telegraph.

THE Sunday Telegraph

7 DAYS

Radio
SUE JAVES

Jocks in for virtual shocks

It was indeed a brave new world outlined to Australia's radio executives at an ACNielsen McNair conference on Sydney this week, but not one that would thrill listeners.

For on air personalities and programmers, the predictions of one programming expert from the US were chilling.

But the goal for owners and shareholders is, of course, higher profits.

Todd Wallace, who writes for the US trade journal *Programmer's Digest*, described what he calls "virtual radio" and "apparently live" radio combining to persuade an audience a show is live when it's really pre-recorded, and local when it's really imported.

The objective overall is to use fewer, classic presenters feeding more stations around the country at a cheaper rate with a local veneer.

Wallace predicted that "10 years from now, 80 per cent of all stations in Australia and the US will be using virtual radio in some way".

The first Wallace model was in Las Vegas 21 years ago when he replaced "loosey" local jocks with big-city Chicago, Phoenix and Tampa.

Without leaving their home cities where they had their own genuinely local programs, the big-name personalities would voice-track a week of their Las Vegas show in a day.

"With time compression, it only took two hours to record seven five-hour shows because they didn't have to listen to every song or commercial," Wallace said.

"We then hired board operators to reconstruct entire shows. To make sure it sounded local and topical all the personalities were sent local newspapers and run-downs of local happenings.

"We pre-recorded all kinds of weather conditions, and every possible temperature range. We would anticipate day-to-day sport references by having the jock do two versions of a game result.

"Because of little tricks like that listeners would never guess the wholestation was on tape.

"It shows that if you eliminate all the boundaries and stop thinking about what you can't do you can use technology to take you to new heights of programming excellence."

Wallace said the experiment took the Las Vegas station to number one in one survey book and "we were not just getting all these great personalities, but getting them for less than we'd been paying for a lousy local jock."

"It actually sounded more local than the local station because we were overcompensating."

The Wallace vision in a nutshell?

"Why pay somebody for five hours to sit and watch ODS play when they could cut all their voice tracks in 10 minutes and then do other more productive things for you like meeting listeners, doing production, doing music logs or writing copy.

"When it comes down to it, multi-tasking is simply a way of life for radio stations in the new millennium.

"In the near future, especially in smaller markets everybody is going to have a second, or third, maybe even a fourth or fifth job around the radio station."

RADIO
2000
and beyond

Programming In The Consolidated New Millennium

(Continued — from page 5)

Through the magic of *time compression* it only took about 2 hours to record seven 5-hour shows, because the personality didn't have to sit there and listen to every song playing, and every commercial on their show. Then — we hired a staff of Board Ops, who reconstructed the entire show, set-by-set, in *real* time. Like we said before — anything you say *live*, you can say *pre-live*, and can be "re-constituted" at the time you intend it to be broadcast.

Now to make sure we sounded *local* and very topical, we made sure all the personalities were sent local newspapers and a complete rundown of relevant local happenings to talk about. But we went further than that — we pre-voiced all kinds of weather conditions, and every possible temp-range and current condition.

And we'd anticipate such contingencies as day-to-day local sports references by having the jocks cut two versions of a comment — "way to go, the Runnin' Rebels won again last night" or "not a happy day around the UNLV today, after the Rebels lost night" (then, we'd just make sure the right one got played back).

Because of little tricks like this, you would never guess that the whole station was on tape (and certainly the listener wouldn't). We even pre-voiced *contests workparts*, which the Board Ops spliced together to make it sound like the jocks were actually talking LIVE with listeners on-the-air. Even did lost-pet reports. "Let's check-in with the Magic 11 Snoopy Patrol, hi who's this?" (and then the person would give us their lost dog report).

The reason I'm mentioning all this is just to demonstrate to you . . . if you eliminate all the boundaries, and stop thinking about what you CANT do, you can use technology to take you to new heights of programming excellence — in the exact same way that Capstar has done in 39 of their markets.

