

"Permission" Marketing

Listener, May I?

Editor's Note: Way too much marketing these days is being perceived by consumers as spam. So it's no wonder that "Permission Marketing" is fast becoming the buzzword of the burgeoning e-promo era. It lifts the concept of database marketing to the next level. Since this concept has many direct applications to how we in radio promote and market to our prime prospects, I thought it was timely to ask one of the sharpest marketing (and programming) minds I know, **Kipper McGee**, to review a great book by the "Prime Minister of PM", **Seth Godin**, for **The "PB" Bookshelf**. TW



Permission Marketing

by Seth Godin

There are at least two vital reasons for PDs to pick up this book, read it, and then keep it within easy reach for ready reference:

- 1) You'll get some solid insights into improving your radio station's web-site and e-marketing efforts, and
- 2) You'll see exactly where radio's new competition is coming from, both for advertiser revenue and consumer content channels.

Seth Godin was working with the Internet long before dot-com was cool.

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More BLORE

Part 3 — The Final Installment

From marrying McLendon basics with audio theatrics at KFWB (see "PB" issue #44) to giving birth to the most creatively unique radio station ever, **KIIS-AM** (see "PB" issue #46), **Chuck Blore** has candidly told us about the inner workings of his past successes. This week, you'll learn what a millennial version of the KIIS format would sound like. The fun continues — on page 4.

Continuing Education For The Dedicated Radio Programmer

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"Permission" Marketing

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As VP of Direct Marketing for Yahoo, and at Yoyodyne and Spinnaker before that, he was among the first to create successful web promotions and direct on-line campaigns for such companies at AT&T, H&R Block, and Sprint.

Along the way, he discovered a brave new world. The world of marketing to individuals, with their permission. Importantly, you also reach them at their convenience, when they're most likely to be interested in what you have to offer, and open to learning more about it.

For 90 years, marketers have relied on an advertising technique Godin calls "Interruption Marketing". Interruption, because the key to each and every ad is to interrupt the readers, viewers, or listeners from what they were doing, in the hopes of getting them to think about something completely different. And he's got a point. Except for maybe the Super Bowl, when's the last time you actively watched TV just to see commercials? Or rushed to the mailbox for the latest junk mail? Or turned the radio UP when a spot set began?

The alternative, he suggests, is Permission Marketing. Reaching people who want to be reached, with information they've expressed an interest in. Essentially, the consumer "volunteers" to be marketed to. In so doing, a relationship is established where, over time, communication becomes anticipated, personal, and relevant.

Godin draws the analogy of a dating relationship.

You meet, start slow, and see where things

go. Once mutual interest is established, a long-term relationship can follow. Without mutual interest, it's over.

In permission marketing, the opportunity for growth comes from increasing "share of customer", rather than scatter-shot attempts to gain "share of market". In a sense, it's a lot like radio trying to convert Cume to more and more TSL.

For many companies it works. "Share of customer" translates to "share of wallet", as customer relationships grow, more product offerings are offered (tailored to their interests), and *ongoing trust* is created.

Hooked-On Phonics™ is a great example. For all the commercials they've run (remember? "1-800-A-B-C-D-E-F-G!"). Have you ever heard a price? You call them, and if you're interested, you receive

more information. If you like what you see, you buy. Satisfied customers (the vast majority) are offered information on additional products, and the process repeats. But everything *starts* when the prospective customer "volunteers".

However, Godin is quick to point out that Permission Marketing does have its limitations.

✓ Permission is non-transferable. Just as you wouldn't send a stand-in for a date, you never rent, transfer, or sell your database.

(Continued — see **Permission Marketing** on page 3)

"Outside of a dog, a book is a man's best friend. Inside a dog, it is too dark to read."

— Groucho Marx

The opportunity for growth comes from increasing "share of customer", rather than scatter-shot attempts to gain "share of market" — much like radio converts Cume into more TSL.

Notable & Quotable from *Permission Marketing*

"Permission Marketing isn't about games or sweepstakes. It's about taking a businesslike direct marketing approach to high-frequency, relevant, personal, and anticipated interactions and prospects."

"Most marketers don't notice, track, or interact with people until they are customers. Unfortunately, a few don't notice their customers until they become disgruntled *former* customers."

"The internet is going to change marketing before it changes almost anything else, and old marketing will die in its path."

"Never build anything that isn't fun on a 14.4 modem, or over AOL, or with an old browser. The reason e-mail is the killer app is that it's simple and it does *exactly* what people expect it to do. Your Permission Marketing campaign should work the same way."

TW Tip #

"Permission" Marketing

(Continued — from page 2)

- ✓ **Permission is selfish.** The consumer is in control, and can cut you off the minute you begin to waste their time. (How long does it take you to start "clicking" when commercials come on TV?) The key is to keep giving them a reason to stay interested and involved, and never, ever send meaningless "spam".
- ✓ **Permission is a process, not a moment.** Unlike Interruption Marketing, which is all about impact at a given point in time, permission rapidly becomes a dialogue. Like gardening, you plant the seeds, water and fertilize them, watch them grow, and finally reap the harvest. But it doesn't happen overnight.
- ✓ **Permission can be canceled at any time.** While traditional advertisers can send ads as often as their budgets allow, with permission marketing, the tables are turned. Consumers can "break it off" at any time.

