



The Fallacy of Qualitative Data

Don't Follow the Crowd

by Roy H. Williams

"Are you making sure your advertiser delivers a compelling message, or are you counting on flashy production?"

The Radio reps who use qualitative data as the foundation of their sales pitches are headed for disaster. "Our listeners drive BMWs, Mercedeses and Volvos and have a higher household income than any other Radio audience. Aren't these the people you want to reach? Your customer and our audience are a perfect match." Such statements make me ashamed that I ever sold Radio.

The implied promise of a qualitative-based sales pitch is that "reaching the right people" is the secret to a successful ad campaign. In reality, it's not who the advertiser reaches; it's what he says in his ads that is of paramount importance. Are you insisting that the advertiser's message be compelling, or are you betting the farm that your "loyal audience" will respond to even the most flaccid of ads?


Remember going back to an advertiser at the end of a schedule and listening to him blame your station for the failure of his event? You set yourself up for it. You assured him that all his past failures were the result of "reaching the wrong people." So he put the same boring ad on your station and your "loyal audience" didn't respond to it, either. Now what are you going to say? If you tell him the truth now, that his problem was the weakness of his message, it will sound like you're making excuses. He may have believed you if you had warned him before you took his money. But you didn't have the courage.

Now the advertiser is thinking, "The first station didn't pay off. The second station didn't pay off. Maybe direct mail is my answer."

"But, Roy," you argue, "qualitative data is what I use to set my station apart from my competitors." Oh, really? Do you do this because you consider the other Radio stations in town to be your competitors? If so, that's your second mistake.

The other Radio stations in your market are not your competitors; they are your allies. It is newspaper, television and direct mail that are taking your money, and theirs.

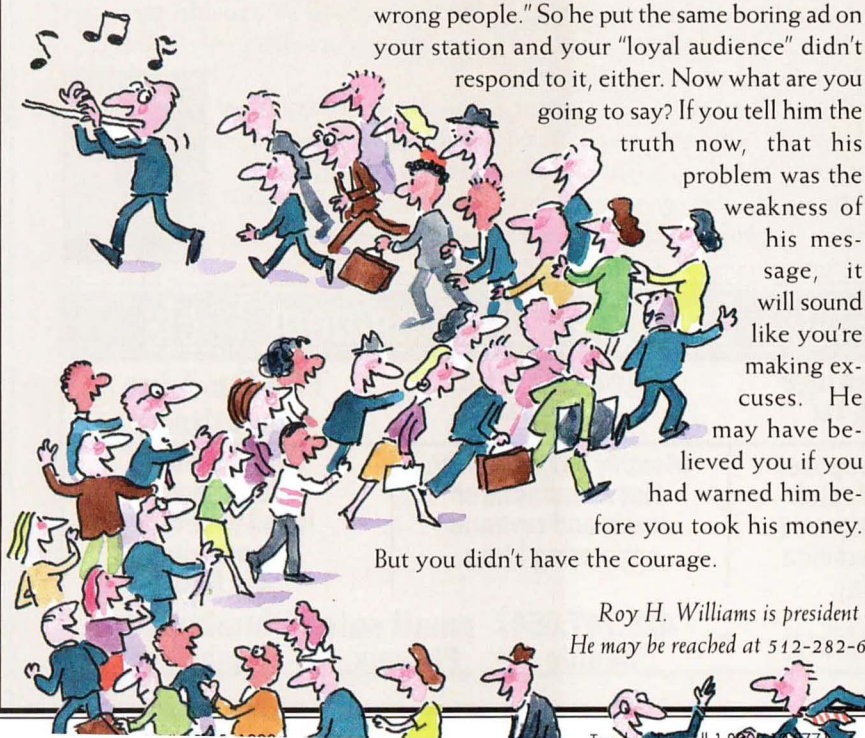
The unique ability of Radio to plant a reticular activator using echoic retention makes it the most persuasive form of communication known to man. There is nothing in the world more irresistible than the sound of the human voice delivering a compelling message. Are you making sure your advertiser delivers a compelling message, or are you counting on flashy production?

Do you know the real truth about Radio? Do you know how to use it right? Do you know how to build a successful ad campaign? Most importantly, do you have the courage to swim against the current of "the way we've always done it before?" Are you going to begin selling Radio the way it was meant to be sold, or will you continue singing the idiotic "Qualitative" song and dancing the "My Station is Different" dance? 

QUICKREAD

- ▲ The Radio reps who use qualitative data as the foundation of their sales pitches are headed for disaster.
- ▲ The implied promise of a qualitative-based sales pitch is that "reaching the right people" is the secret to a successful ad campaign. In reality, it's not who the advertiser reaches; it's what he says in his ads that is of paramount importance.
- ▲ There is nothing in the world more irresistible than the sound of the human voice delivering a compelling message.

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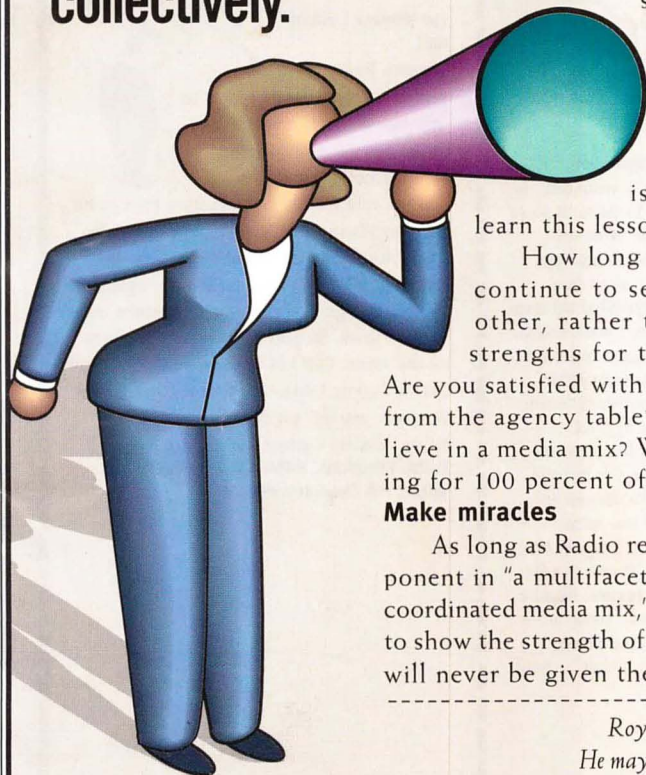


You Can't Do It Alone

Radio's Own Million Man March

by Roy H. Williams

**"Each of you
is shouting,
"Pick me!
Pick me!"
and there is
no voice sug-
gesting that all
of you should
be picked,
collectively."**



The influence of black business people in North America is increasing exponentially. Men such as Colin Powell, Johnnie Cochran and Canada's Terence Richards are just a few of many examples. Have you read the best-seller by Reginald Lewis, *Why Should White Guys Have All The Fun?* You should read it.

Coordinated events such as the Million Man March on Washington, D.C., began with the efforts of such pioneers as Dr. Martin Luther King. These were men who understood that their individual strengths should be pooled for the common good rather than spent fighting among themselves. When is Radio going to learn this lesson?

How long will Radio stations continue to sell against one another, rather than pooling their strengths for the common good? Are you satisfied with the scraps that fall from the agency table? Do you really believe in a media mix? Why aren't you asking for 100 percent of the ad budget?