The neat thing about the Las Vegas example wasn't so much that we were getting all these great personalities (although that was pretty neat). The great thing was — that we got them all for \$500 a month. Which, back in those days, was about \$200 less than we would have paid for a *kousy* jock.

The net result, just so you know . . . The station instantly shot to #1, 25-54, within one week — and it stayed there for many years. And let me make the point that, if we'd had to "settle" for the kind of lower quality air-talent that we would have gotten for \$700 a month at the time, I don't think the station would have had anywhere *near* the great success it enjoyed.

Like we said before — it's what goes up the stick and comes out the speakers!

And you can bet that Las Vegas listeners didn't say — "aww, that's just a bunch of taped voicetracks". Or "wait a minute, that's not local." They just *liked* the station cuz it sounded better than anything else in town. And actually sound more local than any other local station.

So, what does this mean to Regional Radio in Australia? I think it means a very positive thing — that the opportunity to have a Sydney-caliber jock on-the-air in Darwin, talking about local things of interest to most Darwinians, is a quality step UP, not a step backwards.

And — it's probably something that's going to be happening *everywhere* in the next 5 or 10 years. I will make the prediction that 10 years from now, 99% of ALL radio stations will use VR in some way as part of their broadcast week. It may only be to fill a weekend shift. Or it maybe to fill the all-night show (and then, only from 1:30 til 4:30 in the morning). But it's gonna' happen.

What we're talking about — is giving you the capability to re-deploy your people assets more effectively, and more productively. Why pay someone for 5 hours to sit there and watch CD's play — when they could cut their all of their voice-tracks in 10 minutes and be doing other, more productive things for you . . . like meeting listeners, or doing production, or doing music logs, or writing copy? (You name it).

Make sense? You bet it does! TW Tip #7123, #9119, and #16043

Next Week — Part 5
The New Millennium PD: Wearing *Many* Hats

Word Of The Week — "Idiotlocator"

The part of a map that says "You are here".

(Thanks to Gerard Dulgnan, Radio Course Leader of the *New Zealand Broadcasting School*, Christchurch for this tidbit of enlightenment)

The AUTHORIZED "BOSS" Memos

Flashback to May 25, 1966 . . .

The Top 3 songs on the KHJ "Boss 30" are:

- | | |
|----------------------------|-----------------|
| 1 A Groovy Kind Of Love | The Mindbenders |
| 2 When A Man Loves A Woman | Percy Sledge |
| 3 Along Comes Mary | The Association |

And "The Big Kahuna is *in* Los Angeles
He could be looking for *YOU!*"



Promo on the back of the Boss 30 hitsheet —

HOW LONG will the Big Kahuna remain in LA?

WHY is the Big Kahuna looking for Bill Cushenberry?

WHERE will the Big Kahuna find the precious stone of Luana?

WHEN will the Big Kahuna be handing out more cash?