As direct marketing goes, it does have its advantages. The stamps are free. The speed of testing (even trial and error) is much faster, with response rates up to 15% higher – and you can't beat the printing costs!

Like Ries & Trout's *Positioning* series in the 80's and their *22 Immutable Laws* in the 90's, *Permission Marketing* may well be the first "must read" of the new millennium, especially if you want to make your station's marketing efforts "Y2K compliant"!

TW Tip #3235, #15079, #16088

Available from Amazon.com (\$16.80 for hard cover; \$13 for paperback, \$14.40 for audio cassette)

Practicing what he preaches, Seth Godin has made the first four chapters of *Permission Marketing* available, FREE. Download it by visiting www.permission.com.

Kipper McGee is a 20 year broadcasting vet who has programmed winning radio stations in various formats (CHR, Urban, AC, Full Service AM, Oldies, Country, and Rock. You have "permission" to contact him in San Diego at 858-674-7491. Or by e-mail: kippermcgee@compuserve.com.

Kipper's Tips On Activating PM At Your Station

1) **Remember, this is an ongoing program, not a one-shot "project".** The goal is to move consumers up the "permission ladder" from strangers to friends to customers, and ultimately, to loyal customers. This takes time — and planning.

2) **Make 'em an offer they can't refuse!** The incentive you offer listeners for "signing up" can range from information to entertainment (like a station e-newsletter) to contests or even outright payment (gift certificates, etc.) Be careful to align your offer with the interests of your target audience. While "contest actives" may delight in getting advance notice of "secret songs", or whatever, "music lovers" may be more interested in new release information.

(Continued — See **Kipper's Tips** on page 11)

Radio Examples Of "Permission" Marketing

Rewards. The Fairwest Direct *Listener Rewards* point-system is a stellar prototype — it essentially adapts the simplicity of the greatest example of loyalty marketing, the frequent flyer rewards programs airlines use, to radio usage and inter-activity, while giving listeners a chance to claim prizes, on-demand (thus overcoming the "chance" aspect of contesting).

Research. Bill Troy's RADIORESEARCH.com model is another good illustration. The website invites listeners to sign up and periodically "vote" on songs and other station features. It also gives the station the chance to e-mail back to them (including/excluding prospects by age, ZIP, etc.)

E-Letters. Many stations like KFI/LA, KSAN in San Francisco, KFYI in Phoenix, CHUM-FM in Toronto (among many others) offer listeners the opportunity to sign up (on their web site) for regular e-mail newsletters, which bring listeners up to date on station activities, contests, and events. To preserve the integrity of the "permission" concept, most stations include instructions on how to "un-subscribe" (this one simple step prevents these newsletters from ever being viewed as spam, since it reinforces the listeners' perception that *they* are always in control)

More BLORE

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from page 1



PD: So many things in this business come full-circle — do you think the time has come for another attempt at a KIIS-like format?

CB: Well, as I mentioned, I think that stations with entertaining personalities, Rick Dees, Howard Stern, etc., attract audiences because listeners like the *personality*. I think Rick plays maybe three records an hour — the attraction is clearly the *entertainment*. So, yes I definitely think that a station that *entertains* people *all day long*, rather than just in AM drive, would do very well. You can't imagine how really attractive KIIS was, especially when you consider the fact that there was no actual budget with which to do all of what we did. I think it's also important to include that the big difference at KIIS was we had a *Creative Department* — six people whose job it was to turn create all of the features and the program elements which were what KIIS was all about, in many cases even supplying a lot of the deejay ad-libs.

PD: How would a "new millenium version of The KIIS Format be different?

CB: Well, it would, of course, be adjusted for the time, probably be a lot more kickass. But still *entertainment* based, not just the music but the kind of real entertainment *only radio* is capable of doing (not jocks sounding like every other jock in every other market).

PD: Would you incorporate research into the game plan.

CB: An important thing to remember about research is that it can only tell you what people like, not what they are *going to* like.

PD: As you listen to radio in Los Angeles and around the country, you must register an opinion

about what's coming out of the speakers. First, let's look at the state-of-the-art. What do you hear on radio stations today that you especially LIKE?

CB: Rick Dees, Kevin and Bean, they are real entertainers.

PD: Do you see any dangerous trends ahead for radio programming and programmers?

CB: Absolutely. As more and more emphasis is placed on research and as the research is done basically by the same people using the same methodology, the sameness of radio itself grows. Stations, seeking to compete, carve out ever and ever smaller niches, resulting in ever and ever smaller audiences. I'm sure we'll never see the 35-45 shares I had at KFVB, or the 20+ numbers that Ron Jacobs had at KHJ, but man, if I couldn't program a station that would be number one by more than one or two points, and I mean overall, not in some particular demographic, I'd get out of the radio programming business. Actually, come to think of it, I guess I *am* out of it. Aias.

PD: What are some of the things you think are MISSING from Radio as you listen today?

CB: Basically three things. Entertainment. Respect for the audience. And a really *definable difference* in formats.