Make miracles

As long as Radio remains a single component in "a multifaceted plan reflecting a coordinated media mix," you have no chance to show the strength of your arm. But Radio will never be given the entire budget of a



major advertiser until you learn to work together. A single station can work miracles for a small, local business, but which of you is strong enough to deliver that same miracle to an advertiser who needs to reach the entire city?


Think of Radio's great success stories. How many of these were the result of Radio being included in a media mix? None, right? Yet, every time an advertiser bets the farm on Radio and gives you 100 percent of his budget, you make that advertiser a household word and raise him to the status of a giant. Who was Motel 6 before Tom Bodette mumbled to America, "We'll leave the light on for ya"?

100 Percent of Budget

The problem is that no one is suggesting to the advertiser that he give his entire budget to Radio. Each of you is shouting, "Pick me! Pick me!" and there is no voice suggesting that all of you should be picked, collectively. The advertisers who have given Radio their entire budgets have done it on their own initiative. It is never the suggestion of a Radio rep.

Were you aware that 22 times as much money is spent on direct-mail advertising each year than is spent on all of America's Radio stations combined? Fifteen times as much money is spent on newspaper advertising than is spent on Radio. Thirteen-and-a-half times more money is spent on television advertising than is spent on Radio. Even cable TV receives 45 percent more advertising dollars than all the Radio stations of America.

Has the time come for Radio to have its own Million Man March? Or would you rather continue fighting among yourselves for the pitiful scraps of the ad budget?

Radio is the most persuasive form of communication in the world today, yet you continue to ride in the back of the bus. Why? 

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The Santa Claus Rep?

Fairness is a Better Gift



ROY H. WILLIAMS

Too often, the wrapping is all there is to the package — especially when it's a package offered by a Radio station.

The outside of the package is ribbons and wrapping, fluff and bows, making it an impressive sight. But the moment of truth comes only after this trash has been torn away. Hidden deep inside the package is that precious thing we're after.

Or so we hope. Too often, the wrapping is all there is to the package — especially when it's a package offered by a Radio station. And you wonder why Radio isn't taken more seriously.

Sure, there are people who make advertising decisions for their businesses based on nothing more than fancy wrapping. These are known as People Without a Plan.

Unfortunately, the majority of those who bought packages yesterday are the ones who today are saying, "I tried Radio, and it didn't work."

Valuable Package

"But, Roy," you say, "our packages work great!" Yeah, those promos have real value, and the banners make a lasting difference, too. But let's set aside the wrapping for a moment and look at how Radio can make your client's name a household word throughout your city.

If a client agrees to buy 23 spots per week, 6 a.m. to 7 p.m. (or its equivalent in your market), and schedules this "typical week" 52 weeks in a row, using a Sunday-to-Wednesday rotation, what kind of rate can you give? The client is scheduling 1,196 pieces of early-week inventory and spending the exact same budget, week after week, year round. What is the rate?

Multiply that spot-rate times 1,196 spots and figure the annual sales commission. Multiply that annual sales commission times 25 such clients. Now go directly to

the 25 people you love most and convince them to buy this schedule. I'm not telling you to do this for your benefit; I'm telling you to do it for theirs.

On most Radio stations, the schedule outlined above will reach approximately two-thirds of that station's total weekly audience an average of three times. (In spite of what you've heard, a three-frequency is not sufficient unless you do it every week. That's why this must be a 52-week schedule.) The only thing you need now is a series of well-written spots that make a meaningful offer.

Important Caveat

One last thing, and this is the hard part: The client must be prepared to endure The Chickening-out Period. This schedule won't begin to pay off for at least three months. In the early weeks, your clients will invest far more than they will receive in response.

It is the second six months that will produce a return far beyond the investment. At the end of a year, your client's name will be a household word; clients won't want to discuss renewal, they will want you just to write it up. However, the conversation about The Chickening-out Period is one you must have with your clients before you take their money.

The pro who knows how to use Radio to make people rich will look the client directly in the eyes and explain The Chickening-out Period. The Radio pro will further explain why the entirety of the client's ad budget should be put into 52-week schedules on as many Radio stations as the client can afford.

The rep who dances through the door once a month and says, "I've got this great package for you" is the kind we call The Santa Claus Rep.

Which kind are you? ☐

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QUICK READ™

- ▲ There are people who make advertising decisions for their businesses based on nothing more than fancy wrapping. These are known as People Without a Plan.
- ▲ If a client agrees to buy 23 spots per week, 6 a.m. to 7 p.m., and schedules this "typical week" 52 weeks in a row, using a Sunday-to-Wednesday rotation, what kind of rate can you give?
- ▲ Go directly to the 25 people you love the most and convince them to buy this schedule. I'm not telling you to do this for your benefit; I'm telling you to do it for theirs.
- ▲ The client must be prepared to endure The Chickening-out Period. This schedule won't begin to pay off for at least three months.

Are You a Radio Pro?

Three Kinds of Radio Reps



ROY H. WILLIAMS

Professional Visitor

Jim is the kind of Radio rep I call a "professional visitor." In five tedious minutes, he asked about my wife and children, shared some local gossip, asked if I like to golf and then told me that he really wanted to get to know me better. The professional visitor believes that selling Radio is all about relationships. "You should buy from me because you like me. Didn't we have a great lunch? And what about the free tickets I gave you?"

Jim doesn't know a thing about advertising, but he doesn't know that he doesn't know. Jim doesn't make me angry; he makes me sad.

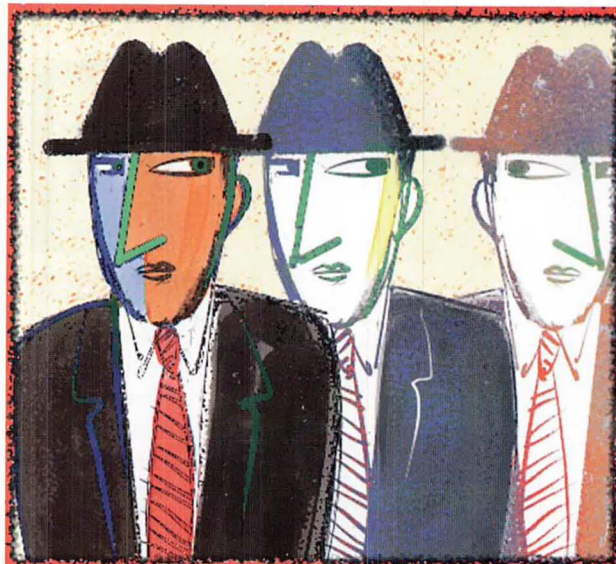
Professional Liar

On the other hand, Nadine knows that she doesn't know. She just doesn't think it's important that she actually be able to help her clients. Rather than study Radio and learn how to make it work better for her advertisers, Nadine studies selling so that she might prepare quick and polished replies to anything I might say. If you listen to Nadine, selling Radio is simply about overcoming objections. She is confrontational and combative and never says what she truly believes. She says only what she believes will get her a signature on the contract. Nadine is the kind of rep I call a "professional liar."

Radio Pro

Mike, however, is a "Radio pro." When I called to congratulate him on being the only Radio station included in the buy, he urged me to drop the TV schedule and invest those dollars in additional Radio stations, even though there would be no additional money in it for him. Mike proceeded to pitch me the stations with whom he shared the most listeners. And he pitched them far better than they had pitched themselves.