Date: May 25, 1966

To: Boss Jocks
From: Ron Jacobs

- 1) Thanks to those of you who have been filling in for the various vacationing, sick, and crippled boss jocks. I hope we will have a full staff in time for the Hooper, which begins Tuesday.
 - 2) The P-1 promo at :19 will be a taped report on The Big Kahuna's activities during the past 24 hours. This will always end with the cue ". . . reminding you The Big Kahuna is in Los Angeles." When these are outdated, and if no new material is available, shift to P-2 on my instructions which will come either on the hotline or by way of a note.
 - 3) The P-2 is "Ballad Of The Big Kahuna", sung by The Bobby Fuller 4. When using this say, sometime over the 10 sec. Instrumental opening, ". . . now here's The Bobby Fuller 4 with 'The Ballad Of The Big Kahuna'". This fades out at one minute with the group singing a second time, "The Big Kahuna on KHJ".
 - 4) The third possible item to go in the :19 sequence is a live report if the Kahuna is actually out in the field. If this is happening, you would obviously not play P-1 or P-2, but instead replace with the live shot. This should go last in the :19 sequence and will end with the standard cue, ". . . reminding you The Big Kahuna is in Los Angeles". (These live reports will always come in on EO-1-10-98: remind the engineer to stand by with Bossline #2).
 - 5) We are now giving away one Kahuna coconut per show (also one per show on the weekend). Blow the conch shell whenever you feel like it, but be sure to backplug your coconut winner several times after giving away the coconut and also during you
 - 6) If you are assigned to go out with The Kahuna, always begin your live reports "This is _____ with The Big Kahuna reporting from (location)." When cueing for a live report, the intro should be "What's happening, (name of jock)?"
 - 7) The acceptance of this promotion is extremely good, however, don't overdo it! Every other one-liner should be a general station plug. Also, back-off using Kahuna in song titles.
 - 8) Be sure to plug whatever the day's Kahuna activity is. This will be noted on the board.
 - 9) Please continue to alternate Goldens on Million Dollar Weekends between '62ish and '65ish sounds, religiously. **THIS IS IMPORTANT!**
 - 10) Be sure before going on-the-air you check what's happening with The Kahuna: What he has scheduled to do today, or Backplug what he has done, or Whether you fill with "The Ballad Of The Big Kahuna" (P-2), or Whether you will have live feeds coming
- The station sounds very groovy and exciting with The Big Kahuna as long as you don't overdo it and you vary your ways of plugging.

Today, RJ can be reached via e-mail: whodaguy@lava.net

Coming in "PD" Issue #25: A Hand-written Boss Memo dated 11/29/66 Sneak Preview —
"Project friendliness! Warmth! Sincerity! Under-confidence! This is *not* an occasional requirement!"

TW Tip #9122, #7124, #4071, #3140

Personal and business coach **Linda Manassee Buell** has produced a useful audio tape which offers 7 simple strategies for *doing what you love to do* and *living the life you really want to live*, entitled *Simplify Your Life*.

Strategy #1: Define a simpler, more satisfying life.

Start by scheduling time for yourself to envision a full descriptive picture of what your life should be like. Try free-form writing or journaling, if that works for you.

Strategy #2: Toss your tolerations.

Figure out the little things in your job or homelife that bother you (but you "tolerate"). Write down what you're putting up with. Then take action. It may mean learning to say "no" or putting yourself first for a change. Many people find they eliminate "tolerations" just by being aware of them. Start where you can, but *start*. (For example, write down just 3 things that sap your energy and deal with them).

Strategy #3: Decide what you want your life to look like.

What do you want to do *while* you grow up. Establish a progressive timeline (14 months works well) that leads you to the life you want. Start simple, add more. Which activities in your life would you do for free? Where do you want to live? (What kind of climate? In the country, near mountains, in the desert, or near water?). Know yourself, know your dreams, your likes and dislikes.

Strategy #4: Get clear on your finances.

Be realistic. There are reasons to make money, but *total* focus on money-making can increase tolerations and problems. Remember: we all live an *abundant* life. Every day, give thanks for at least 5 things you have to be grateful for.

Strategy #5:

Create a change-plan for the changes you want in your life.

Be it formal or informal, any kind of plan will help you. What is your *current* state (where you are right now)? What is your *desired* state (where you want to be)? Also remember to leave room for the "unknown opportunities" (the little "surprises" that make life even more special).

Strategy #6: Develop your support community.

Look for like-minded individuals. Don't forget people from the "non-paid" part of your life (religious groups, exercise groups, networking, service organizations, etc..)

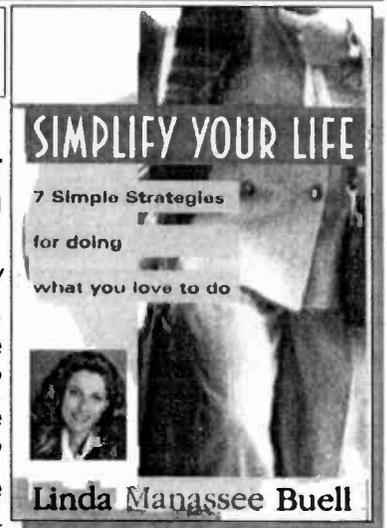
Strategy #7: Have fun!