PD: If you were programming a station today, that was designed to become #1 with 25-54 Adults, what are some of the things we'd

be hearing on that station?

CB: I don't think I would design a station to appeal to any particular demographic. My station would be designed for *all* people who want a little more from the medium than just a source for music.

PD: And what are some of the things that would be going on *behind the scenes* at that station?

CB: That creative department, for one thing, racking their skulls every day about new things to stimulate, surprise and delight the audience. Jocks and newspeople preparing *and rehearsing*, and anything that doesn't answer in a very positive fashion the audience question "what's

(Continued — See More Blore on Page 6)

"A big difference at KIIS was we had a *Creative Department* — 6 people whose job it was to turn create all of the features and program elements which were what KIIS was all about.

Nothin' But 'Net

W W W E B

W W W I S E TM

More Than An Info Source

Looking for new ways to maximize your web presence and increase daily page views? Don't overlook the fact that your web site is *more* than just an information source for listeners. The audio and visual inter-activity gives you the capability of enhancing other promotional ventures, too — like stunts and events. In this way, your web site can become a *virtual* traffic-builder.

In the pre-internet era, a listener had to physically "show up" at your event to be "counted". If this was staged as part of a client remote, some advertisers were underwhelmed if only a few dozen people showed up. But the addition of a simple web-cam can now give *every* listener a front-row seat to such future station activity — and your pageview counter can enable your Sales Department to document (and claim credit for) these additional listeners who've shown an online interest (this helps you justify higher rates at future remotes). Some recent examples:

Star 100.7 in San Diego let listeners follow the excitement of their Whirl Til You Hurl II roller-coaster marathon last summer by just logging on. (www.histar.com).



Recently, KBIG/LA staged the Ultimate Bachelor Sit-A-Thon at Santa Monica Place Mall, tied in with the opening of the movie "The Bachelor". As five eligible bachelors sat upon La-Z-Boy recliners, and were asked curly questions in hopes of being crowned the Southland's "Ultimate Bachelor", K-Big listeners could access the 29-hour event via a live web-cast. KBIG reported 360,000 hits during the promotion. (www.kbig104.com).

After a fun event, you can retain the afterglow by devoting a page to recapturing the essence both for listeners who were there and those who wish they had been. Mix 103.1 in Anchorage regularly

covers their charity stunts online (see pictures on page 8), complete with a Real Audio highlight montage (www.kmxs.com)

If a picture is worth a thousand words, streaming video may be worth millions. Making it just a click away enables you to provide web-savvy listeners with an enhanced promotional experience.

TW Tip #3238, #4124, #15081, #16045

PDQ&A

Q:

We all brag about how we one-up our competitors. Has a competitor ever pulled a fast one on you?

A:

Yes, and it's a good example of why it's important to think through every potential "chess move" on every single programming or promotional element.

When I was PD of News/Talker KTAR, we designed an image and TV campaign called *The First Name In News*, based around a custom jingle and rejoiner package we commissioned Tony Griffin Productions produce for us. The jingle concept was devised to burn-in the first-names of our well-known personalities (which were reinforced with visual supers of their full names and timeslots in the TV creative). The campaign was very effective in lifting the station's profile and cume, while contemporizing the image music both on-air and in the TV spots).

One of the jingles which promoted the morning show started off with a hard-hitting male-vocal solo, with the lyrics "Wake Up Arizona!". About six weeks into the campaign, vertical competitor KFYL re-named their morning show *Wake Up Arizona* to introduce some recall confusion into the market. *Touche!* While it could be argued that such confusion was a two-way street, it still became one of those little pains in the neck that you wish you didn't have to deal with.

(Continued — See PDQ&A on page 11)



More BLORE

Continued
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CB: "in it for me?" would be automatically thrown out. Also, getting the *audience involved*. I think I would have someone on the street *all* the time, getting brief and amusing audience responses and/or opinions on things. Some real, some made up strictly for entertainment value. Nothing pops out on the air as obviously as a "real person" and those real people don't say things or even *think* things that the "pros" do, so *their* inclusion adds a real spice to the air. Also, we would be making damn sure the promos on our air didn't sound just like the promos on everybody else's air. I can hardly tell the difference, really, between promos on KIIS-FM, KPWR, and KROQ.

TB: In this day of corporate takeovers and efficiency downsizings, turning a profit is generally considered Job One at most stations. From a practicality standpoint, are there any lessons we can learn from your experience about how to successfully marry "show" with "business" on the radio?

CB: I was blessed. On my stations, "show" ran the "business" and the "business" had to run to keep up. I think the corporate "bottom line" mentality these days is probably a little too short-sighted, or at least too "safe" to ever really capture all the gold that is possible with a station that is truly dominant.

TB: Finally, let's talk about TV commercials. You're the guy who started it all years ago when you produced the first TV spot for a radio station years ago for our mutual friend Ted Atkins. What's your general impression of radio-imaging-on-TV today?

CB: I think a lot of it is pretty good. I think a lot of it is very old hat, and the stations that use the kind of "tired testimonials" for example, are not realizing that the image of the station, particularly with the *non*-listeners you are trying most to attract, is tied to that "tired" ad. It's difficult for listeners to connect "The *new* KAAA" with the same old testimonial spot they saw last year.