Mike's argument to me was to buy increased frequency through cume duplication. When I wasn't reaching Mike's listeners on Mike's station, I could reach them on the other stations they liked, and reach additional listeners in the



What about you? Will you be a professional visitor, a professional liar or a Radio pro?

process. The idea made a lot of sense, and because Mike didn't stand to benefit in the short run, I knew he must be sincere.

Mike's plan worked and I was a hero. What about you? Will you be a professional visitor, a professional liar or a Radio pro?

What'll it Be?

If you will be a professional visitor, you need only know the funniest jokes and have reservations at a good place for lunch. (Carry a pocket full of comp tickets and you'll be fine; there always will be room in this world for the blind who will lead the blind.)

If you will be a professional liar, you need only learn how to manipulate data so that it says what you need it to say. There will always be a place in this world for the person who is more clever than the rest of us. (If you ever get tired of selling Radio, you can start selling used cars, or maybe run for public office.)

Do you want to be a Radio pro? Are you prepared to sacrifice short-term expediency so that you might win in the long run? Are you willing to embrace the other Radio stations in your market as the allies they truly are? If so, look for this column twice a month. I'll do my best to help by sharing what I've learned. ☛

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QUICK READ™

- ▲ The "professional visitor" rep believes that selling Radio is all about relationships.
- ▲ The "professional liar" rep doesn't think it's important to help clients. For this type of rep, selling Radio is simply about overcoming objections. Professional liars say only what they believe will get a signature on the contract.
- ▲ The "Radio pro" rep will urge you to invest in additional Radio stations, even though there would be no additional money in it for him. This type of rep's argument is to buy increased frequency through cume duplication.
- ▲ Radio pros are prepared to sacrifice short-term expediency so that they win in the long run. They are willing to embrace the other Radio stations in their market as the allies they truly are.

Conquer Ad Everest

"You" is Magic Word



ROY H. WILLIAMS

Skillful use of the word "you" makes the listener a participant in your ad.

You are writing an ad that needs to produce results. Your copywriting teachers have taught you to say the name of the company at least seven times in every ad. Your experience tells you that cramming the name of the company into places where it would not normally be heard will just make the ad sound like "an ad."

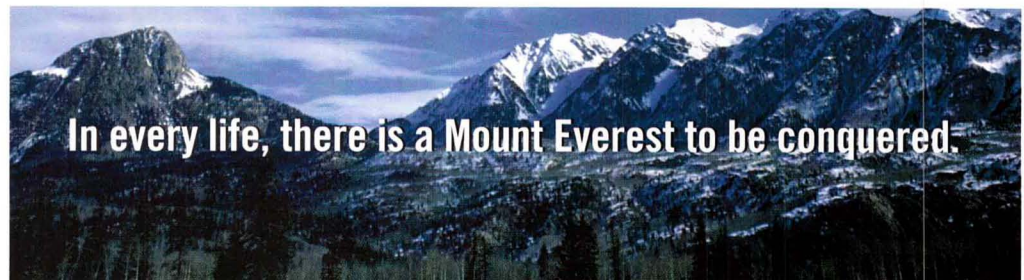
You've wrestled with this problem, haven't you?

storm, a place where every ragged breath is an accomplishment. You stand on the uppermost pinnacle of the earth. This is the mountain they call Everest. Yesterday it was considered unbeatable ... But that was yesterday.

Client: As Edmund Hillary surveyed the horizon from the peak of Mount Everest, he monitored the time on a wrist watch that had been specifically designed to withstand the fury of the world's most angry mountain. Rolex believed Sir Edmund would conquer the moun-

QUICK READ™

- ▲ Copywriting teachers who taught you to insert the name of the company in the ad at least seven times — or taught you that the words "discount" and "sale" are irresistible motivators — need a wake-up call.
- ▲ The most irresistible word in the English language is "you."
- ▲ "You" causes the listener to imagine taking precisely the action you want taken.
- ▲ Your clients trust you with hard-earned money. Don't they deserve to see the kind of results you promised?



In every life, there is a Mount Everest to be conquered.

The teacher who taught you to insert the name of the company at least seven times is probably the same teacher who taught you that words like "discount" and "sale" are irresistible motivators to the American public. Someone needs to snap fingers in front of this teacher's nose and say, "Wake up. It's the '90s."

The most irresistible word in the English language has only three letters — no, it's not s-e-x. The most powerful of all words is Y-O-U.

"You" engages the imagination of the listener. It puts the action of your spot in "present tense, active." Skillful use of the word "you" makes the listener a participant in your ad by causing him/her to imagine taking precisely the action you want taken. Here is a 60-second example:


Announcer: You are standing in the snow 5-1/2 miles above sea level, gazing at a horizon hundreds of miles away. It occurs to you that life here is very simple: You live, or you die. No compromises, no whining, no second chances. This is a place constantly ravaged by wind and

tain, and especially for him, they created The Rolex Explorer.

Announcer: In every life, there is a Mount Everest to be conquered. When you have conquered yours, you'll find your Rolex waiting patiently for you to come and pick it up at Justice Jewelers, your Official Rolex Jeweler on Highway 65 at Battlefield Road.

Client: I'm Woody Justice, and I've got a Rolex for you.

Did you feel the awesome solitude? Were you proud to be standing on the pinnacle of the earth? In the ad, you already own a Rolex that is "waiting patiently for you to come and pick it up." As a listener, you are inextricably engaged. It all begins with the word "you."

As you might expect, this ad sells Rolex watches in record numbers. Can you write ads like this? Will you? Your clients have trusted you with their hard-earned money. Don't they deserve to see the kind of results you promised? 

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Off With Their Heads Declare War on Print Ads



ROY H. WILLIAMS

On a scale of one to 100, Radio currently scores a 1.3 with the advertisers of America. If this doesn't anger you, it should. According to *Advertising Age*, the Radio stations of America are given just 1.3 percent of the ad dollars spent in our nation each year.

Advertisers vote with dollar bills, and it is direct mail they have elected to be King of Advertising, giving him a whopping 28 percent of all votes cast. More money is spent on direct mail in 17 days than is spent on Radio in a year.

The appeal of direct mail is qualitative targeting. Compared with direct mail, Radio's ability to target is fuzzy, unfocused and inefficient at best. Yet, you continue to pitch qualitative because it's what makes your station a little bit different than the other Radio stations in your town, and you believe these stations to be your primary competitors. It is this tunnel vision that causes you to miss 98.7 percent of the ad dollars.

Radio's ability to target is not impressive, yet Radio's strengths continue to make it the most effective medium of advertising in the world. Unfortunately, the true strengths of Radio are seldom mentioned by Radio reps because they are true for all stations and are therefore not good tools for selling against one another.

If you remain convinced that the secret of more effective advertising is "to reach the right people," you need to work for Data-Mark, a direct-mail company specializing in geodemographic targeting. Here's how your new sales pitch will sound:

"My company will conduct a computerized search and analysis of all known data about every individual on your customer list. All you'll need are the names and addresses of all the people who ever have written you a check. We'll study the cars they drive, the houses they live in, the magazines they read and the appliances they



have purchased. We'll cross reference their educational profiles with their current credit reports. And that's just to get started.


"When we're finished, we'll be able to tell you precisely what quirks your customers have in common. We're going to tell you specifically how they are different from their neighbors. And then we'll print mailing labels for all the people who fit your customer profile precisely, but who were not on your customer list. The computer analysis is free. The mailing labels are cheap. Are you interested?"