Fun is not just for kids. It's for us big kids, too. What makes you giggle? What makes you forget what you're doing? Amass your own unique "toybox". Then go get your toys and go out and "play".

In Sum. Simplifying life may not always be simple. You have to eliminate before you can add. But there are *no wrong answers* (it's what *you* want to do, after all). When you do what you love, the money will follow.

Find out more by visiting Linda's website, www.simplifylife.com To order *Simplify Your Life*, visit the website or call (602) 877-2021

TW Tip #21023, #22016, and #7122



Leadership Cliff's Notes

On Loyalty and Leadership

"Loyalty is all there is. No team in history has ever won anything long-term without undying loyalty for the leader and the associated cause.

When people believe in the cause and have a dynamic leader, they will fight to the death, regardless of how often the leader, the team, or the cause is attacked.

With loyalty, the incoming attacks only strengthen the resolve of the team to emerge victorious.

Put your team in that mental condition, and they cannot, or will not, be defeated. There's no turning back!"

— **Dave Robbins**, VP/GM, CBS/Columbus, OH (WLWQ/WHOK/WAZU)

TW Tip #6069 and #7123

About "TW Tips"

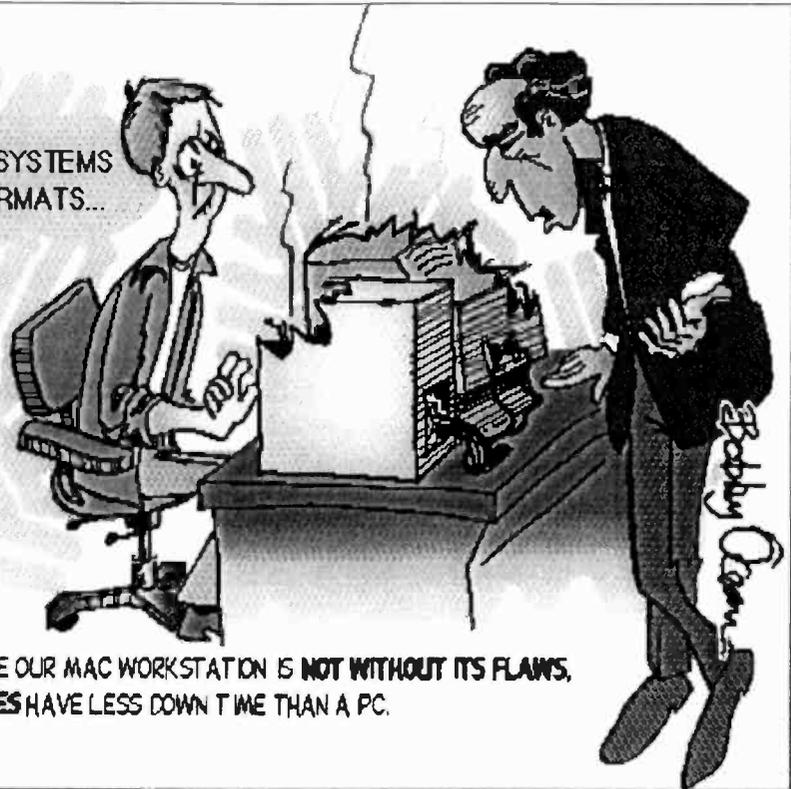
At the end of each quarter, we'll issue a free "PD Index", to cross-reference every TW Tip into the following programming categories —

- 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). Full of interesting ideas, links, quotes, production 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.

OPERATING SYSTEMS
ARE LIKE FORMATS...



OF COURSE OUR MAC WORKSTATION IS NOT WITHOUT ITS FLAWS,
BUT IT DOES HAVE LESS DOWN TIME THAN A PC.