TB: I understand that you've re-licensed your "Remarkable Mouth" and "Janitor" spots.

CB: The "Remarkable Mouth", now called "Hot Lips", is being marketed by Bob Benderson at CMI, and it has gone through a ton of changes to

make it hotter and more contemporary, which still centers around showing off the hottest parts of the radio station. It really is exciting to see what technology and imagination can do to a proven winner.

TB: Do you have any new commercials in the planning process?

CB: I have one called "kickass radio" which features a great looking TaeBo female (Billy Blank's daughter) kicking the crap out of some guy who is trying to talk while she is listening to the station. I haven't produced it yet. I'm looking for a station who wants to be the prototype.

TB: Your career has been an inspiration to so many of us over the years. I'm curious, what do *you* find inspiring? What turns *your* crank every morning?

CB: Entertaining things I didn't hear yesterday.

TB: Do you have any "life-lessons" or "words to live by" that you could share with us? You know, advice for a young, say, 30-year-old PD who's moving up the food chain?

CB: Trust Yourself. Keep on believing in *you*. Know that what you believe in your secret heart is probably asleep in a *lot* of secret hearts, and covet the opportunity to wake it up.

TB: What's ahead for Chuck Blore? Are you at liberty to talk about your future projects or plans?

CB: I guess it's keep on loving what I'm doing and doing what I love and trying my damndest to keep up with all those 30-year-old PDs you mentioned.

TB: Wow, we've covered a lot of territory today! What have we left unsaid?

CB: Thanks for the opportunity to let off a lot of pent up steam. I enjoyed this.

TB: If any of our readers around the world want to reach you, what's the best way?

CB: By e-mail: Blorgroup@aol.com, or phone 1-800-443-2020.

TW Tip #3237, #7254, #9203

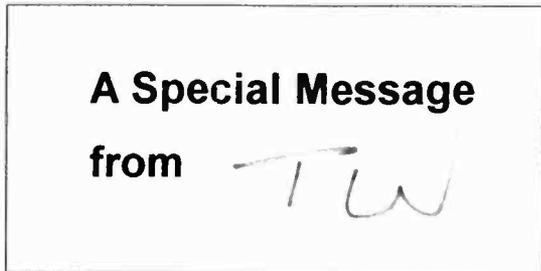
Chuck Blore is CEO of *The Chuck Blore Company*, providing creative consultation services for media projects and Radio/TV commercial production. His company is the most awarded in the history of the business.

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Fun! with Public Service

One of the most effective ways to make sure a stunt or station event is a success is to tie it to a non-profit organization, cause campaign, or a popular public initiative that obviously benefits your community. (For more philosophical background, see "Here To Make A Difference" in "PB" issue #45, page 1).

The most successful public service projects are *originals*, often spur-of-the-moment affairs. What this requires is always being *poised to act* whenever you see the need.

Because there are so many ways to approach this goodwill projects, we thought you'd find the following collection of events to be useful thought-starters.

- ❑ **Public Sentiment.** Remember, a service to the public project doesn't always have to necessarily involve an actual charity. Simply reflecting public sentiment can often put a station on full frontal display (on the front-page of print and prominently featured in TV newscasts) as you sprinkle the fairy dust of positive vibes. Good example a few months ago is the way Mix 96 led the charge to have 99th Street in Edmonton (the street the station is located on) renamed in Gretzky's honor upon his retirement from the NHL. The station invited their listeners to sign petitions (via fax, web, or in person) which encouraged the City Council to launch a Gretzky Hotline (seeking ideas from the public). Gretzky is still majorly revered in Edmonton even after he moved to the US. (He set most of his records during his 10 years with the Oilers). Just how popular? Note the bronze statue in front of the Skyreach Centre. (Another Todd & Kathy photo opp!)



- ❑ **Band Together For The Odd "One-Off".** Some projects are hard to categorize, but you know it when you see it. WXTU/Philadelphia came to the rescue of an area high school band. When their storage bus caught fire, the school lost most of their equipment. XTU Morning team **Harman & Evans** issued a plea for ex-band geeks in the audience to come to their aid by bringing in (or loaning) no-longer-used instruments to the school. End result: the band was able to play for their homecoming parade a week later.

- ❑ **Rock Auctions.** Many Rock stations like KLOL in Houston stage an annual Rock & Roll Auction to benefit charities in their community. Artists are usually eager to have an item of their paraphernalia represented. Most usually strive to hold the event at a major arena or shopping center (there's a sales angle there for NTR).

- ❑ WZPL/Indianapolis raised over \$150,000 for Make A Wish auctioning hot concert tickets. (A pair of up-front tickets to see Ricky Martin fetched \$9,000 alone).

- ❑ After the Oklahoma City tornadoes, **Sammy Hagar** did more than just appear at KATT's 23rd Anniversary Concert. He raised money for the United Ministerial Alliance disaster relief funds by auctioning off nearly \$20,000 of VIP tickets to the show.