And qualitative targeting is Radio's unique selling proposition?

I fear that many broadcasters live in small, private worlds where their only competitors are the other Radio stations in town. These broadcasters spend their days squabbling over the 1.3 percent as though it's all the money there is in the world. Meanwhile, direct mail and newspaper are wolfing down a feast fit for a king, saying, "Let Radio eat cake. They are lucky to get the one-point-three."

Are you going to keep fighting among yourselves for the table scraps, or are you ready to take over the castle? The Golden Age of Radio is just ahead if Radio stations will work together and use the true strengths of Radio to their strategic advantage.

Qualitative targeting is not Radio's greatest strength. The true strengths of Radio are the intrusive nature of sound, the medically proven superiority of echoic retention and the engaging power of words when spoken by the human voice.

United you stand. Divided you fall. I agree with Eric. It's time for a Radio Revolution. Are you in? 

QUICK READ™

- ▲ The Radio stations of America are given just 1.3 percent of the ad dollars spent in our nation each year.
- ▲ More money is spent on direct mail in 17 days than is spent on Radio in a year.
- ▲ Compared with direct mail, Radio's ability to target is fuzzy, unfocused and inefficient at best.
- ▲ Radio's ability to target is not impressive, yet the true strengths of Radio continue to make it the most effective medium of advertising in the world.
- ▲ The Golden Age of Radio is just ahead if Radio stations will work together and use the true strengths of Radio to their strategic advantage.

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You Can Put an Expensive Suit on a Monkey — But Can It Write Good Copy?



ROY H. WILLIAMS

Copywriters should be among the most highly paid people in Radio. How can we expect to improve that which we do not reward?

The high-powered SM creates contests, awards bonuses and pays commissions. His or her job is to deliver sales quotas to management and motivation to the staff. That job is over the moment the sale is made. After the sale, the SM's salespeople will pass a few scribbled notes to the copywriter (the most overworked and underpaid of all the station's employees) and say, "I promised to deliver a crowd. Give me some magic."

Why, then, does it surprise us when the business owner says, "I tried Radio, and it didn't work"?

Here's the Truth

"You could put an expensive suit on a monkey and train it to sell." I've said this for 20 years, and it makes people mad every time I say it. I said it when I was a top-billing sales rep. I said it when I was a record-setting SM. I said it when I was a 26-year-old GM in a market of a million people.

So get mad if you want, but you need to hear the truth. Salesmanship can be taught to virtually any person who is willing to endure the pain of rejection. The ability to write persuasive Radio ads is much more difficult to learn.

Copy Counts

The effectiveness of Radio advertising lives or dies with copy. Consequently, I believe copywriters should be among the most highly paid people in Radio. How can we expect to improve that which we do not reward?


In a recent "Wizard of Ads" column, I chided the industry for allowing on the air spots that we knew in advance would produce no re-

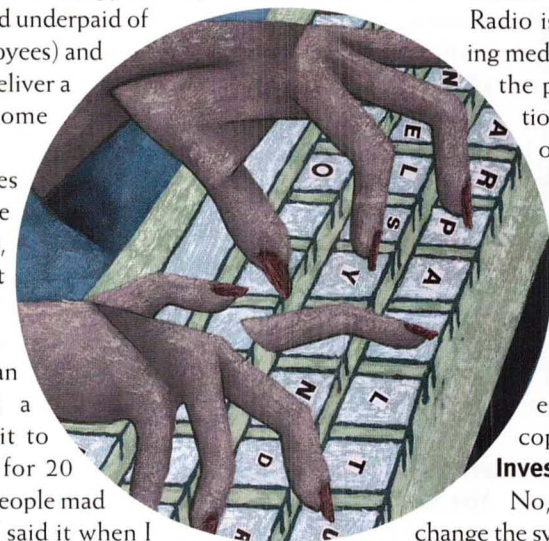
sults. You can't imagine the volume of E-mail I received — whining, "But we don't control the creative. That's what agencies get paid to do." Now, let me get this straight. We allow the agency to place a schedule that won't work, provide us with ads that won't work and then blame their mediocre results on Radio? I'm not sure I like this deal.

Radio isn't like other advertising media. The human voice has the power to transfer emotion and persuasion like no other force on Earth. But Radio ads surely will fail when they are written according to the principles of print advertising. Radio isn't like print, and it is foolish for us to let print writers control our Radio copy.

Invest in Writers

No, I'm not saying we can change the system overnight. But isn't it time we began investing in gifted writers? If your station had a Dick Orkin they could send to help clients with copy and production, would the agencies of your city accept his help? If at first they would not, let me assure you that they would welcome him with shouts and dancing as soon as he had helped create a few big successes in your town.

Somewhere in America is a bold GM who isn't going to wait for someone else to do it first. This will be a manager who is willing to pay what it costs to recruit writers who can rock the city. When such a manager steps forward, keep your eye on him or her. This is a GM whose station billing no longer will rise and fall with the ebb and flow of Arbitron. This is Radio's Manager of the Future. 



QUICK READ™

- ▲ Salesmanship can be taught to virtually any person who is willing to endure the pain of rejection.
- ▲ The ability to write persuasive Radio ads is much more difficult to learn than selling.
- ▲ The effectiveness of Radio advertising lives or dies with copy.
- ▲ Radio isn't like print, and it is foolish for us to let print writers control our Radio copy.
- ▲ The human voice has the power to transfer emotion and persuasion like no other force on Earth.

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Use Your Words Well

Make Your Spots Really Work



ROY H. WILLIAMS

One Big Assumption

Advertisers assume that people comprehend their ads. Most often, they do not. The volume of

advertising that gushes toward the customer's mind is like a fire hose aimed at a teacup. There is simply too much to contain. Most advertising in America is deflected, spilled and lost. At the end of the day, precious little information is retained.

Will your advertising be part of that precious little, or is it being deflected, spilled and lost?

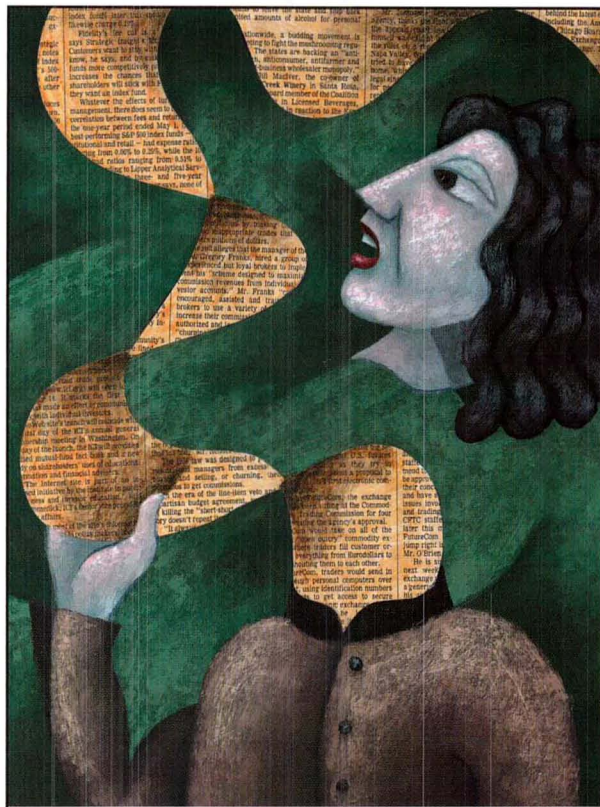
You Hold the Key

The Journal of Cognitive Neuroscience is read by doctors and medical students who desire to understand how human beings recognize and identify objects, use visual mental images, read, produce and comprehend language, move and store new information in memory, etc. I think it makes sense for ad writers to understand these things, too.