Hot-Clock Games II

CHR

(Continued from page 3)

Recurrent music

Nothing sounds worse than a "mid-chart" hit-that-never-was being still played as a recurrent. So I believe in imposing this rule. For a song to become a "C" it must have been a former A1 or A2 (in other words, a Top 7 hit). (If it didn't make "top 7", it really isn't a "hit" that most listeners will miss). This automatically insures that all Recurrents are strong former A's.

As we noted last week, out of any "stack" of like-categorized songs, there are some songs that are more deserving of required emphasis (hotter airplay) than others. For that reason, I like to separate recurrents into a "stress" category and a "secondary" category, labeled RC1 and RC2.

Normally recurrents should extend back as far as roughly a year (which means songs in RC1 and RC2 will be 5-13 months old. As a general rule, there are about 50 "top 5" true hits in any given 12-month period. So, if the RC categories represent eight months worth of songs, a logical cut-off point for RC-list-length would be between 30 and 38 songs (depending on the strength of the songs in the category).

With CHR (and Hot AC), I recommend playing two recurrents an hour.

RC1 Hottest 11-14 former A's 1 per hour 11:00-14:00 rotation

RC2 Next hottest former A's 1 per hour 25:00+ rotation

Oldies

Again, Oldies should be tiered according to *present* audience acceptance. The more tiers you have, the more precise you can be when assigning rotational harmonics. Generally in CHR, you should avoid going back further than 5-6 years, playing only currently-relevant artists (there are exceptions, but that's a good general rule). This rule, in itself, tends to limit the total Gold list to under 300 bona-fide former-hit titles, max.

TW Tip # 2116

Next Week: Construction Of The Actual Clocks — And A Trick To Avoid "Black Holes"

"The best mix of the 80's, 90's, and 70's.
It's music for the rest of us. Mix 96.9."

"(Male) Eric Clapton (Female) is *ON* (together) K S 95".

"The exact frequency for Lunchtime At The Oldies is 107.9 . . .
KOOL-FM/Minneapolis".

"K-101 listeners have something to say" (played before a vox-pop
listener testimonial)

"Z100 New York . . . it's where music is going".

"The modern workplace. Where carbon paper has been replaced by
copy machines, typewriters have been replaced by computers And
instead of the old radio stations with lots of commercials and chatter,
smart businesses are turning to 105.7, The Zone."

"Proudly serving Miami-Dade, Broward, Palm Beach, even parts of
Martin and Monroe counties. FULL coverage of South Florida, with
NO annoying BUZZ. 100,000 watts of PURE Rock and Roll.
W . . . Z . . . T . . . A, Miami Beach. 94.9, Zeta!"

"One hot beat after another – Channel 9 3 3."

"The shortest distance between two straight lines . . . is a point.
Or something like that. 94.3, the Point."

"KSLX . . . the Classic Rock evolution. Expect variety!"

"Where can you hear all Celine Dion, all day? *Not here!*
106-1, the Buzz."

"We're your *radio station*, not your role model! The Party at 103.9."

"The smell of playoff football is in the air. At SportsRadio 1250, WTAE."

"From Candy Dulfer . . . to David Sanborn. Good sax is never hard to
find. Jazz 100."

"103.5 K-Rock. Listen closely . . . you can hear the pin drop."

"New Country, Kickin' 104.3. Country music the way it oughta' be
played. Constantly."

"You can't see the end from here! A Texas size music sweep never
seems to end. 30 minutes of non-stop music. On Kicks, Hot Country."

"When you hear this (song snippet) and this (snippet) and this (snippet)
without any button-pushing, you're hearing Z95.7. More hit music –
NEXT!"

"Rock 103. This is 23, commercial free . . . how the hell are we payin'
our bills?"

TW Tip #3138 and #9116

Coming Next Week

In The World's
Fastest Growing
Programming Newsletter

Song Of The Day
New Twists &
Fun Variations

And . . .

Laughter Remedy

Also . . .

The Research Efficiencies of
Consolidation

Subscriptions

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Six Months \$US165

Charter Subscription:

\$US195 for first year

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