- ❑ **Miracle Mile Of Quarters.** K-Best 95 helped the San Diego Kiwanis Club raise funds for Children's Hospital. Morning man **Chuck Buell** broadcast live, on location, as listeners collected three miles of quarters in one morning.



- ❑ WOXY/Cincinnati will take their "97X Modern Rock Auction For Charity" entirely to the internet. The bidding window runs for "the 12 days of Christmas".

- ❑ WRRM/Cincinnati acted on a phone-tip from two young boys who mobilized the community to provide a wheel-chair access van for one of their young schoolmates. The Warm morning team quickly solicited donations of items which were auctioned at a local auto dealer.

- ❑ You don't need to be a music station to run an on-air auction successfully. Every year, NewsTalk KFYI in Phoenix devotes a weeklong "silent" auction to local charities. New items are announced/recapped at the beginning/end of each talk show hour. The charity provides all the support personnel for answering phones; the station makes it magic on-the-air..

- ❑ **Stuff-A-Bus Marathons.** KKSS morning team **Mikey Fuentes & Chad The Phone Boy** broadcast live from on board a City Of Albuquerque Transit bus. They stayed on the bus until it was completely filled with canned food for the Roadrunner Food Bank.

- ❑ WBBF parked two school buses inside Rochester's two biggest malls, inviting listeners to fill each bus to the top for the Open Door Mission.

- ❑ **Food Fests.** KOKQ/Portsmouth, NH raised \$7,000 for the Prescott Park Arts Festival with a Chowder-fest, where 2,700 listeners sampled the chowder from local area restaurants.

(Continued — See **Fun With Public Service** on page 8)

Fun! with Public Service

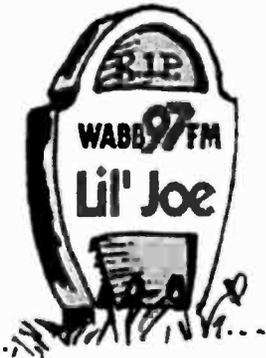
(Continued — from page 7)

- ❑ **Basketball Jones.** Have you considered organizing a sports team (basketball, softball, ice hockey, cricket) featuring your air personalities for fundraisers? Some stations schedule weekly, fortnightly, or monthly games against local school teachers (with proceeds benefiting the school you're playing) while others organize larger-scale less-frequently-scheduled events for bigger causes (featuring recording artists, sports stars, and local TV celebrities on both teams). Either way works.
- ❑ **In The Doghouse.** Mix 103.1/Anchorage morning personalities **Hal (Abrams) & (Lauren) Holladay** spent five days living in a large dog house. They



raised nearly \$15,000 for a local animal recovery organization which saved several dozen pets from being put to sleep. The entire stunt was broadcast live on the internet, via the Mix "Dogcam" (at www.kmxx.com)

- ❑ **Kidds Kids.** Every year, **Kidd Kraddick** at KHKS/Dallas takes a whole plane load of terminally ill children for a weekend of fun at Disneyworld. Several listener events during the year help fund the project (like his "Second Chance Prom" (see **TD** issue #1, page 11).
- ❑ **Buried Alive.** KEX/Portland morning man **Bob Miller** allowed himself to be buried alive in a concrete box to benefit the Needy Kids Fund.
- ❑ **8 Days, 8 Nights, 8 Feet Under.** Meanwhile in



Mobile, WABB morning team member **Lil' Joe** (who stands 6'7" and weights in at 300 pounds!) was broadcasting live from a coffin to benefit the University of Southern Alabama and Toys For Tots. A "coffin-cam" let listeners see him live via Real Video stream (at www.liljoeinabox.com). To pass the time, he corresponded with well-wishers via e-mail.

- ❑ **Roof-Sits.** WPXY's **Scott Spazzano** raised \$60,000 for the Rochester Salvation Army.

- ❑ **WABB/Mobile morning guys Darrin Stone and Jay Hasting** team up with WalMart for an annual roof-sit. The event lasts until 10,000 toys are collected. (Speaking of roof-sits, check out my ultimate roof-sit — atop the Astrodome — in **TD** issue #1, page 8)
- ❑ **Coats For Kids.** Every year, WBAL/Baltimore joins forces with the Maryland Dry Cleaners Association and local fire departments to collect coats for needy kids. Over the past 13 years, over 300,000 donated coats were restored and distributed.
- ❑ **Awareness Campaigns.** Fox10/Phoenix Meteorologist **Dave Munsey** was the first to mount an ongoing awareness campaign about pool and water safety (a major issue in the Swimming Pool Capital Of The World). His message: Watch Our Kids Around Water (he has mentioned it in every one of his TV weathercasts for over 20 years). Several other Phoenix TV stations have since jumped on the bandwagon with similar campaigns, as did KTAR with their effective "2 Seconds Is Too Long" awareness reminder campaign.
- ❑ **No Smoke.** Channel 93-3/San Diego teamed up with San Diego County in launching the "93 Smoke-Free Days Of Summer". Kids and parents were urged to sign a pledge on the back of the campaign's car sticker. The pledge: that they will wait til they're 21 to make a decision on smoking. At the end of the summer, one kid won a concert for his/her school (and the parents won a family vacation).
- ❑ **Change For Good.** This is not a radio promotion, but it serves as a good thought-starter for how simple a great idea can be. British Airways flight attendants make an on-board announcement encouraging travelers to deposit their loose foreign coin-change (which they'll never use) in an envelope in the seat-back in front of them. Envelopes are collected to raise funds to help UNICEF improve children's lives all around the world.
- ❑ **Pledge The Last Hour Of Your Millennium.** Children's Hospital in Sydney urges consumers to dedicate **the last hour of the last day of the last year of the millennium** to help a child. Send a pledge in the amount of your hourly wage.
- ❑ **Playoff Fever.** Sports is a great way to mix fun with goodwill. Mix 96/Edmonton turned the fervor surrounding the Oilers NHL playoff series with the Dallas Stars into a cool charity project. Listeners were invited to "Grease Us For Your Oil" by donating something they own that they would trade for a pair of Oiler playoff tickets. One man donated his '83 Chevy (which in turn was donated to a local Kidney Foundation car auction).