Stephen Kosslyn, an editor for the journal and a professor of psychology at Harvard, tells us how auditory pattern activation is an essential element in language skills. Kosslyn says, "A word is like a key. When a word unlocks the correct stored memories, it is meaningful."

Unlock the Memory

I believe that the carefully guided recall of a sequence of these stored memories is the magic behind every powerful ad writer. Do the words of your ads unlock stored memories in the mind of the listener? The memories can be real or imagined. The important thing is that they be recalled from the mind in such a manner as to actively engage the imagination. To put it plainly, you must cause the listener to see himself taking precisely the action you so artfully describe. When

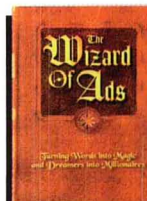


Do the words of your ads unlock stored memories in the mind of the listener?

the listener does not mentally participate, the advertising is deflected, spilled and lost.

"Engage the imagination and take it where you will. Where the mind has journeyed repeatedly, the body will surely follow. People only go to places they have already been in their minds." This is Law No. 7 of *The Seven Laws of the Advertising Universe*.*

*To receive the other six Laws of the Advertising Universe, contact *The Wizard* by fax at 512-282-6457. Be sure to include your fax number with your request.



An eight-hour audiocassette training series, *Advertising in America: What Works, What Doesn't and Why*, is available in trade for a 100-spot schedule promoting Roy's newest book, *The Wizard of Ads* (available July 1, 1998, in bookstores everywhere). For more information, call Williams Marketing at 800-425-4769.

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QUICK READ™

- ▲ The volume of advertising that gushes toward the customer's mind is like a fire hose aimed at a teacup.
- ▲ Most advertising in America is deflected, spilled and lost.
- ▲ It makes sense for ad writers to understand how we recognize and identify objects, use visual mental images, read, produce and comprehend language, move and store new information in memory, etc.
- ▲ The carefully guided recall of a sequence of these stored memories is the magic behind every powerful ad writer.
- ▲ Memory must be recalled from the mind in such a manner as to actively engage the imagination. You must cause listeners to see themselves taking precisely the action you so artfully describe.

An Energy of Words

Use Words to Make Ideas Soar



ROY H. WILLIAMS

You study pivotal people and events in history, searching for a common denominator. You hope to identify the recurrent elements of greatness, the keys to fantastic success. You search for the secret of miracles. After

several hundred hours of reading, you reach an utterly inescapable conclusion: Words are the most powerful force there ever has been.

Monumental events explode with energetic words, and great leaders are remembered for the things they say. While a grand idea may carry the seeds of change, it takes

Use words in your ads that are majestic, words that have the power to inflame people's hearts and illuminate their minds.

powerful words to launch the idea skyward — words strong enough to carry the full weight of vision. Likewise, great ad campaigns begin with grand ideas and come alive with vivid words.

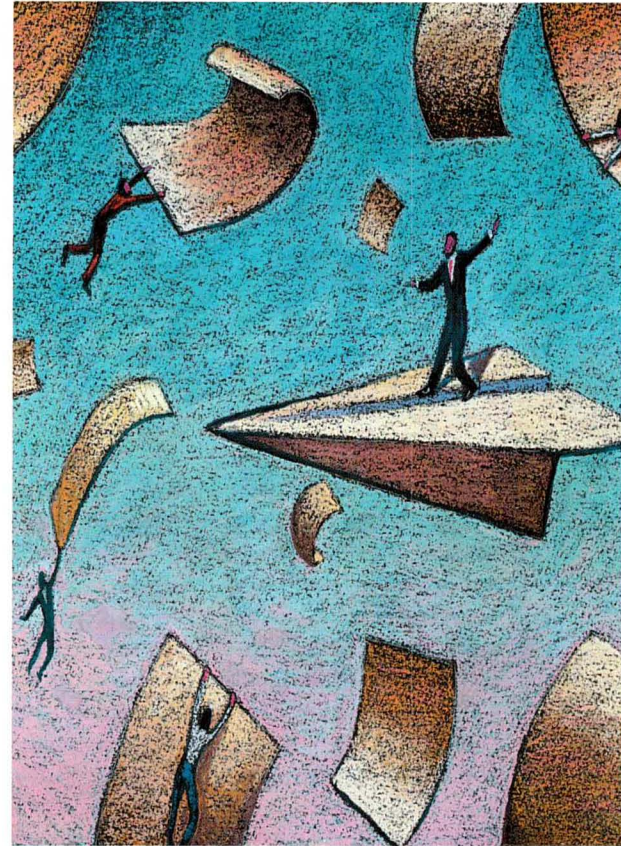
Oddly enough, most business people have an abundance of grand ideas. They simply don't have the words. Their wonderful ideas are sadly short-circuited when they cannot find the words to carry them skyward.

You have seen Rodin's famous sculpture "The Thinker" and were intrigued the moment you saw it. But how your interest increases when you hear Rodin speak of it:

"What makes my Thinker think is that he thinks not only with the brain, with his knitted brow, his distended nostrils, and compressed lips, but with every muscle of his arms, back, and legs, with his clenched fist and gripping toes."

Seeing it now with our ears, we find Rodin's Thinker far more interesting than when we saw it only with our eyes.

Words are electric and should be chosen for the emotional voltage they carry. Weak




and predictable words cause grand ideas to appear so dull that they fade into the darkness of oblivion. But powerful words in unusual combinations brightly illuminate the mind.

Yes, words are electric. If a sentence does not shock a little, it carries no emotional voltage. When the hearer is not jolted, you can be sure he is not moved.

Remember the words of Napoleon: "Small plans do not inflame the hearts of men." Use words in your ads that are majestic, words that have the power to inflame people's hearts and illuminate their minds.

Words start wars and end them, create love and choke it, bring us to laughter and joy and tears. Words cause men and women to willingly risk their lives, their fortunes and their sacred honor.

Our world, as we know it, revolves on the power of words. Learn to use them well. 

QUICK READ™

- ▲ While a grand idea may carry the seeds of change, it takes powerful words to launch the idea skyward.
- ▲ Great ad campaigns begin with grand ideas and come alive with vivid words.
- ▲ Most business people have an abundance of grand ideas. They simply don't have the words.
- ▲ Words are electric and should be chosen for the emotional voltage they carry.
- ▲ Weak and predictable words cause grand ideas to appear so dull that they fade into the darkness of oblivion.

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Workings of the Mind Real Reps Know What Works



ROY H. WILLIAMS

Some Radio ads work miracles while others don't work at all. Two advertisers can run the same schedule, spend the same money, reach the same loyal audience and get completely different results. To understand how this can happen, you must have a fundamental grasp of the workings of the human mind.

Very few people in Radio have bothered to study the workings of the mind. Most are concerned only with this month's billing, saying, "My job is to sell Radio. I don't have to know how it works." Yet these same people are pre-

To have integrity as a Radio sales rep, you need to understand the workings of the human mind.

sending themselves to clients as Radio experts. In reality, selling is the only thing most Radio reps have been trained to do, and closing the sale is their only expertise. Is this really honest?

Speaking as an advertiser, I'd rather have my money stolen by a pickpocket than by a Radio rep promising things he or she can't deliver. Pickpockets never claim to have solutions to your problems, and they don't tell success stories or talk about their stations being "results oriented." Most pickpockets are far too honest to present themselves as experts in an industry where they have no expertise.

If these statements make you angry, then I suspect that you are basically dishonest, and I recommend that you consider a career in multi-level marketing. Radio isn't for you. If my statements have wounded and worried you, please keep reading. You have at least one of the three necessary ingredients essential to becoming a true Radio professional. You have conscience. The other two ingredients are humility and audacity. Do you have these as well?

To have integrity as a Radio sales rep, you need to understand the workings of the human



mind. A Radio expert should be able to explain precisely why one ad will be remembered for weeks and why another ad will be instantly forgotten. A Radio expert should be able to predict when a spot is destined to fail before it even goes on the air.

Can you do this? Are your clients' ads typically remembered by your listeners? Do you understand how memory works? Can you explain FMI, LMI and the reticular activator?

More importantly, are you interested in learning? For the good of your client, for the good of your career, for the good of Radio, will you become the Radio expert that your clients need you to be?

(Editor's note: In the next issue, Roy H. Williams begins a series of columns on FMI, LMI, the reticular activator etc.)

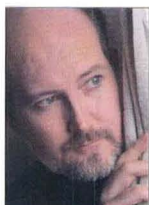
QUICK READ™

- ▲ Some Radio ads work while others don't. To understand how this can happen, you must have a fundamental grasp of the workings of the human mind.
- ▲ Very few people in Radio have bothered to study the workings of the mind. Yet these same people are presenting themselves to clients as Radio experts. Is this honest?
- ▲ There are three necessary ingredients essential to becoming a true Radio professional: conscience, humility and audacity.
- ▲ A Radio expert should be able to predict when a spot is destined to fail before it even goes on the air.
- ▲ For the good of your client, your career and Radio, will you become the Radio expert that your clients need you to be?

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What Do You See?

Mind's Eye is Key to Customers

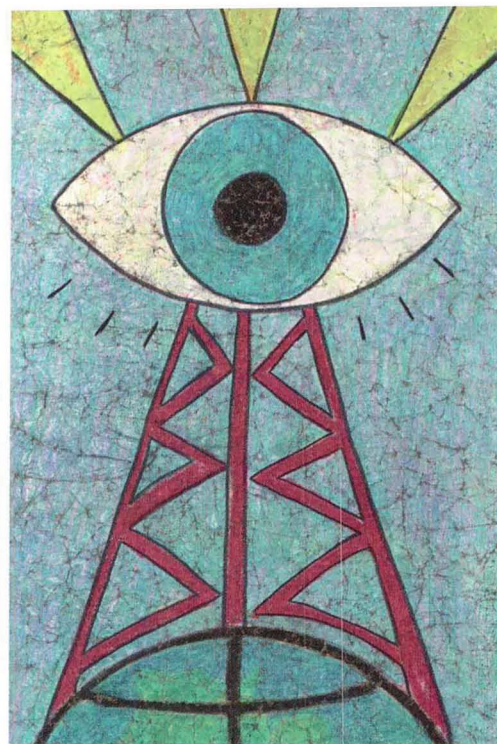


ROY H. WILLIAMS

Memory is formed of images, but not of the images we have seen with our eyes. Memory is formed of the images we have seen in our imaginations. For your ads to be effective, they must be recalled when the

prospective customer has need of what you've advertised. Do you know how to make your ads memorable, or are you foolishly attempting to schedule your ads to the precise moment of the customer's need?

The secret of writing memorable ads is to use language that creates a vivid first mental



makes tap water taste great." Notice the weak FMI. Because we cannot easily imagine a "Brita water-filtration system," our interest is

The mind does not easily store and retrieve the images of the eye. The mind recalls the images of the mind.

image (FMI) and closes with an equally vivid last mental image (LMI). Notice that I said "mental" image, not "visual" image. The mind does not easily store and retrieve the images of the eye. The mind recalls the images of the mind — images placed there by words and emotions, images created by language and love and hope and fear and specific and vague impressions. Don't take my word for it. Read it for yourself in the *Journal of Cognitive Neuroscience*.

An enticing FMI is the essential first step in creating a winning ad, as it determines whether your prospect will continue to listen. An intrusive and intriguing FMI will cause prospects to abandon the thoughts they had been thinking. The best FMI plunges listeners into a world of stored memories, both real and imagined. Do your ads do this?

"You are standing in the snow, five-and-one-half miles above sea level, gazing at a horizon hundreds of miles away." "Whenever Richard Cory went downtown, we people on the pavement looked at him." "She will kiss you like you've never been kissed before." Can you see how these first mental images might entice the listener to continue listening?

During a recent TV movie, a clear, male voice said, "The Brita water-filtration system

not engaged. In this simple sponsor recognition line, the only clear mental image is of "great-tasting water," which makes it the obvious FMI. The one-line tag would have been much more effective had they said, "Tap water tastes great (FMI) when you have a Brita water-filtration system (LMI)." In my rearranged version of the sponsor statement, the first mental image is of great-tasting water and the last mental image is of the listener "having" a Brita water-filtration system.

While a good FMI entices listeners to give you their attention, it is a good LMI that causes them to "see" themselves doing the thing you wish them to do: "... you have a Brita water-filtration system." A good LMI is more than a call to action. The well-written LMI actually completes the desired action in the mind, creating a mental picture in which the action already has taken place. The only remaining need is to transfer this imagined experience into actual experience.

Remember the seventh Law of the Advertising Universe: "Engage the imagination, then take it where you will. Where the mind has repeatedly journeyed, the body will surely follow. People go only to places they have already been in their minds."

QUICK READ™

- ▲ Memory is formed of the images we have seen in our imaginations.
- ▲ For ads to be effective, they must be recalled when the prospective customer needs what you've advertised.
- ▲ The secret of writing memorable ads is to use language that creates a vivid first mental image and closes with an equally vivid last mental image.
- ▲ An enticing first mental image is the essential first step in creating a winning ad.
- ▲ A good last mental image is more than a call to action. The well-written last mental image actually completes the desired action in the customer's mind.

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The Midnight Street Sweeper

Sleep Erases Noise of Day



ROY H. WILLIAMS

How many times have we heard someone say, "Let me sleep on it," or "Things always look better in the morning"? Why does sleep create such a difference in our outlook?

You and I live in a society over-stimulated by too many sights, sounds, questions, problems, opportunities, emotions and distractions. It is only sleep, that faithful street sweeper of the mind, that allows us to retain our sanity. Sleep purges the mind of the noise of the day. And most advertising is part of that noise.

The ad that fails to pierce the noise of the day won't be erased by sleep, because it was never in the mind to begin with. It is only because you and I live in an over-stimulated society that we must write compelling copy with an engaging first mental image (FMI). An engaging FMI is the first step in a successful ad campaign. Step two is effective scheduling.


To understand how to schedule Radio ads effectively, you must first understand that it's only because of the effects of sleep that ads require relentless frequency. Your listener's retention of an ad's message is a function of 1) the power of the message and 2) the ratio of ad repetition to listener sleep.