(Continued — See **Fun With Public Service** on page 9)

Fun! with Public Service

(Continued — from page 8)

- ❑ **Radiothons.** WMC/Memphis raised over \$350,000 during their "28 Hours For Officer Overton" radiothon, to benefit the family of a slain officer. (See "PB" issue #36, page 6, for a similar example of the chronology of how a successful grassroots fundraiser takes flight).
- ❑ Kiss 95-7 in Charlotte morning duo Ace & TJ raised over \$110,000 and filled two semi's with bottled water and other supplies and non-perishables to help displaced flood victims from Hurricane Floyd.
- ❑ Mix 100.3/Denver morning team **Dom Testa** and **Jane London** raised \$45,000 for the Food Bank Of The Rockies with the 1st Annual "28-hour Dom & Jane Charity Marathon". It means that 360 Colorado kids will be fed for one year.
- ❑ **Number 9 . . .** After WTHI/Terre Haute completed its 9th annual Country Cares For St. Jude's Kids radiothon with a record \$91,533 in pledges, an "anonymous" donor added another \$8,466.99 so that the final tally for the 1999 drive was \$99,999.99. (the station's dial-position is 99.9).
- ❑ **Radio Relief.** Clear Channel's St. Louis cluster (KSLZ, KATZ, KMJK, KSD-FM, and KLOU) joined forces with the Emmis cluster (WXTM, WKXX), and Sinclair's KXOK for a coordinated radio-thon that raised funds to aid tornado victims in neighbor states Kansas and Oklahoma. The event at Galleria Mall quickly raised \$80,000 and proved the power of radio.
- ❑ **Request-A-Thon.** WZPL/Indy staged their annual Request-A-Thon, raising \$126,000 to benefit Make-A-Wish. The event kicked off by granting the first wish — a 13-year-old girl with Sickle Cell Anemia who wanted to meet her idol T-Boz of TLC (who has also been diagnosed with the same disease).
- ❑ **Contest/Charity Grand Finale.** I-94 in Honolulu tied a 94-hour March Of Dimes radiothon into the last days of their \$94 Song Of The Day promotion (which ultimately gave away a total of \$94,000 in cash).
- ❑ **Another Contest/Charity Tie.** An effective contesting-concept I like to use during the holidays is to offer a \$1,000 prize plus a \$1,000 donation in their name to the charity of their choice. In each hourly contest, you ask the contestant who they want the extra \$1,000 to go to (and why). Really warms the air as they gush about their favorite charity (it almost gives the impression you gave the money away each hour, even if you didn't).
- ❑ **Tournaments.** KMQQ/Honolulu hosted a Sony Playstation/Madden 2000 tournament to raise money for the Make-A-Wish Foundation. Listeners got to battle Snoop Dogg and Warren G playing Madden 2000 (part of a pre-party to the recent Snoop Dogg and Dr. Dre Reunion Concert).
- ❑ **Golf Classics.** Former Arizona Attorney General (and KFYL Talk Host) **Grant Woods** capitalized on his connections to stage the 3rd Annual Grant Woods Golf Classic, with various corporate sponsors (including AMFM). The upscale event has raised over \$125,000 for the East Valley Boys & Girls Clubs.
- ❑ **Public Events.** Skyshows, though not a charity, are always seen as doing something good for the community. They always draw a crowd — and can be linked to listening. Different twist: instead of 4th of July, KUDL/Kansas City plans their "Christmas In The Sky" fireworks show set to music for Thanksgiving Eve to officially kick-off the holiday season (150,000 attend every year)
- ❑ **Concerts.** Kiss 108 in Boston is credited with starting the ball rolling on this effective benefit vehicle with their annual Kiss Party (featuring multiple acts supplied by record companies). It's one thing to brag that 20,000 attended your station-sponsored concert, but it elevates it to the next level when you can add, "which raised \$200,000 for (the charity of your choice)". Certainly local charities tend to benefit most often, but even international events can strike a responsive chord with listeners.
- ❑ WRVQ/Richmond recently held a "Concert For Kosovo" with 100% of the proceeds benefiting the Red Cross rescue efforts.
- ❑ Z-100/New York raised enough money around a Zootopia concert to equip NY area schools with 300 brand new computers in their "Computers For Kids" project.
- ❑ Alice at 107.7 night jock **Fat Guy** raised thousands of non-perishable cans of food items to benefit a Little Rock battered woman's shelter in the "Fat Guy's Free Ticket Food Drive". Everyone donating food was eligible to win tickets to an upcoming hot concert.
- ❑ Holiday concerts catch listeners in a giving mood. WDRQ/Detroit's Electric Kringle Jingle Holiday Concert benefits various DRQ charities (like the Make A Wish Foundation).
- ❑ Meanwhile Y101/Richmond is sponsoring a "Nutcracker Ball" benefiting the Central Virginia Foodbank (tickets are \$5 at the door — or just \$1.01 with 3 non-perishable food items).

(Continued — See Fun With Public Service on page 10)

Fun! with Public Service

(Continued — from page 7)

- ❑ Kiss 108 (of Kiss Party fame) does a more intimate 2,000-seat event, The Kiss 108 Jingle Ball. You have to win your way in, but all winners are then asked to bring a toy for Toys For Tots.
- ❑ Even News/Talk stations can sell tickets to help those in need. WWBB/Providence raised money for a local charity selling tickets to a Don Imus remote broadcast. The event sold-out in less than an hour — the 1,100 tickets selling for \$15 apiece netted \$16,500.

Holiday Warmth

- ❑ One of the best Christmas warm-fuzzies is “The Christmas Wish” (see “PI” Issue 26, page 5), which mixes contest-giveaways with wishes-granted to those in need (which can often tug at listeners’ heart-strings).
- ❑ KEGD/Dallas puts incentive to its Thanksgiving appeal with “The Eagle’s Show Us Your Cans Food Drive”. They schedule a series of live broadcasts at DFW Hooters locations where rock memorabilia, autographed guitars, tour jackets, gold records, etc. are offered as prizes for people to contribute.
- ❑ Christmas CDs. Year-end CDs are not only great



stocking stuffers for listeners — but also a natural “clean” way to tie-in your station personalities with a charity. The KMLE morning team of **Ben & Brian** compiled their most recent “best of” bits CD *Millennium Babies* to benefit Phoenix Children’s Hospital.

- ❑ KYOT/Phoenix tastefully helps out Hospice Of The Valley with the proceeds from the sale of their 5th Annual Smooth Jazz CD Sampler.
- ❑ SportsRadio 550/KGME is “Teaming Up Against Hunger” with the Diamondbacks/Suns/Coyotes Team Shops and a Phoenix area grocer. For every \$100 purchase at a Team Shop, the Salvation Army will distribute a grocery gift certificate to a family in need of a good holiday meal.
- ❑ KKSJN’s annual toy drive is called “Toy Hill”, which involves live remotes from various Little Rock malls.

- ❑ 6-foot-8-inch **Brad Cesmat**, KTAR’s SportsTalk guy, does his annual “Big Guy Turkey Drive”, collecting thousands of turkeys for local food banks with a series of on-location remote events. Every year, a clip of a local sports celebrity “turkey bowling” manages to make the TV sportscasts to further promote the event.
- ❑ WZTA/Miami raised 42 tons of non-perishable food for the Daily Bread Food Bank. Their Zeta Holiday Food Drive is a 3-day marathon broadcast from Bass Pro Shops Outdoor World. Each listener who contributes 10 or more cans receives a free pizza, with additional hourly prizes for the person contributing the most food.
- ❑ KUDL’s annual “Adopt A Family” program, co-promoted by a local supermarket chain, invites listeners to purchase a gift for each member of a needy family plus a holiday meal. Result: 2,500 needy families have a merrier Christmas.
- ❑ WKFR/Kalamazoo finds out what the hot toys are each Christmas — not so they can be given away as prizes, but so they can be donated to the children’s wards at local hospitals. WKFR’s “Angel Tree” also lets listeners participate in spreading the love. Christmas trees are set up (at malls) with special tags listing the age and sex of kids who need presents. The listener buys the present and puts it under the tree for collection and distribution at special Christmas party for the kids.
- ❑ WWZZ/Washington morning man **Billy Bush** organized Bikes For Tots, collecting new or gently used bikes for the needy kids.
- ❑ KFYI/Phoenix personality **Grant Woods** has designated his last 12 shows before Christmas as the 12 Days Of Christmas. He’ll broadcast live from a different location every day to raise donations for 12 different area charities.
- ❑ WVYB’s annual “VYB Child’s Dream” project involves the station broadcasting live from the busiest intersection in Daytona Beach, raising funds to send needy kids on shopping sprees.
- ❑ KKIX/Fayetteville’s annual Christmas drive “Give A Child A Special Feeling” collects toys on the spot at local malls. Santa Shopper Helpers (including station personalities) drive local golf-carts, giving shoppers rides to and from their cars to call attention to this drive.
- ❑ KUBE/Seattle is staging it’s “Miracle On Queen Anne Street” marathon. Personalities **Shellie Hart** and **Eric Powers** are living for a week in a motor home in the station’s parking lot (on Queen Anne Street), collecting 9,

(Continued — see Fun With Public Service on page 11)

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.