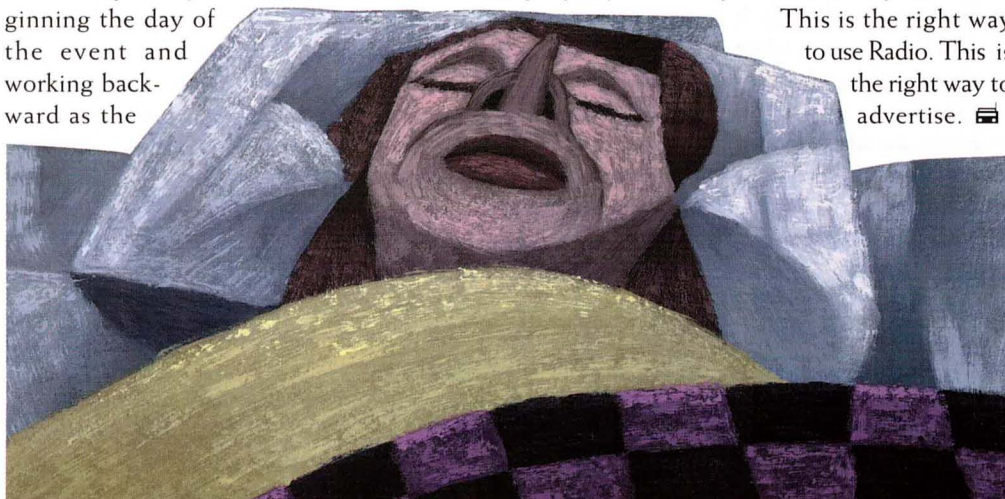
For a special event, an ad should air at least 12 times per day beginning the day of the event and working backward as the

budget permits. Usually, a special event schedule should be at least 12 spots per day for each of the four days prior to the event, plus an additional 12 spots on the day of the event. Most successful special events make an enticing offer with a time limit and air at least 60 spots per station. But that's not the best way to use Radio.

Radio was never meant to be used like print. Radio isn't about special events and instant gratification for the advertiser. Radio offers business owners the advantage of echoic intrusiveness: the ability to engage the imagination with the energy of words and the medically proven superiority of echoic retention for long-term memory. Long-term memory is the power of Radio. The secret of successful advertising is to be instantly remembered when the customer has need of you.

The minimum repetition threshold for an ad to gain retention in the mind is for the same listener to hear the identical ad at least three times within seven nights' sleep. On the vast majority of Radio stations, this requires between 19 and 23 spots per week, 6 a.m. to 7 p.m., but this must be done week after week, month after month. Yet, unlike print advertising, the longer you continue such a Radio schedule, the better it works. (Print advertising never works better than it does on the first day it appears.) Smart advertisers will buy at least 21 Radio ads per week (plus or minus two ads), 52 weeks per year, on as many stations as they can afford.

This is the right way to use Radio. This is the right way to advertise. 



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QUICK READ™

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- ▲ Your listener's retention of an ad's message is a function of 1) the power of the message and 2) the ratio of ad repetition to listener sleep.
- ▲ The secret of successful advertising is to be instantly remembered when the customer has need of you.
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- ▲ Smart advertisers will buy at least 21 Radio ads per week (plus or minus two ads), 52 weeks per year, on as many stations as they can afford.

What Are You Promising?

Radio Is the Tortoise — Newspaper Is the Hare



ROY H. WILLIAMS

Are you letting your clients think of Radio as "paperless newspaper?" Are you promising them instant results? I hate to be the one to break it to you, but Radio never was meant to be used like print. While Radio

go entirely unnoticed. And even with a photo, the only people who notice a newspaper ad are those who are actively in the market for that product *today*. Print ads plant no seeds for tomorrow's harvest. Every dollar spent in newspaper is spent to reach that tiny group of people who are consciously in the market for the product *today*.

has echoic intrusiveness (that wonderful ability to seize the imagination with an energy of words) and the medically proven advantage of echoic retention (the most reliable form of long-term memory available in the human brain), Radio also requires *frequency*. Newspaper does not — which gives newspaper a definite advantage in the short term. When are we going to start preaching the strengths of Radio?

Why do we continue to boast of Radio's ability to deliver quick results, targeted audiences and a low cost-per-point, when newspaper is quicker in its delivery of results, direct mail offers a much higher degree of targeting and outdoor has the lowest cost-per-point? Why aren't we preaching echoic intrusiveness and echoic retention? No other media can offer these. No one else can deliver the hypnotic power of the human voice. When is Radio going to quit playing the game by rules that favor other media?

Let me make this perfectly clear: Radio is the Tortoise. Newspaper is the Hare. When the race is longer than six months, Radio always wins. Newspaper lacks echoic intrusiveness, which is why newspaper reps always insist that every ad have a large photo or illustration of the product. Without a photo to serve as a reticular activator (subconscious reminder), newspaper ads would



When the media race is longer than six months, Radio always wins.

For a Radio ad to establish echoic retention in the mind, the same listener must hear the same ad at least three times within seven nights' sleep. This is the minimum weekly frequency needed. On the vast majority of Radio stations, this requires between 19 and 23 spots per week, 6 a.m. to 7 p.m. To be effective, you must keep this schedule on the air week after week, month after month. The good news is that the longer you do it, the better it will work. Print advertising, however, doesn't gain momentum over time. Print ads never work any better than they do on the first day.

So, what are you selling your clients? Are you selling them 52-week Radio schedules to make their businesses into household words, or are you trying to sell ads in a paperless newspaper? ☐

QUICK READ™

- ▲ Radio requires frequency. Newspaper does not — which gives newspaper a definite advantage in the short term.
- ▲ Why isn't Radio preaching echoic intrusiveness and echoic retention? No other media can offer these. No one else can deliver the hypnotic power of the human voice.
- ▲ For a Radio ad to establish echoic retention in the mind, the same listener must hear the same ad at least three times within seven nights' sleep.
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Selling the Inside Champion

Who Has the Ear of the Decision-Maker?



ROY H. WILLIAMS

As a little kid, I watched a clown named Ronald launch a worldwide fast-food empire by winning the hearts of "inside champions" all across America. Ronald found his champions watching Saturday-morning cartoons, and he impressed them with the idea that a toy should be included with the purchase of every hamburger and fries. Ronald knew that each little inside champion rode in the back seat of a car driven by a decision-maker, and that when the time came for that decision-maker to make a decision, his inside champion would fly into action.