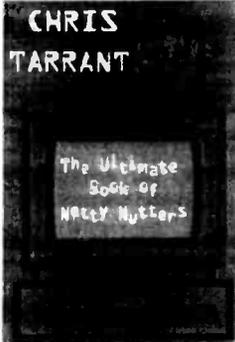


REQUEST LINE? I SUBMITTED SAVAGE GARDEN OVER AN HOUR AGO AND I'M STILL WAITING FOR YOU TO FULFILL YOUR CONTRACTUAL OBLIGATION..."

Fun! with Public Service

(Continued — from page 10)

❑ **Book 'Em!** Capital Radio Breakfast Host **Chris Tarrant** has compiled an eclectic collection of jokes, one-liners, brain-teasers, and crazy facts from the internet. All royalties from his "Ultimate Book Of Netty Nutters" benefit the organization Help A London Child.



Wallace Wisdom: Never underestimate the long-lasting power of a great public service project! Listeners (and diary-keepers) *do* give you credit when they see you doing obvious good in and for your community. The **key** is developing an *ongoing* schedule of such events, year-around. (It should be never-ending!) We are, after all, **here to make a difference.**

TW Tip #3239, #4125, #5064, #11022, #15082, #16093

Next

A "PB" How-To Checklist For Public Service Projects

PDQ&A

(Continued from page 5)

Hindsight being 20/20, if the KTAR morning show had been renamed *Wake Up Arizona* as the campaign launched, this could have all been prevented. As irony would have it, KFYI is now one of the stations I'm directly involved with in my AMFM programming position — and six years later, *Wake Up Arizona* is still going strong on KFYI.

TW Tip #5063, #7255, #9205

Kipper's Tips

Continued — from page 3

3) "Spam": May be good for Monty Python fans, but bad for marketing programs. The whole point behind permission marketing is giving people what they're interested in without bogging them down with useless information they don't want. Just because e-mails are free, don't feel you have to send one every day. Typically two or three times a month is plenty. (Otherwise it might be perceived as unwanted spam.)

4 Don't sell your database — or let your sales staff at it!

True permission comes with a trusted, personal relationship with an individual. Selling names is a quick way to lose that privilege. Make sure any "third party" tie-ins are truly in the interest of the consumer and the station, since they add 100% clutter to your message and can violate the very trust you're trying to build. Encourage clients to create their own "permission" relationships rather than trying to hitchhike on yours.

TW Tip #3336, #15080, and #16089

"Assumption is the mother of most all big screwups."

TW Tip #7256

Programmer's Digest

Sweepers/Splitters/Bumpers/Liners/Ins&Outs

Once again, we've decorated our transmitter site for Christmas. Just look for those blinking red lights on top of South Mountain. That's *US!* — 99.9 K E Z.

It's Morning Magic. One-stop shopping for Weather, Traffic, News, and, of course, the MOST music in the morning. Magic 106.7

We can't hold it any longer.

(clip) "scuse me while I whip this out"

Arizona's hit music channel is going stopless. 104-7 ZZP

Set the number one button on your car radio for Boston's original Oldies station. Oldies 103.3!

The FCC has rated this station W for Wild. WLLD, Holmes Beach/Tampa Bay. Content included, but is not limited to, constant partying (party sfx), full-frontal nudity and a dishload of music that doesn't stop.

(montage of song clips) Wild 98.7.

92.3 KGON, Portland's *real* Classic Rock. Home of the 25 Song Classic Rock Marathon.

(artist drop): Hi, this is Paula Cole, and you're listening to *my* favorite radio station in Boston, Mix 98.5.

Just how long is nine rocks songs in-a-row? Longer than anybody else's in town! 99.9FM KISW. Seattle's *best* rock!

Elements of Stationality

94.7 NRK is New Rock. (short song clip) All new. (song clip) New music. (song clip) New. (song clip) Music. (song clip) New. (short song clip) Music. (song clip) New music. (short song clip) *First!*

(vo intro's song after) 311 "Come Original".

94.7 NRK, the New Rock alternative!

(female) *True* to the music

(male) KINK. FM 102.

Shrink your workday. Speed it up with fun music. 107.9 FM. Good times, great Oldies! Kool 108!

The *best* rock shows never end.

(song clip) "I want to Rock'n'Roll all night"

With 10 in-a-rows, hour after hour, who's got time for intermission? It's the longest running tour out there.

(song clip) "Rock'n'Roll can never die."

The hardest working station in show business. It's 100.7 WZLX, Boston's only Classic Rock.

(male) The best and most Country music!

(female) It's what we do best!

(male) 94.1 KMPS!

Can you tell me how (suburb) spells Country?

(listener clip) "K U P L!"

TW Tip #9204

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

^{2!}
Now in ~~20~~ countries!

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McLendon

by the programmer **Ken Dowe**
who knew him best

And . . .

**How To Transform
Endorsements
into
Media Campaigns**

Also . . .

Sticker Mania!
An in-depth series about
WHY car-stickers work!

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One Year \$US295
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