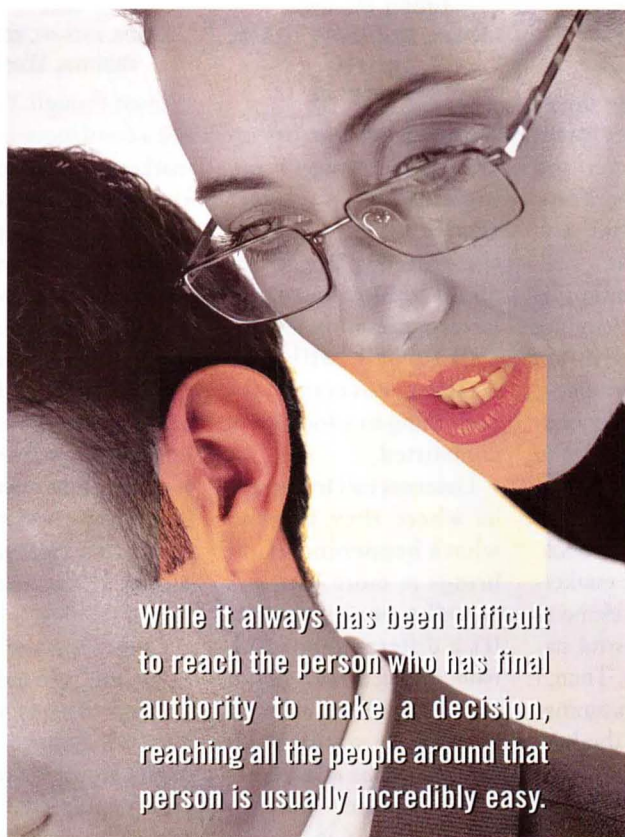
Don't fall into the trap of thinking you must target "the decision-maker" in your advertising. In reality, our irrational tendency to over-target becomes even more pronounced in face-to-face selling situations. Perhaps it's because sales trainers have long insisted that, "The first step in making a sale is to reach the decision-maker. Don't waste time on people who have no authority." The result of this horrible advice has been that salespeople habitually ignore the very friendly and readily accessible "inside champions" who could make the job of selling so incredibly easy.

Your inside champion may be the secretary, the file clerk, the husband, the wife, the golfing buddy or the friend of a friend. But *never* try to target an inside champion. (No one likes being "used.") Just realize that inside champions are all around you, every day. All you need to do is tell your very convincing and compelling story to anyone and everyone who will listen to it. You never know whom a person might know.

While it always has been difficult to reach the person who has final authority to make a decision, reaching all the people around that person is usually incredibly easy. And if even *one* of these people is deeply impressed with your story, what do you think is going to happen — especially if you haven't asked that person to "talk to the boss" for you? Remember: It's not who you *reach*, it's what you *say* that counts. Or, as my friend Rich Mann says, "It's not who you know, it's who knows you."

How many strangers do you impress with your story each day? Have you been ignoring all the friendly, powerful inside champions who surround you? Have you mistakenly assumed that they couldn't help you because they weren't "decision-makers"?

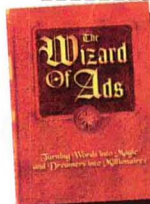
Are you proud of the product or service you sell? If so, then talk about it (even if the people who are listening all seem to be small potatoes)! ☎



While it always has been difficult to reach the person who has final authority to make a decision, reaching all the people around that person is usually incredibly easy.

QUICK READ™

- ▲ Don't fall into the trap of thinking you must target "the decision-maker" in your advertising.
- ▲ Salespeople habitually ignore the very friendly and readily accessible "inside champions" who could make the job of selling so incredibly easy.
- ▲ But *never* try to target an inside champion. (No one likes being "used.")
- ▲ If even *one* of these inside champions is deeply impressed with your story, what do you think is going to happen?



Roy's new book, *The Wizard of Ads*, is available in bookstores nationwide and is rapidly climbing the charts to become the best-selling business book in

America. Foreign publishers are now bidding for the rights to publish *The Wizard of Ads* in all foreign languages, including Chinese! Best of all, this book is pro-Radio!

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B-B-B-Bennie and the Jets

"Inside Champions" Are the Keys to Your Cause



ROY H. WILLIAMS

I stand on Staten Island in New York Harbor, quietly gazing up at the torch of Lady Liberty, when my ears catch the sound of a distant rumble. The noise quickly becomes a rushing roar, and for an instant, the pale blue sky

he is invited to party after party. And each time it is the same: speak with the women, avoid the men.

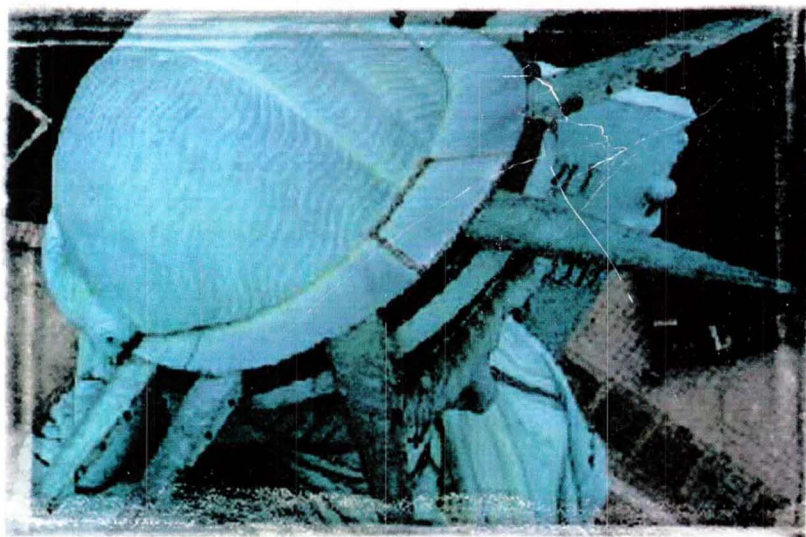
One night, the ladies say, "Bennie, tell us about yourself. Tell us about where you are from." Soon they are spellbound as Bennie speaks from his heart about his employers and their lofty goals, hopes, dreams and beliefs.

above the Lady's torch turns dark as six Navy jets pass over her in tight formation. It's the first time I've ever seen the Blue Angels. My thoughts turn immediately to Bennie.

Bennie is a tradesman who has taught his craft to several young people, then helped each one of them open their own little printing shop. Bennie remains a silent partner in each of the shops, and he sells his young partners all their paper and printing supplies. Most people think Bennie is a printer, but in reality, Bennie is a salesman.

Bennie is such a good salesman, in fact, that he has been sent to make an impossible sale. His employers need money desperately, but no one is willing to loan it to them because everyone knows they are going under. Bennie's mission is to secure the funding that will allow them to survive, an amount totaling several million dollars, and Bennie has nothing to offer as collateral. But Bennie has a plan.

Bennie wrangles himself an invitation to a dinner party where movers and shakers will be gathered. But instead of smiling and handing his business card to each of the powerful men, Bennie slips into the room next door where all the men's wives have gathered. Bennie smiles and listens and asks perceptive questions and is soon quite a favorite among the ladies. So it comes as no surprise when



Bennie knew how to win the hearts of "inside champions."

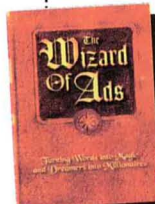
Within a few days, Bennie's employers have the money they need.

As the Blue Angels pass over Lady Liberty, my mind turns to Bennie, because this is the statue that was sent as a gift to Bennie's employers by the nice people who had loaned them the money back in 1777. Yes, it was during America's darkest hour that Benjamin Franklin arranged to borrow from France the money needed to continue the Revolutionary War. One hundred years later, the French congratulated Bennie's employers on their success with a little gift called The Statue of Liberty.

Fortunately for America, Bennie knew how to win the hearts of "inside champions," and it helped him save a struggling young nation. So tell me, would there be a statue in New York Harbor today if Bennie had been trained to deal only with "decision-makers?" ☐

QUICK READ™

- ▲ Bennie is such a good salesman he has been sent to make an impossible sale.
- ▲ Bennie wrangles an invitation to a dinner party where movers and shakers will be gathered.
- ▲ Bennie slips into the room next door where all the men's wives have gathered.
- ▲ Bennie speaks from his heart about his employers and their lofty goals, hopes, dreams and beliefs.
- ▲ Within a few days, Bennie's employers have the money they need.



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